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MOVING PICTURE WORLD

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Founded by J.P.Chalmers in 1907

Ask
Reisenfeld of the
Rivoli, New York
about
NAZIMOVA
in The RED
LANTERN
That's all!
METRO PICTURES CORPORATION

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico, and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1919, by the Chalmers Publishing Company

Triangle Special Presentation

"THE MAYOR OF FILBERT"

Photoplay of Charles F. Stocking's novel, presented with an all star cast of Triangle players, including

JACK RICHARDSON
J. BARNEY SHERRY
BELLE BENNETT
BEN ALEXANDER

Released May 25th

1457 Broadway — Triangle Distributing Corporation — New York

Poor Prints Ruin Good Pictures!

¶ What shall it profit a manufacturer to produce good pictures if his positive is poorly developed and printed? The best picture loses its entertainment value if the positive is defective—and time and money are wasted. ¶ The Spoor-Thompson method of processing film by automatic machinery positively does away with over or under development and inequality in printing. ¶ This machine does not vary as does human judgment, but insures a high grade quality, uniform throughout, and at a price that none can equal. Talk to our sales manager, Mr. Charles F. Stark, in regard to service.

SPOOR-THOMPSON PROCESS

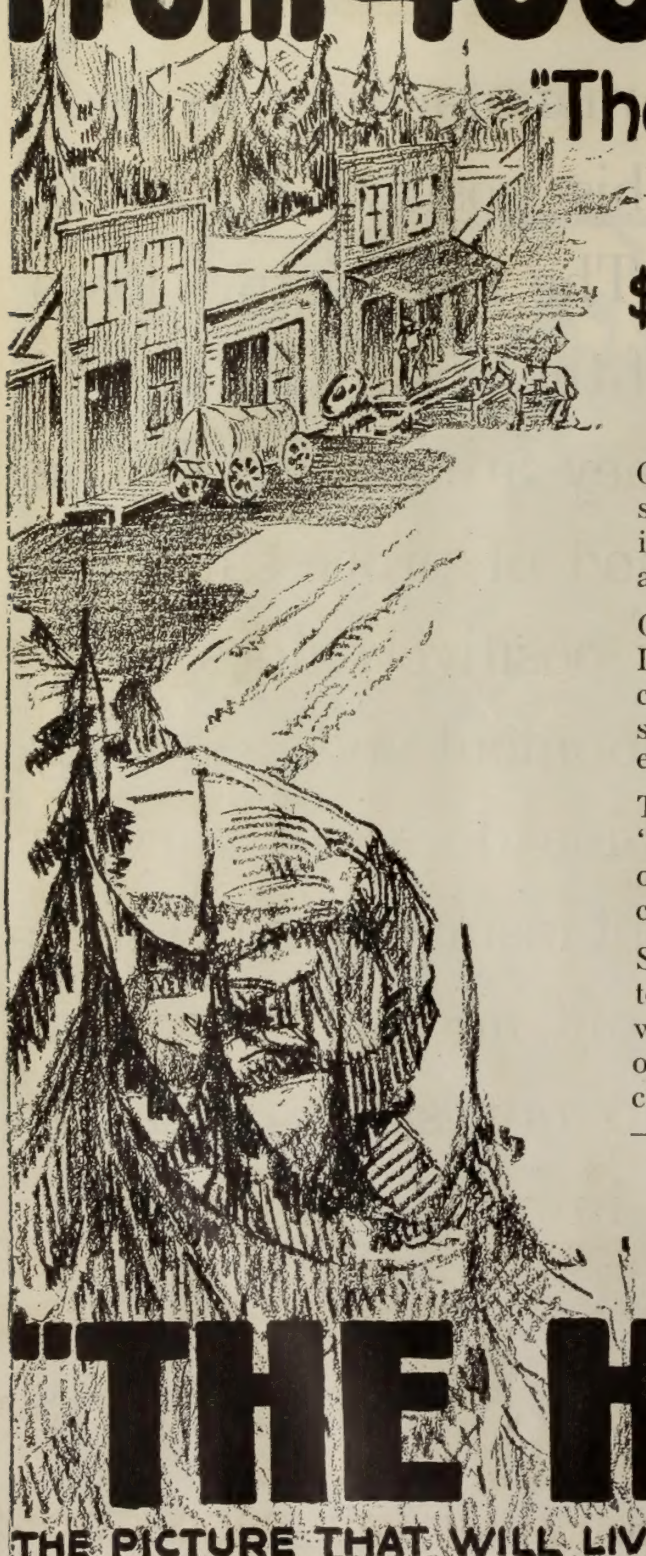
Laboratories: 1333 Argyle Street, Chicago

Sales Office and Service Bureau: 110 West Fortieth Street, New York City

Telephone: Bryant 1490

From 400 Population

"The Heart of Humanity"



$487.00 from 400 people

Out of all our mass of testimonials—out of thousands of letters, telegrams and newspaper opinions we pick just two to make our point in this advertisement.

One comes from the very small town of Driggs, Idaho—a hamlet of only 400 people. The other comes from Marcus Loew—owner of more than seventy theatres—New York's most successful exhibitor.

The Cozy Theatre in Driggs took in $486.80 on "The Heart of Humanity" from a population of only 400—or $1.21 for every man, woman and child in the place.

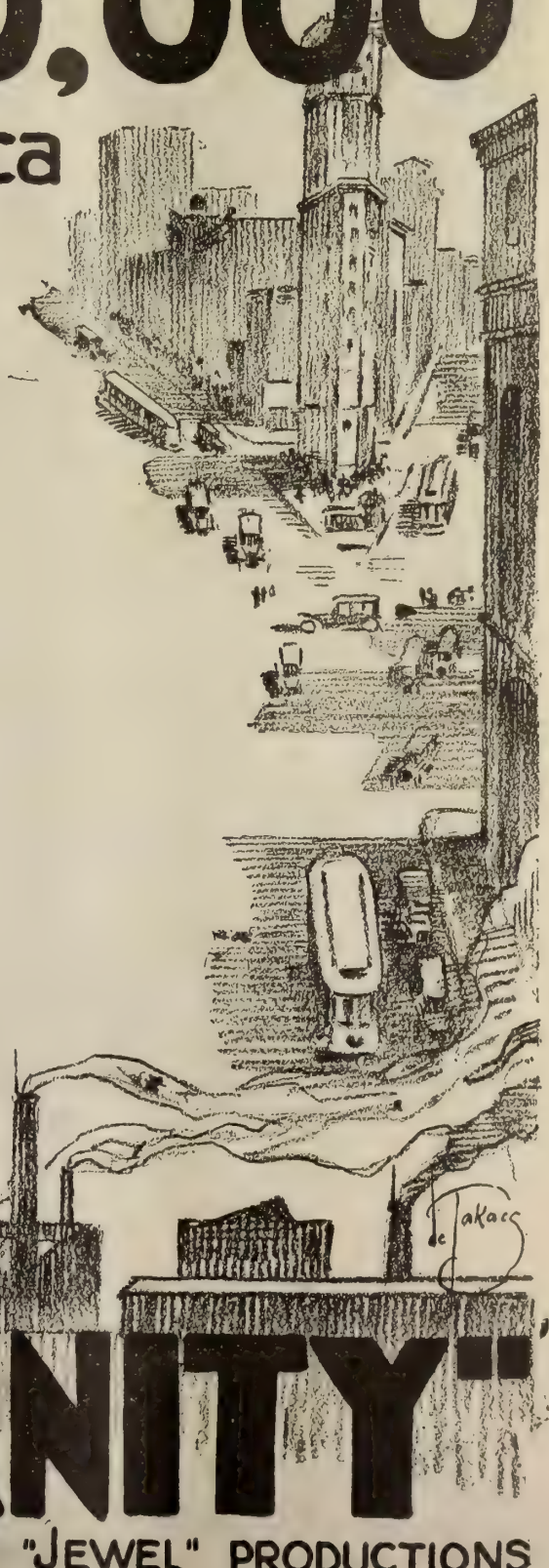
So much for what a small town—a hamlet — can do with this picture. Now read on the other page what Marcus Loew—the big city man —says.

Allen H
Superpr
featu
DOROTHY

"THE HEART

THE PICTURE THAT WILL LIVE FOREVER

to 4,000,000
is sweeping America



Marcus Loew says:

"I cannot refrain from writing you of the **most remarkable picture I have ever seen,** that is, your picture, 'The Heart of Humanity.'

"It is absolutely breaking records everywhere.

"I have not heard one adverse criticism from all the people who have seen it at our theatres, **which run into the millions.**

"I can honestly say that I have **never seen anything that ever approached it."**

Book this picture to-day. Show it as soon as you can. It will be a long, long time before you can do as well again by your people or yourself.

Book Thru Any Jewel Exchange

olubar's
oduction
iring
PHILLIPS

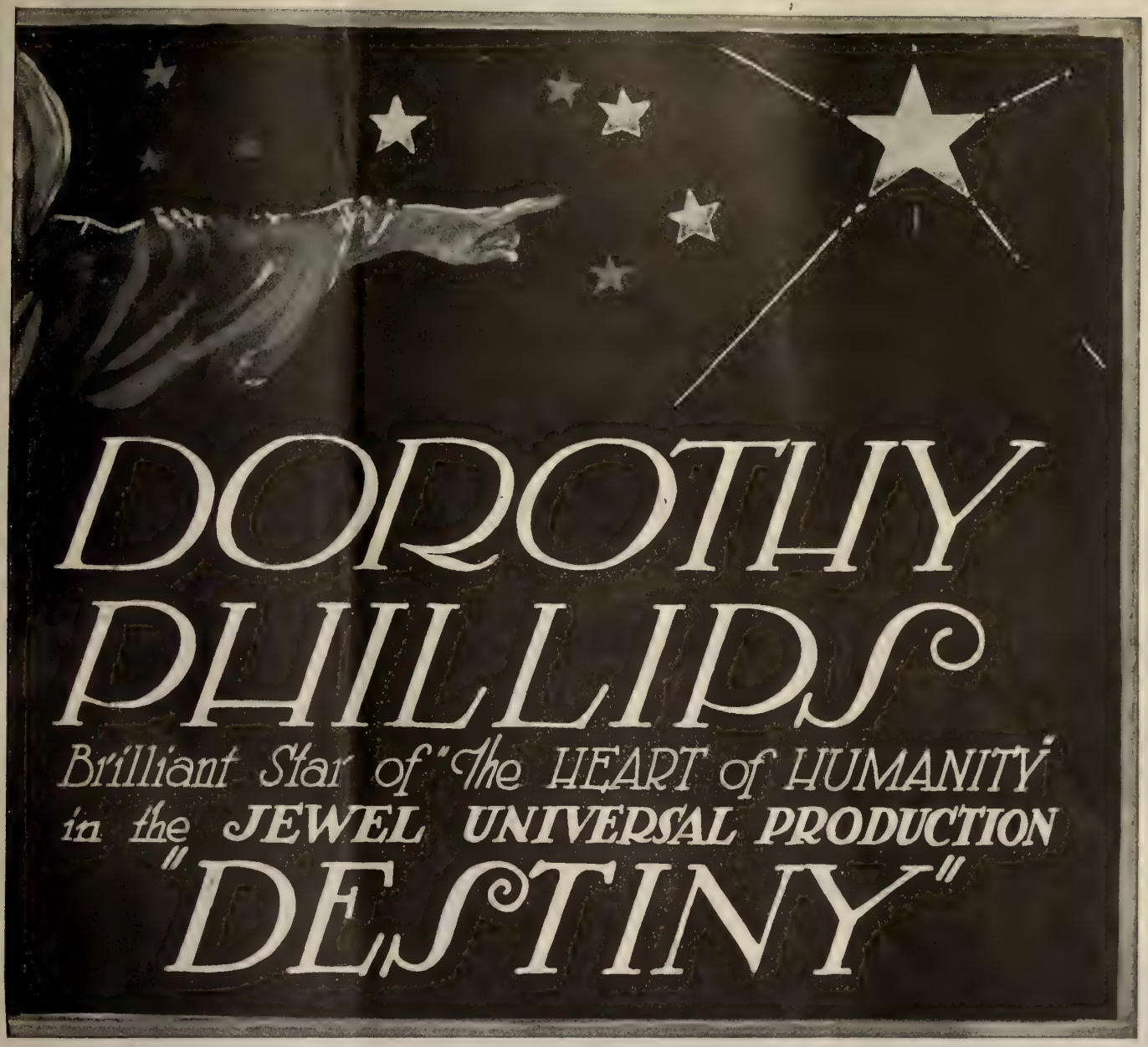
OF HUMANITY"

RELEASED THROUGH "JEWEL" PRODUCTIONS

ABOVE IS A REPRODUCTION OF THE 24-SHEET POSTER

WE don't presume to tell any exhibitor how to run his business but we can't help pointing out that the Star of this big, new Jewel Production is being seen today in "The Heart of Humanity" by more people than are seeing any other actress on the screen.

LAY aside, for a moment, the fact that it's a Jewel and a tremendous story — simply weigh the drawing power of Dorothy Phillips' name. Remember your business on "The Heart of Humanity" and you'll agree that Dorothy Phillips is now one of the four **great** American screen attractions.



THE BIGGER YOU ADVERTISE IT THE MORE YOU'LL NET

THE advertising angles on "DESTINY" are without end. The title is a magnet. The posters and the newspaper advertisements are powerful. Everything bears out the statement that "DESTINY," with Dorothy Phillips, will crowd your house to capacity. Here is something that is not a gamble—it is a **sure thing.**

RESERVE for Dorothy Phillips in "DESTINY" **now.** View it at your earliest convenience. You'll find it a real Jewel in everything that makes a great picture. And you'll find "The Heart of Humanity" crowds once more filling your theatre. Get in touch with your nearest Jewel Exchange without delay.

Booking's Simply POURING IN on the Famous Ten 2-Reel CYCLONE SMITH STORIES

featuring

Eddie Polo

with Eileen Sedgwick and Special Cast

THAT'S precisely what is happening on this series of ten special Eddie Polo pictures in the famous "CYCLONE SMITH" STORIES. Exhibitors didn't have to look twice or be told or sold on these ten SPECIALS. They have booked and are booking them as though twenty-dollar gold pieces were being offered for $10.00. Have your exchange project these pictures for you and you'll immediately see why. GET YOUR CONTRACT IN WHILE THE GETTING IS GOOD.

NOW BOOKING THROUGH ALL UNIVERSAL EXCHANGES

The
BIG THREE
News Weeklies

Now on the Majority
of the Screens of America

That the BIG THREE have a larger representation on the screens of America is proven by the enormous number of bookings covering every State in the Union.

Theatres have come to realize at last that people want news when it's new. That's why International releases three weeklies for no one weekly per week can give you ALL the news when it's new.

With the huge globe covering staff of cameramen and news experts your house is insured of all that's new in the world's happenings every week regularly as clockwork.

Along with the three a week news pictures that will keep your house miles ahead in all that's up to the minute, you get the famous TAD'S side splitting "INDOOR SPORTS" cartoons that millions read about every day in the year. You have a triple advertising advantage in being able to announce the BIG THREE, with three brand new news weeklies each week. Then you have the added advantage of TAD'S funny cartoons that will bring the crowds back regularly every week. Put your house in the lead by showing the BIG THREE. The majority have booked. How about you?

PRODUCED BY INTERNATIONAL

NOW BOOKING THRU ALL UNIVERSAL EXCHANGES

SENSATIONAL WILD ANIMAL COMEDIES

CENTURY COMEDIES announce a series of 12 sensational wild animal comedies, each in two amazing reels of whirlwind action, dare-devil stunts and side-splitting laughter; entirely new and utterly unusual. Released—ONE A MONTH.

Two of this series already released—"LOONEY LIONS AND MONKEY BUSINESS," and "FRISKY LIONS AND WICKED HUSBANDS"; and so wonderfully done are these first two pictures that the Marcus Loew Circuit has given them 65 days' booking so far.

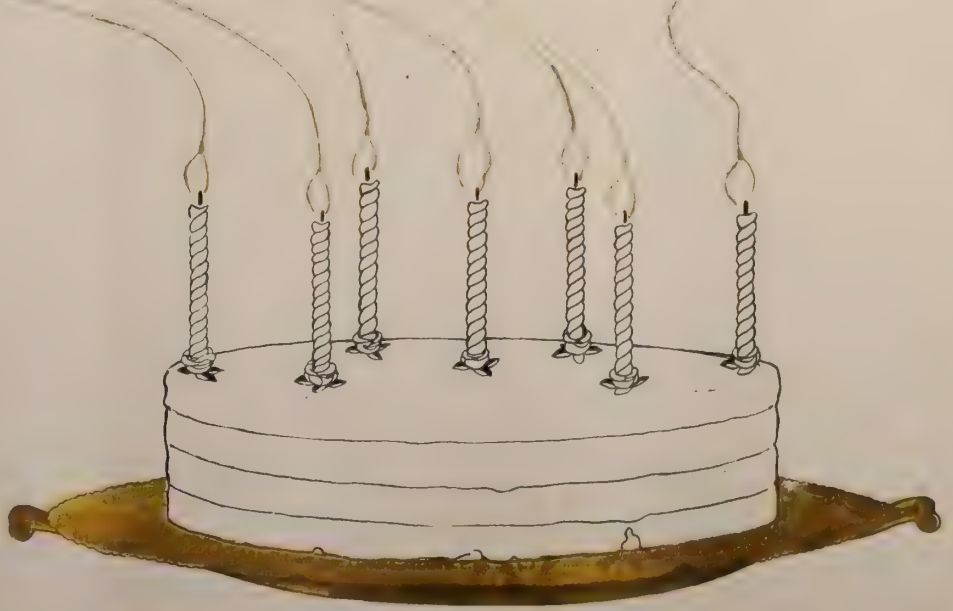
Here's something extraordinary for your house — something new and thrilling. Twelve big winners. Contract now for the entire series of 12 and give your people the treats of the season. GET BUSY!

CENTURY COMEDIES

JULIUS STERN, President

1600 BROADWAY NEW YORK

Will you come to our party?



Will you come to our party?

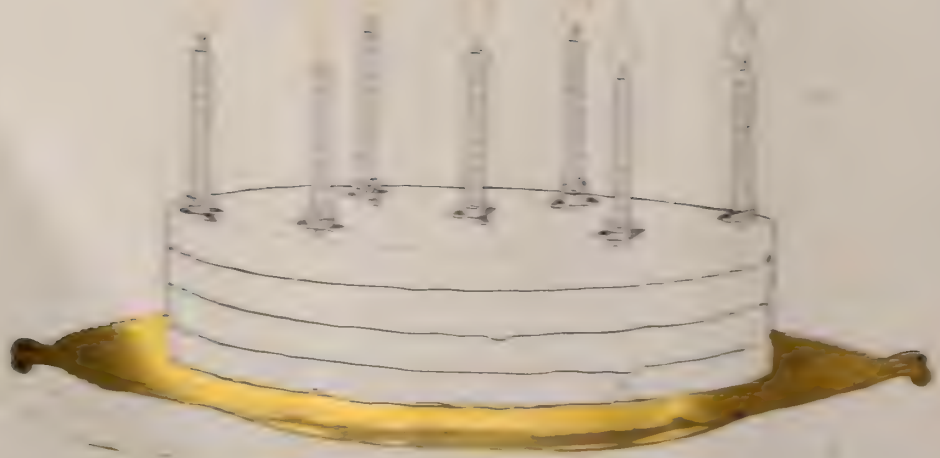
We are seven years old. That makes us the oldest producing and distributing child in the film business in the United States.

So we want you to celebrate with us.

If you are using any of the Universal product, you need no further invitation. But to those theatres which have not been using Universal pictures of late, we wish to say just this—Join our celebration by running as many Universal pictures as you have room for during June, our Anniversary Month.

If you are all booked up, squeeze in at least one Universal picture, so we can say that every theatre in the land attended our party.

Celebrate the fact that the Universal has always been a never-failing source of supply: a source you could always come to when you found disappointment elsewhere.



Celebrate the fact that there is one company in the business which has never sky-rocketed, but has shown a sure and steady improvement in quality.

Celebrate the fact that the Universal has never participated in smooth schemes to "do" the other fellow, and is always doing its level best to check the rapid rise in picture costs.

Celebrate the fact that the Universal has never had time nor inclination for stock-jobbing, cut-throat business methods or other misbegotten ideas which have been a curse on the whole industry----but that we have spent all our time, money and energy on improving, improving, improving our pictures.

We believe our Jewels and our Universal Special Attractions are the finest pictures on the market. We believe there is no comparison between the news-reels we handle and any other news-reels. We believe our serials show the result of long years of experience and study. We believe our comedies are unsurpassable. We believe our whole product is the best that the best theatres can find and we believe our ideas of prices are reasonable and fair.

The Universal in all its seven years never made such good pictures as it is making today. And it never had more youthful pep than it has today, even though it is the oldest and staunchest of all companies.

We hope every theatre in the country will run at least one Universal picture during Universal Anniversary Month, whether it happens to be a feature subject or a short subject.

We hope you will come to our party, Universal

600,000 Red Book readers → *This is the full-page ad appearing in June Red Book* → *in which "The Final Close-Up" ran as a story.*

Good news for those who know the story and those who don't →

An example of Famous Players-Lasky service in helping you cash in on PARAMOUNT PICTURES →

That's service!

The picture is better than the original story. →

Hook up with this ad in your exploitation.

Let 'em know it's your ad.

Remember Nora Nolan

in The FINAL CLOSE-UP?

— She's in the pictures!

TRADE MARK Paramount Pictures

In the literature of comedy as in the literature of drama, Famous Players-Lasky Corporation steadily maintains its policy of picking the best for Paramount and Artcraft Pictures.

"The Final Close-up" is one of the greatest light-comedy yarns that ever appeared in The Red Book Magazine.

How your sides ached over the pickle Nora got in at Winchester-by-the-Sea!

She, bargain-basement ingenue, ruffling it with the country club set—and caught with the goods.

The story is good—but the picture! well, *see it!*

Jesse L. Lasky ··· presents

SHIRLEY MASON

in

"The FINAL CLOSE-UP"

A Paramount Picture

By Royal Brown *Scenario by Julia Crawford Ivers* *Directed by Walter Edwards*

AT ALL THE BETTER THEATRES SOON

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General* NEW YORK — ARTCRAFT PICTURES

THOS. H. INCE
PRESENTS
WM. S. HART

"THE MONEY CORRAL"

An ARTCRAFT Picture

Money-Talk

MOST folks won't take another's word as to the value of a picture. But when reviewers say this sort of thing about "The Money Corral," they'll go see for themselves. There's a reason. Use these reviews in your ads. They sell the picture to your patrons:

"The picture never wants for action. Naturally it carries a big suspensive value, for everything is arranged to get the most of every scene. The humorous and sentimental touches give the picture tone and quality. Hart's resourcefulness is brought out with unerring skill. Jane Novak is appealing as the girl."—*Motion Picture News.*

"The story offers Mr. Hart excellent opportunity of the heroic sort that has made him famous, and is a decidedly agreeable vehicle."—*N. Y. American.*

"An interesting amount of comedy, an unhackneyed story and originality of locale, like all Hart films, it is admirably staged. No star on the screen is more expert at gauging his own type or works with more certain technique. Most audiences will like the picture immensely."—*N. Y. Telegraph.*

"One of the best productions Hart has put out. It has action galore, atmosphere in plenty, and a really appealing touch of sentiment. Not only correct in atmosphere, but moves with a snap right from the opening scenes and never permits the interest to wander."—*Wid's.*

"Fits the star to perfection. Moves at a rapid pace and embraces all sorts of exciting fights, tense moments and brisk by-play."—*Exhibitors' Trade Review.*

"A change from the ordinary, a complete and satisfactory performance in lead, support, directing and nature of story."—*Moving Picture World.*

"A good, thrilling Hart movie."—*N. Y. Sun.*

"A flock of punches. The star has every opportunity to display his prowess with his gun and in horsemanship. Thrills shot into the action make it well worth while."—*Variety.*

"Good entertainment, with Hart at his best."—*N. Y. Times.*

By Charles Alden Seltzer in "Argosy." Scenario by Lambert Hillyer. Directed by Lambert Hillyer. Photographed by Joe August. Supervised by Thos. H. Ince.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky *presents*

Cecil B. DeMille's PRODUCTION

"For Better, For Worse"

An ARTCRAFT Picture

BY EDGAR SELWYN;
SCENARIO BY
JEANIE MACPHERSON

The Critics' Chorus

"FOR BETTER FOR WORSE should convince any doubters that may be left that Cecil B. DeMille is a great producer. It is one of the greatest pictures that has appeared on the Artcraft program."—*Exhibitor's Herald.*

"New in theme, action, plot, development, it is the sort of a picture that will add patrons to your list, get your theatre talked about and do excellent business whenever and wherever shown."—*Exhibitor's Trade Review.*

"Technically very nearly flawless, one of the most significant productions of recent months."—*Wids.*

"Another one of the perfectly human dramas that DeMille produces. Never once does he disappoint."—*N. Y. Tribune.*

"Rich in matter that lies close to the heart of today."—*Moving Picture World.*

"Times are almost innumerable when the skill of the director fairly makes the heart cry out."—*Motion Picture News.*

And so say they all of them, without a dissenting voice. You and your audiences will say so too.

By Edgar Selwyn *Scenario by Jeanie Macpherson*

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY Presents

VIVIAN MARTIN

Oh, Johnny!

IT'S lucky you had such a home-town girl who just couldn't wait for things to happen, but stepped right out and made 'em happen.

A photoplay adapted from the Colliers' story "You Just Can't Wait," by Oscar Graeve—A tale of young love and ambition and temptation, that will entertain and charm.

Stick to "The Home Town Girl." She's right!

FAMOUS PLAYERS-LASKY CORPORATION

"in THE HOME TOWN GIRL"

Adapted from "You Can't Just Wait" By Oscar Graeve.

A Paramount Picture

Scenario By Edith Kennedy
Directed By Robert Vignola

SOME EXCELLENT ADVICE FROM P.S. HARRISON

IN THE MOTION PICTURE NEWS of MAY 17, PAGE 3266

"Oh You Women"—Emerson-Loos Production

YOU will actually be at a loss what to admire the most, the excellent entertaining qualities of the picture, or the brains that conceived and executed it. As far as the writer is concerned, the credit goes to the brains. You all undoubtedly know who Anita Loos and John Emerson are; for the benefit of those who might be newcomers into the ranks of the exhibitors, however, it may be stated that the former is the one who, through the ingenious construction of the subtitles in most of the pictures of the old Triangle days, featuring Douglas Fairbanks, assisted that star's inherent, unique screen qualities to come forward at breakneck speed; the latter, an experienced stage as well as screen actor, who, as a director of several Mary Pickford and other pictures, alone and in collaboration with Miss Loos, has given ample proofs of his directorial skill. This much for the brains.

Now for the picture, as an artistic production as well as an entertainment: Have you ever dreamt of a picture that would, from the first to the very last scene unfold itself with ease, without giving you a "kick in the ribs," that is, without containing such situations as would make you feel as having received such a sensation (a sensation present in the majority of the pictures released, that jars and jolts and shocks a blunt-nerved, shock-proof spectator); a picture in which the characters act and talk as regular human beings would; a picture which will not make you sit on the edge of your seat, nor hold you spellbound, but will put every particle of your body in harmony with your good senses, in harmony with the thought of the story and every situation of it; a picture that will make you laugh so heartily that it will make you hang your hands down and give up in despair any further efforts at laughing? Well, "Oh, You Women" is the one.

You have all heard, I presume, of the "Third Sex," product of this war. This picture is a satire on that sex, and on suffragism in general. Since the production of "When Women Vote," in the happy old single reel days, some twelve years ago, pictures ridiculing suffragism have been produced aplenty; but this one is the most intelligent of them all—it drives the point home more forcefully. The authors have used irony, sarcasm, persuasion, appeal to the common sense of women, all with delicacy and force.

If you have the production of better pictures at heart, make room for more days for this picture on your program; encourage this conscientious pair of producers, as by so doing, not only you further the better picture cause, but also you automatically help shut out some inferior ones. Released through Paramount. Length, 5 reels.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

in

Leave It To Susan

By Rex Taylor

Directed by
Clarence G. Badger

The Two-Gun Girl From Flatbush

They left her in the middle of the Mojave desert with one dog and half a dozen bandits. She tied them up and brought them in and married the handsomest.

Tell that to the loyal legions of Madge Kennedy admirers in your city and what will be the answer?

Full houses.

You can't keep them away from this dainty bit of Eastern femininity who turned out to be a regular "two-gun woman" when the West gave her the Great Test.

"Smiling Bill" Parsons
presents
Mr. & Mrs.
Goldwyn Distribut

Carter De Haven

in their first Capitol Comedy

"In a Pinch"

BROADWAY chickens come home to roost, and they make a lot of explaining for the young husband who is trying to dodge his past.

In their first Capitol Comedy Mr. and Mrs. Carter De Haven furnish the kind of snappy, speedy, clean-cut fun which has won this famous team of musical comedy stars one of the largest salaries paid any vaudeville act in the past four seasons. Their drawing power has been tested and affirmed by millions of just the sort of Americans that make your biggest audiences.

"In a Pinch" is the first of a series of comedies of domestic life that will appeal directly and powerfully to the vast majority of your patrons — the young married couples who go more regularly to motion pictures than any other class.

Ask your Goldwyn branch when you can show your audiences these pictures of the funny side and the sunny side of life.

ing Corporation

Samuel Goldwyn, President

A "Filler" That Fills

Almost any short subject can "fill" your program. There is only one that can fill your house—can put people in those few empty seats that mean the difference between failure and success.

The Ford Educational Weekly can do this by bringing you *new patrons*.

Not just people your competitor has had. If you can take them away from *him*, he can do the same to *you*.

NEW patrons—100 per cent new. People who don't ordinarily go to picture theatres. That is what you need and what the whole industry needs.

You can get these patrons with just one thing—the sort of film the newcomer likes and remembers and talks about—the scenic and industrial pictures of the Ford Educational Weekly.

The pre-eminence of the Ford product in its field is granted by every exhibitor who applies those two vital standards—quality and drawing power. The new patron recognizes this quality and becomes "a regular."

FITZPATRICK and McELROY Chicago
Sole Representatives
FORD MOTOR CO
Motion Picture Laboratories

The name Ford is a guarantee to a vast army of Americans. The Ford Weekly draws new patrons as no other single unit in pictures.

Call it a "filler," if you like.

It will fill your theatre.

GOLDWYN DISTRIBUTING CORPORATION
Samuel Goldwyn, President

FORD EDUCATIONAL WEEKLY

JOHNNY DOOLEY

The Real Reel Comedian

In a series of two-reel comedies based on Bide Dudley's stories in the New York "Evening World."

"The Office Force"

The Acme of Comedy Film Production

Hilarious, Yet Distinctively High Class

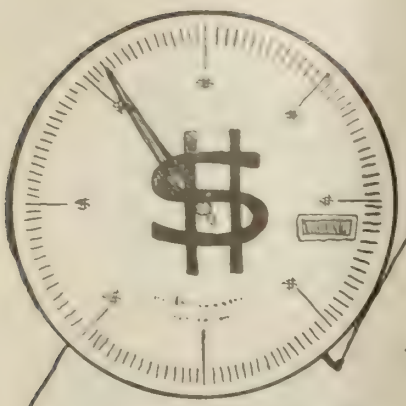
BROADWAY'S FUNNIEST COMEDY STAR

JOHNNY DOOLEY as the office boy brings a new characterization to the screen. There is something about him that makes you laugh every time he walks into the picture.

JOHNNY DOOLEY'S unusual acrobatic ability, his four years of European pantomime experience and his unique way of putting over fun will make him universally popular. Right along with Johnny goes a story which holds your interest, and jam full of laughter. Speed and "Eye Gladness" are expressed in the "Dooley Beauty Brigade," which is shown in every Johnny Dooley picture.

Details of distribution will be announced when completed.

JOHNNY DOOLEY FILM COMEDIES INC.
C.L.BACH President
LONGACRE BUILDING NEW YORK



DING! DING!

Here it is—

Let every laugh ring up fares in your box office!

ALBERT E. SMITH presents

"FARES AND FAIR ONES"

A MONTGOMERY AND ROCK

Big "V" Special Comedy

VITAGRAPH

The Big Splash of Comedy Releases—

JAMES AUBREY'S

New Big "V" Special Comedy

"TOOTSIES AND TAMALES"

Directed by Noel Smith

VITAGRAPH

ALBERT E. SMITH, President

A Potpourri of Pep, Punch and Peaches—
The Get-Them-In and Make-Them-Laugh Sort!

Sign a Vitagraph Contract for CORINNE GRIFFITH Pictures

VITAGRAPH

ALBERT E. SMITH

presents

CORINNE GRIFFITH

in "THIN ICE"

by Shannon Fife

Directed by Tom Mills

Here's a feature worthy of all the extra advertising and exploitation that you can possibly give it.

It's a powerful story—a segment of life itself—that holds *an appeal and a message for every woman in the world.*

'THIN ICE" is the story of a girl who *took chances*—not because she wanted to, but because she *had* to. She was skating on *thin ice*—for a purpose. Imagine beautiful Corinne Griffith in this sort of a role—and with this supporting cast: L. Rogers Lytton, Charles Kent, Eulalie Jensen, Walter Miller, Henry G. Sell, Alice Terry, Jack McLean and Walter Horton.

Sign a Vitagraph Contract for CORINNE GRIFFITH Pictures

ALBERT CAPELLANI

WHO HAS COMPLETED

"OH! BOY"

The Man
Who Adapted,
Directed and Made

"THE RED LANTERN"

Now Heading His Own Company in the
Production of a Series of Special
Features Co-starring

CREIGHTON HALE and JUNE CAPRICE

And Another Series Starring

DOLORES CASSINELLI

ALBERT CAPELLANI PRODUCTIONS

Incorporated

1457 Broadway New York, N. Y.

SELECT SP PICTURES

LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE VEILED ADVENTURE"

By Julia Crawford Ivers

Directed by

WALTER EDWARDS

"The mere announcement, 'It's a Constance Talmadge picture,' is the same sort of guarantee as the mark sterling is on silver."

—Mae Tinee in *Chicago Tribune*.

© Lumiere

SELECT PICTURES

presents

"Break the News to Mother"

INSPIRED BY THE FAMOUS BALLAD BY

CHAS. K. HARRIS

NOT A WAR PICTURE

The Turkish Soldier Drags the Beautiful and Unwilling Captive to the Tent of His Captain.

Aurora and Her English Friend, in Harem of Turk Pasha, Fearfully Awaiting Summons to "Betrothal."

The Box Office Sensation of the Year

LOEW'S METROPOLITAN, BROOKLYN,

The biggest theatre in the world, for the first time in its history, was unable to accommodate the crowds and

Turned Away Thousands—*yes thousands!*

Starring

AURORA MARDIGANIAN herself

Sole Survivor of Half a Million Armenian Girls

Mothers Bury Young Girls at Night to Save Them from the Attacks of the Brutal Turks.

Aurora Mardiganian Sold to Turkish Pasha by Kurd Chief Who Captured Her.

NOW'S THE TIME! NOW!
BOOK EXCEL PICTURES AND GET
ALBERT RAY
WITH
ELINOR FAIR
IN THEIR SECOND WILLIAM FOX PRODUCTION
"WORDS AND MUSIC BY-"
FOX
FILM CORPORATION

Played to capacity for 7 days. At the Strand Theatre, New York, with the strongest attractions the two big competing first run houses had ever shown.

REGAN

A FEW TERRITORIES STILL AVAILABLE ON

"Custers Last Fight!"

In Three Reel

GENUINE "101" BISON

Reproduction of the most Sensational Incident in the U. S. Army in which

1000 INDIANS AND 1000 SOLDIERS

Engaged in a Battle to the Death in which Custer's Troops Were Completely Annihilated

Directed by Thos. H. Ince

NOTE: Advertising matter on this feature includes two styles of ones, three and sixes—press sheets, lobby photos, publicity stories and cuts—

Wm. S. Hart!

in

TWO SPECIAL TWO REEL REISSUES

"JIM CAMERON'S WIFE"

and

"HIS HOUR OF MANHOOD"

"Roscoe Arbuckle!"

in

A NEW SERIES OF TWELVE REISSUES

Address all inquiries to

TOWER FILM CORPORATION

71 WEST 23rd STREET NEW YORK

THE popularity of BERT LYTELL is due to his own genuine abilities as an actor plus the splendid pictures with which Metro has surrounded him. "The Spender," "Faith" and other successes will be surpassed by

BERT LYTELL

in Frederick Orrin Bartlett's Saturday Evening Post story

The LION'S DEN

By the author of "The Spender." Adapted and directed by George D. Baker.

Released by

METRO

May 19

RIVOLI

for the first time in

UNABLE to take care of the crowds Dr. Reisenfeld, a wise showman, has re-booked

NAZIMOVA

in

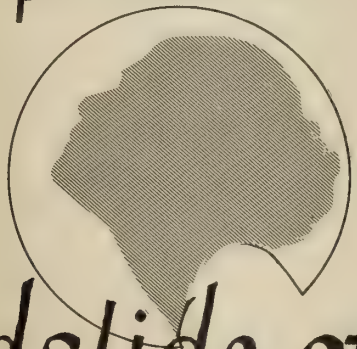
The RED LANTERN

beginning June 1st

METRO

REPEATS
the history of Broadway

THIS is the final proof of the *absolute supremacy* of this, the *greatest artist* of the screen – in the greatest production of the year.



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PICTURES CORPORATION

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MOVING PICTURE WORLD

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CALIFORNIA ADDS TO BUILDING BOOM

San Francisco District Shows Healthy Growth— Small Towns Respond to Expanding Movement

MORE new moving picture theatres are being planned in the San Francisco field than ever before in the history of the industry, and work is now under way on a number of large houses that will be opened in the fall. Exhibitors express the opinion that this branch of the amusement business has never been more promising and every effort is being made to get new houses ready, or old ones enlarged, at the earliest possible date. Equipment houses are booking large orders and service is being booked farther in advance than for a long time.

Plans are being rapidly perfected for the new theatre of P. J. Hanlon, at Vallejo, Cal., and this will be one of the finest houses in northern California. It will represent an investment of about $150,000 and will be erected on property purchased outright by this exhibitor. The house will have a seating capacity of about 1,400.

Small Towns Busy Also.

Albert Gattman, manager of the Novelty theatre, Martinez, Cal., has acquired the theatre building and has announced his intention of making extensive alterations. A gallery having a seating capacity of 250 will be added and a heating and ventilating system will be installed.

A. A. Richards, who conducts a fine house at Lodi, Cal., is preparing to erect a 1,000-seat theatre at Turlock, Cal., and expects to have work commenced on this at an early date.

Gus Gemanis, of the Crystal theatre, Porterville, Cal., has announced a plan for the remodeling and enlargement of this house before the summer season commences.

A. L. Hildebrand, manager of the Star theatre, Colusa, Cal., has purchased a site on Market street, where he will shortly open an elaborate open air theatre.

Brown Brothers are preparing to erect a large theatre at Salinas, Cal., on a central site on Main street. Frank Vesely will be manager.

Woman Building $2,500 House.

Mrs. Hartmann, of Healdsburg, Cal., is preparing to have work commenced shortly on a moving picture house to cost $25,000. H. G. S. Tucker is the lessee. The house will seat about 800.

The San Mateo Theatres Company has secured an extension of its lease on the Regent Theatre on Griffity avenue, San Mateo, Cal., and plans to make extensive alterations and improvements.

The new moving picture house to be erected at Benicia, Cal., by Walter B. Crooks, will cover a lot 50 by 100 feet, and will have a seating capacity of 600. It will cost approximately $35,000, and a $10,000 pipe organ will be a part of the equipment.

An amusement project known as the White City has been launched at Honolulu, T. H., and a moving picture theatre to cost $30,000 is planned. Frank E. Thompson is secretary of the Board of Trustees of the promoting organization.

Show May Advertise Church; Church May Advertise Show

ADVERTISING a motion picture theatre in a church and advertising a church in a motion picture theatre may become a reality.

The theatre men of Washington, D. C., have regretted apparent enmity on the part of ministers. They have always co-operated with them to the utmost and have held open their screen for publicity purposes, and have shown a willingness to run special shows for church and Sunday School benefits. This was particularly true at the Crandall string of theatres.

Harry M. Crandall, head of this string of houses, was approached by the pastor of a nearby church with the request that a slide be run after the first show each Sunday evening, stating that services were about to commence at that church. The show is out at about 7:45—the services will run between the hours of 8 and 9. Mr. Crandall has agreed to that, and in turn, made a counter-proposition to the pastor that he take advantage of a similar opportunity by running in his advertisements and notices in the daily papers and on the church bulletin board that Sunday night services would terminate in time for the members of the congregation to avail themselves of the amusement offered by the motion picture theatres and to take in the last show of the evening.

Ralph Ince to Produce for Selznick Pictures

MYRON SELZNICK announces that he has just closed a contract whereby Ralph Ince will produce for the Selznick Pictures Corporation. The first of the Ralph Ince productions will be Eugene O'Brien's debut as a Selznick star, "The Perfect Lover."

This is not Mr. Ince's first connection with Selznick productions. It was he who directed Robert Warwick in "The Argyle Case," one of the first Selznick productions, when Lewis J. Selznick launched his open booking campaign. Following this big success, Mr. Ince placed to his credit a long list of big photodramas, notable among which were "To-day" and "The Co-respondent." Among the stars he has directed with distinction are Anita Stewart, Florence Reed, Olga Petrova, Robert Warwick, Elaine Hammerstein, and others.

Mr. Ince will begin work immediately upon the Eugene O'Brien picture, "The Perfect Lover."

Work on this first of the Ralph Ince productions for Selznick will begin at the Biograph studio in a few days. Part of this big plant has been leased for Selznick productions, and shortly the Olive Thomas and Elaine Hammerstein companies will begin work there also.

Northwest Exhibitors to Hold Big Convention

W. J. DRUMMOND, who has been appointed general director of the Seattle convention by the Northwest Film Board of Trade, has sent out an announcement for the first convention and ball of the allied motion picture interests of the Pacific Northwest to be held July 16-17-18-19.

The convention will consume the first three days in business and sightseeing, and on the night of the fourth day the big movie ball will take place. There will be nationally known movie stars in attendance. The convention is being held under the auspices of the Northwest Film Board of Trade and its associate members and will be the biggest affair of its kind ever attempted in the West.

Motion picture exhibitors from the four Northwest States, namely, Washington, Oregon, Montana and Idaho, will be in attendance.

There will be showings of the latest embellishments and presentation of motion pictures and of musical instruments.

There will be many novel and attractive features during the convention that will be of interest to the public and to the visiting exhibitors. The executive committee having in charge the convention and ball are: L. O. Lukan, chairman; W. A. Mead, J. Q. Clemmer, John Rantz, John Hamrick, J. A. Koerpel, H. C. Arthur, Jr., Peter David, W. J. Drummond, director general.

Picture Theatres Helping Service Men to Get Jobs

THE motion picture theatres of the country are doing a great work in finding employment for discharged soldiers and sailors, according to Colonel Arthur Woods, assistant to the Secretary of War, who is in charge of the task of placing returned men in industry.

Managers of theatres throughout the United States were recently requested by Colonel Woods to assist in this work. As a result of this request, the motion picture house managers are responding with patriotic enthusiasm, it is declared, and it is estimated that slides are now being thrown on the screen before audiences aggregating 20,000,000 people.

MODEL SUNDAY ORDINANCE PREPARED

New York State Conference of Mayors Drafts Law Providing for Local Regulation or Censorship

IN response to numerous inquiries from cities in New York as to just what other cities in the United States are doing along local censorship lines, the New York State Conference of Mayors, the headquarters of which is located in Albany, has just completed a draft of a model ordinance providing for local regulation or censorship in whatever city is desirous of adopting it. Ever since Governor Alfred E. Smith signed the bill which leaves Sunday motion picture shows in New York up to the localities themselves to decide, the State Conference of Mayors has been flooded with all sorts of requests for information. The letters indicate that more than one city proposes to censor the films that will be shown on Sundays.

Much Information Received.

W. P. Capes, secretary of the Conference, has secured a mass of information from such cities as San Francisco, Los Angeles, Detroit, Cleveland, Chicago, St. Louis and Rochester, where there is more or less local censorship of film. This information has now been issued by the State Conference and is being sent to all cities throughout New York state, and contains a model ordinance which can be adopted by any city in case it should desire to exercise the regulatory powers that have been conferred on it by the passage of the recent bill in the Legislature.

The ordinance, as adopted by the State Conference of Mayors, suggests a commission of five members, serving without pay and which shall not contain any person who is interested financially in any branch of the motion picture business. This commission is to be given the power of free access to all motion picture houses, and where violations are discovered, of reporting the same to the chief of police. Pictures that have not been passed by the National Board of Review can be exhibited if they meet with the approval of the local censorship body. In case of protest of a film that has been passed by the National Board, the local commission can review the same and render a decision.

Suggest Local Review Board.

In explaining this, Secretary Capes said that there were some pictures, such as "The Birth of a Nation," which while they might be acceptable in one locality, might not be so in another. In case any exhibitor desires to show a picture which had not been approved by the National Board of Review of Motion Pictures, the proposed ordinance gives that person the right of at least three days before the picture is to be shown to file with the commission a written notice of his intention, together with the name of the picture, the manufacturer, the general character, as well as the date and place of display. The commission will then review the picture, or any one member is given the power to review and to approve or prohibit either in its entirety or in part any pictures so shown. In case of grievance on the part of an exhibitor he is given the right to call for a review of the picture before at least three members of the commission.

The ordinance, while effective for all seven days of the week, is really intended to regulate pictures to be shown on Sundays. Judging from some of the letters which have been received by the State Conference of Mayors recently, there will be absolutely nothing but the kindest feelings shown to exhibitors providing they do not go to work now and show on Sunday lurid pictures or pictures of a more or less sensational nature, and which bear sensational or possibly rather suggestive titles.

Some Towns May Have Censors.

The majority of the cities in this state, according to Mr. Capes, will take action in the very near future, through their board of aldermen, in determining whether or not Sunday shows are to prevail in their respective localities. In some places it is evident that the city fathers will take no chances on sensational pictures being shown on Sunday and that the local censorship commission will be formed at once.

The Mayors' Conference is also receiving many inquiries as to the amount of license fees which is being charged in other cities both in this and adjoining states where Sunday movies prevail. This information is now being compiled by Mr. Capes. GRANT.

Indianapolis Pastors Renew Fight for Sunday Closing

APPARENTLY not contented with the fact that the Indiana State Legislature failed to take any definite action on the Sunday motion picture question, the ministers of Indianapolis are going to renew their efforts to close theatres in Indianapolis on Sundays.

Members of the Indianapolis Ministerial Association, at a meeting on Monday, May 5, voted to ask the Church Federation of Indianapolis to canvass the Sunday commercialized amusement situation and at once take steps to bring about a strict enforcement of the law. The federation will be requested to report back to the Ministerial Association on the action taken.

It was also proposed by the Ministerial Association that action be taken toward constructive, free, recreational measures "looking toward what would be considered a rational observance" of the Sabbath. Announcement was made at the meeting that a committee from the organization would confer with the city administration on the matter.

Utica Managers Fighting to Legalize Sunday Shows

UTICA'S (N. Y.) fight for Sunday pictures is now on in earnest, but the manner in which the exhibitors of the city are carrying on the fight is most unusual. Every day there appears in the daily papers a protest from some organization in the city while the exhibitors are gathering in signed petitions from those who want Sunday shows. Before Utica can have Sunday pictures a bill permitting them must be passed by the Common Council composed of representatives from every ward in the city. If it is passed, the bill then goes to the Mayor's hands, who will either pass or veto it. The council met Wednesday evening, May 6, and it was thought at that time that some sort of action would take place. But the council decided to give the matter more consideration before acting. However, there was received protests from two ministers of the city, one representing his church and the other a group of local preachers.

Previous to the decision made by Governor Smith in regard to the bill a large number of petitions were signed in favor of Sunday pictures and these are being augmented to a great extent by more petition blanks which patrons of the theatres have filled out.

There is an overwhelming majority of persons in Utica in favor of Sunday motion pictures, but they have not been given sufficient chance to present them and until this opportunity is possible, those opposed will control the speech in the matter.

Referendum on Sunday Shows.

Whether or not Auburn, N. Y., will have Sunday pictures depends to a great extent upon the result of a canvass being made by the Chamber of Commerce of that city at this time. A special committee representing the Chamber has sent questionnaires to all members with a request that they indicate their opinion and return the paper. The result is yet unknown.

Little Falls Legalizes Sunday Shows.

Little Falls, N. Y., will be allowed to have Sunday motion pictures from 2.30 to 5 and from 8.30 to 10.30 p. m., commencing as soon as the managers decide to open, according to a bill passed by the city fathers at their meeting on Tuesday, May 6. In Little Falls there is a theatre just across the Barge Canal that has been running on Sundays for a long time while the two houses in the city proper were not allowed to operate. The passing of the law now makes it possible for all to operate on Sunday.

Oswego May Have Sunday Shows.

At its session Monday night, April 28, the Common Council of Oswego, N. Y., ordered a public hearing for Friday, May 9, on the Sunday picture proposition. Only one alderman stated that he had received requests to oppose Sunday entertainments. Indications at this time point to the permitting of Sunday pictures in Oswego.

Council Fails to Legalize Sunday Shows.

The proposition to have the Common Council of Syracuse, N. Y., pass an ordinance on Monday, April 28, legalizing Sunday pictures was sidetracked by Corporation Counsel Stewart Hancock, who ruled that the ordinance was unnecessary as the Syracuse theatres right along had been operating on Sunday under a license issued by the city.

Jamestown 2 to 1 for Sunday Shows.

The biggest vote ever cast in any election in Jamestown, N. Y., showed that that municipality was 2 to 1 for Sunday picture shows. Tabulations on the returns from the special election held Saturday, May 10, showed 6,250 were for and 3,050 against.

ASSOCIATION GOES AFTER "FIT TO WIN"

National Industry Body Terms Film Improper for Public Showing—Hygiene Worker Takes Exception

THE National Association of the Motion Picture Industry has fired another gun at the film called "Fit to Win."

This picture was produced for the United States Army by the American Social Hygiene Association and other co-operating agencies and was used with very beneficial results in the various cantonments of this country and Europe in the campaign against venereal diseases. Since then, however, it has fallen into the hands of private individuals who are alleged to be exhibiting it to mixed audiences composed of men and women and boys and girls.

In addition to the effect of this picture on the minds of young people, there is this serious condition to contend with: If pictures like "Fit to Win" are permitted to be exhibited, the obvious result will be that it will incite unscrupulous persons to show other pictures built along the same lines.

Association "Cleaning House."

The National Association recently started a nation wide campaign to "clean house," as far as the showing of suggestive or salacious pictures is concerned. It was with this end in view that a recent ultimatum was issued to the thousands of exhibitors in every state in the Union to the effect that they must either stop showing indecent pictures or find themselves blacklisted by every producer and distributor represented in the National Association—which means 95 per cent of the producers and distributors of the country. Thus, an exhibitor who shows a film condemned by the National Association will find himself unable to secure any other films and he will therefore be compelled to close his theatre.

This drastic action met with the immediate commendation of the press and clergy of the country, and considerable indignation is now voiced over the fact that the Public Health Service of the United States Government is the first opponent to the movement to give the public clean pictures and nothing but clean pictures.

Determined to Carry on Fight.

The association, however, is determined to carry its fight to the last ditch until pictures like "Fit to Win" are barred from public exhibition, and, acting through the chairman of the Censorship Committee, Gabriel L. Hess has sent the following wire to Surgeon-General Blue. Mr. Hess is now awaiting the action of the Public Health Service before making the next move in his campaign:

"The National Association of the Motion Picture Industry has been co-operating with various Government departments for the furtherance of their propaganda during the war. It desires to continue this co-operation during the reconstruction period. The association is, however, unalterably opposed to the commercial distribution of the photoplay, 'Fit to Win,' originally produced for exhibition to selected audiences.

"If the Division of Venereal Diseases of the Treasury Department believes the propaganda important and desires the co-operation of the motion picture industry in placing it before the public, you may feel sure of our assistance, provided, first, that the picture is not distributed through commercial channels for profit; second, that it is exhibited directly under the auspices of local boards of health or public health associations co-operating with the Surgeon-General's office; third, that young people be not allowed to attend the theatre; fourth, that the financial returns from the exhibition received from admittance fees be devoted to some public purpose and not to the profit of a commercial organization.

"If you will agree to the above, canceling your arrangement with present commercial distributors, the association will secure the co-operation of local theatres for exhibition without expense.

"In the absence of your co-operation the association feels compelled to use every means at its disposal to prohibit the commercial distribution and exhibition of the picture as calculated to create controversy and reflect serious criticism on the motion picture as a clean form of amusement.

"To this end producing and distributing members of the National Association will publicly announce their refusal to furnish their product to any exhibitor who exhibits 'Fit to Win' for an admittance fee. This will automatically debar the picture from the leading theatres of the United States."

Hygiene Association Takes Exception.

The American Social Hygiene Association has taken exception to the action of the National Association as outlined in Mr. Hess' telegram to Surgeon-General Blue. In a long letter to Mr. Hess, William H. Zinsser, director of the department of public information of the Hygiene Association, states that the National Association's objections to the public showing of the film "constitute a deliberate and reprehensible attempt, for reasons not necessary to go into, to crush at its beginning one of the most effective means for education on the vitally important subject of venereal disease," and that the views reveal "a striking lack of information on the part of your association of the whole subject, and of the picture in question."

Continuing, Mr. Zinsser takes up the proposal made by the motion picture interests, and emphasizes the point that there is no intention of showing the picture in regular motion picture theatres.

Held for Showing "Fit to Win."

Another highlight in the "Fit to Win" controversy was struck on Monday, May 12, when the New York police arrested Alfred D. Harsten, manager of the Gotham Theatre, and Isaac Slutzer, a distributor, in connection with the showing of the picture.

When the case came up in Harlem Court on Wednesday, May 14, Magistrate Blau adjourned it for a week at the request of the attorney for the defendants, and pending a decision in the Supreme Court. Both men were released on $1,000 bail.

General Blue Agrees to Confer.

In refutation of charges made by the National Association of the Motion Picture Industry that the film, "Fit to Win," is unfit to show, Surgeon-General Rupert Blue, of the United States Public Health Service, has sent a telegram to the censorship committee of the association declaring the picture to be highly educational, and screened with the fullest authority and indorsement of the Federal Government.

General Blue agrees to confer with the National Association on its offer to exhibit "Fit to Win" free of charge, provided such exhibition is made at the usual hours that moving picture theatres are open and that the association also provide all necessary advertising accessories.

Picture Is Complete Show.

As the screening of the picture consumes more than an hour and a quarter of time, being a complete and lengthy program in itself, it is difficult to understand how an exhibition arrangement such as the Surgeon-General requires can be planned. Public Health Films, under official designation by the United States Public Health Service, is now exhibiting the film commercially as a complete attraction and paying for all advertising accessories.

Foster Engaged By New England Metro.

The American Feature Film Company has engaged Walter Foster to travel through Rhode Island and a portion of the Massachusetts territory in the interests of Metro. Preparatory to the big drive on "The Red Lantern" a general reorganization of the salesmen's zones is in progress.

The Bunch That Makes "When a Feller Needs a Friend."

Clare Briggs, the cartoonist, in the center; Director J. Harvey at the extreme right, and the juvenile cast of the Paramount-Briggs comedies snapped during their Bond drive in Aeolian window.

PERCY L. WATERS SCREENS "COME BACK"

Becomes President and General Manager of Both Triangle Producing and Distributing Organizations

PERCY L. WATERS has again entered moving picture activities. By vote of Triangle's boards of directors, both the Film Corporation and the Distribution Corporation, he became president and general manager of those organizations on Friday, May 9. Mr. Waters has been associated with Triangle in an advisory capacity for more than a year, and now takes active command.

Interests represented by S. A. Lynch, Fred Kent and Y. F. Freeman, who have been financially concerned in Triangle for some time, were taken over by the stockholders of the two corporations and the Lynch faction has been eliminated. Mr. Waters said to a Moving Picture World reporter that the Lynch interests have from the first been only a matter of financing the distributing organization, which now returns to the control of Triangle.

Aitken President of Board.

Harry E. Aitken, who have been president of Triangle, became chairman of the board of directors of Triangle Film Corporation. Mr. Waters was elected to the office vacated by Mr. Aitken and was also chosen general manager. Later the directors of the Triangle Distributing Corporation elected Mr. Waters president and general manager of the exchange system.

The return of Percy Waters to film activities will be of great interest to the trade in general. From the time the Edison interest came into moving pictures, Mr. Waters has been active in the business, save for about two years following his retirement from active participation in the General Film Company. Two years was enough of retirement for Mr. Waters, and he interested himself in Triangle March 23, 1918. Now he takes full charge of both the producing and distributing organizations.

Hedda Nova to Play Title Role in Big Universal Film

HEDDA NOVA has been engaged by the Universal company to play the title role in "The Spitfire of Seville," Joseph Franklin Poland's latest photoplay, which has been purchased by the Universal for a super-production. Priscilla Dean, who was scheduled to play the title role, is ill with pneumonia, and Mlle. Nova has been chosen to take her place in the production.

Mlle. Nova has been starred in Vitagraph serial productions and has already become known to American picture patrons. Born in Odessa, Russia, and educated in Berlin, Mlle. Nova was for several years a stage and screen favorite on the European continent.

She scored her first American hit in "The Barrier," with Mitchell Lewis, which Selig produced from the novel by Rex Beach. She has since appeared in such productions as "The Bar Sinister" and "The Sign Invisible." She was cast in one of the leading roles in the filmization of the Cyrus Townsend Brady novel, "A Matter of Mere Education," which was produced under the title of "Why the World Forgot."

Thurston Hall will be Mlle. Nova's leading man. George Seigmann will direct the star.

JUNE TO BE BIG UNIVERSAL MONTH

Every Department of Organization Working at Top Speed to Make Seventh Anniversary Real Success

UNIVERSAL is working as it never worked before. With the celebration month rapidly approaching, every department is teeming with activity, with the one purpose of making the anniversary month a banner one. Universal celebrates its seventh anniversary during the month of June. The company is proud of its record, and every effort is being made to celebrate the next month in a fitting manner.

Unusual plans are being made by the Universal sales department. This department is planning on making the month of June the biggest in the history of the sales department.

Universal Wants 100 Per Cent. Month.

Every effort is to be made to have every theatre in America run at least one Universal picture during June. Universal wants a perfect score of 100 per cent. for the booking of pictures during that month. Every poster that will be used by an exhibitor during the anniversary month will carry a sticker with the words "Universal Anniversary."

In addition to the sales department Universal's advertising is planning some novel effects and a large amount of additional advertising will be issued during the campaign.

Universal promises the exhibitor some of the best pictures ever produced for release, and it is said these pictures will do as much as any other thing to add to the success of the celebration month and the beginning of Universal's eighth year.

Two Popular Stars Put Their Heads Together.

Jack Richardson and little Ben Alexander are solving big problems in Triangle's "The Mayor of Filbert."

Harvey Gates Added to Goldwyn's Scenario Staff

EXTENSIVE plans for additional scenario output at the Goldwyn studios are being made by J. G. Hawks, managing editor. Negotiations for several important works of friction are now under way, and the staff of writers at the Culver City studios are working on a number of new adaptations.

The newest addition to the scenario force is Harvey Gates, a leading screen author, who comes backed by a long record of cinema successes, dating from the days of the Biograph company, for which he wrote his first screen story. His most notable achievements perhaps are "Hell Morgan's Girl" and "The Wildcat of Paris." In addition, Mr. Gates adapted Harry Carey's first big feature, "The Three Godfathers" from a Peter B. Kyne story. Before his affiliation with Goldwyn as a staff writer, Mr. Gates was a newspaper man, reviewer and special writer for the Dramatic Mirror, publicity director for a big motion picture concern, and free-lance scenario writer. During the latter period he wrote for the Essanay and Morosco companies. At the Goldwyn studios he is at work on a vehicle for Pauline Frederick.

Thompson Buchanan, the American author, another recent Goldwyn acquisition, is working on an original story for Madge Kennedy.

MONOPOLY IMPOSSIBLE, SAYS PATHE

Pioneer Producer-Distributor Believes Lack of Specialization in Scenarios a Menace to Business—Better Stories Would Reduce Production Profitably

CHARLES PATHE, Chevalier of the Legion of Honor, and director of the great international organization which bears his name, seldom speaks for the press, but when he does so his voice has the weight of authority, and what he says has its origin in ripe deliberation, a broad experience, and knowledge enlarged by personal observation in most of the civilized countries of the world. Mr. Pathe is the real pioneer of the motion picture business. He has been part, and an important part, of the industry since its inception; he has seen the motion picture transform itself from a toy to a great instrument of education and amusement; he has seen it become great and hopes for it to become even greater. He has seen individuals, one after the other, endeavor to secure a monopoly of the business and has refused to be a party to their attempts.

Monopoly of Business Impossible.

"No individual, no organization, can hope to control the motion picture business," said Mr. Pathe when seen at his office at 25 West Forty-fifth street, New York, a short time after his arrival to this country. "Creative skill is not given to one person or a few. The history of the business proves that exhibitors desire to present good pictures to their patrons without regard to the trademarks which they bear. Good films do not depend so much upon their stars as they do upon the stories which they depict, and their directors. There can be no monopoly of the imagination which creates the story, or that which realizes it before the motion picture camera.

"The independent producer who has a good story, adaptable to the screen, and who produces it adequately (and there will always be such producers) will have no difficulty in finding a distributor for his film. Monopoly in our industry would have the effect of impeding its progress; there would be no encouragement toward constant improvement in quality. Competition inevitably insures progress. We may all hope for better pictures and a satisfactory growth in business as long as the door is open to individual effort—and I fail to see how it can be closed.

Lack of Care in Scenarios a Menace.

"The most serious menace to the motion picture business is the lack of specialization in the making of scenarios. At the time of my last visit to this country I noticed that this branch of the industry did not receive the attention which it deserved; that the most important in a film of the first quality is a story of the first quality, and that the story must take precedence of the star in the production of pictures. It would seem that the main defect in the lack of quality in pictures being known, it should be easy to find a remedy, and having found it to apply it; but unfortunately such is not the case.

"Future dividends depend upon those who write, or will write, for the screen. Our writers do not sufficiently develop their ideas. Their desire, and this is natural under the conditions, seems to be to turn out as many stories which are marketable as possible. This tendency should be curbed.

Study Would Reduce Production.

"The production of negatives would be immediately reduced (and everyone will admit that this is desirable) if such producer understood the vital importance of studying with the greatest possible care each of the hundreds of scenes which compose a five or six reel feature. Were this done many stories which are insufficiently developed and are lacking in the essentials, but which under present conditions are put into pictures, would never be produced and this would be to the good of all; of the stars who through such pictures lose their popularity; of the producers and distributors who through such pictures lose money and prestige.

"Furthermore, such action would result in a very definite improvement in quality in the pictures which were produced, and therefore would be to the financial betterment of all connected with the industry. No producer should accept a story unless he is convinced of its future success as a picture. Even if he were to err in his judgment the picture at any rate would not be a triviality. In confining the production of pictures to stories which meet with the real appreciation of those competent to judge the returns from each negative would naturally be increased, and that to a pronounced degree.

Charles Pathe.

Scenarios Should Receive Care.

"The scenario should be most carefully worked out and the details well developed. Owing to the fact that a feature picture demands more situations than are necessary in a play written for the stage, I believe that the story for the screen will always profit by the collaboration of several authors, rather than by the work of one person only. Each of us has had occasion to make justified criticism of various scenes which were part of a production justly known as a masterpiece in its entirety. This would prove that the author has left too large a margin to the director who has been intrusted with the adequate interpretation of his ideas.

"Nothing should be left to the initiative of the director except to adequately carry out the ideas of the author. It would be to the advantage of the producer and the motion picture business in general if the director and the author, by means of royalties, were interested in the final success of the picture. They would thus have the necessary encouragement to give to the film the care and attention it deserves.

High Prices Illustrate Demand.

"The high prices which are paid for stories of good quality, either books or stage successes, illustrate the demand which exists for really good material. It would seem that in view of these high prices the screen should possess authors who are as capable as their colleagues of the printed book. That the number of good screen authors is as small as it is, is sufficient proof that our present methods of paying for their services are bad.

"I have observed with interest during the last twelve months the success with which Pathe Exchange, Inc., has distributed pictures under the so-called open booking plan, a policy which, it seems, is now receiving the serious attention of every important American distributor. It has given us most excellent results, with the inevitable result that there has been a reduction in the number of pictures which we have released, and a corresponding increase in the average quality. I had occasion to remark the last time that I was here, upon the serious error which is committed in making good productions stand the losses upon negatives of little or no value. Open booking tends to eliminate, or at least mitigate, this trouble, since each film is booked upon its individual merits. In this way the tendency is to produce well, instead of producing much, which, as Shakespeare says, 'is a consummation devoutly to be wished.'

Duty Is To Improve.

"That the motion picture business is good at the present, and that this condition prevails in most of the countries of the world, is a source of gratification with us all. But we should not lose sight of the fact that we should strive to retain the approval of the public now that we have gained it; that we should progress and not stand still; that we should deserve rather than demand or beg. Our duty is clear; to improve and to continue to improve. No business can prosper unless it renders a

real service. And it is our duty to see that we render such service.

"You will pardon me if I express here the pleasure I have experienced in finding the Pathe Exchange, Inc., in so excellent a condition. Mr. Brunet has understood and applied the absolute principle in our industry, that success and prestige cannot be obtained by quantity, but only by quality. I have found the organization united and working as one, filled with enthusiasm, and that which is so rare, animated with the feeling of unity. I am proud of what the organization has accomplished and is accomplishing, and have every confidence in what it will do, working in such harmony."

MANY AIDS FOR NEW BENNISON FILM

Goldwyn Making Intensive Effort to Help Exhibitor Exploit "Road Called Straight"

GOLDWYN is making an intensive effort to help motion picture theatre owners throughout the country put over Louis Bennison's newest Betzwood picture, "The Road Called Straight" in a manner befitting what officials of the distributing company believe is its worth. A special campaign of exploitation, showmanship and advertising has been prepared to aid exhibitors in extracting every ounce of value from what is regarded as an unusually strong production of a star whose popularity is growing.

Exhibitors are advised to have prepared a week or ten days in advance of their showing of the picture, white cards 11x14 or 22x28 printed in red with a black border, reading: "This is 'The Road Called Straight'—Louis Bennison."

These are to be posted conspicuously on every available post or tree, particularly in outlying districts or on roads heavily travelled by motors. They are to be linked up with "teaser" advertising in newspapers or on throwaways, using the same wording and omitting the name of the theatre, the whole stunt to be followed later by the theatre's regular newspaper advertising.

It is suggested that since the production deals with a cowboy who comes East to make a ridiculous debut in society, an interesting and attractive window display could be arranged by combining cowboy togs, a saddle, bridle, heavy pistol and other Western trappings with a Prince Albert coat, silk hat, gloves, stick and other fashionable apparel and accoutrements. Haberdashers, it is pointed out, will be glad to co-operate with the theatres in this, even to the extent of borrowing the "horsey" stuff from the local saddler. Portraits of Louis Bennison should accompany the displays.

A stunt calculated to attract box office interest and at the same time add many names to the theatre's mailing list, is this: Two weeks before "The Road Called Straight" is shown, place a wide-brimmed Stetson hat, preferably of the fawn color popular with cowboys, in the theatre lobby. Below this should be hung a large question mark, cut from Bristol board or heavy paper and colored. Directly beneath should be a line reading: "Whose Hat Is This?"

It is suggested that great stress be laid on direct mail advertising. In a press sheet prepared for the production, Goldwyn's service department outlines a letter or mailing card to be sent to regular patrons.

Want an Architect?
May Allison's an artistic builder, as shown by her Metro, "Castles in the Air."

Over 10,000 Actors Registered with World's Casting Head

WITH the casting of "Phil for Short," the new World Picture now in process of production with Evelyn Greeley as the star, there is recorded on the books of the casting director of World Pictures over 10,000 actors who want to work in pictures.

At the studio at Fort Lee, which the World Pictures owns and where all pictures of this company are made, is kept a registry of actors in the files, which, by the way, is as complete as human ingenuity can create, the name of the actor, what he has done in pictures as well as the spoken drama, his height, colorings, and general physical characteristics are kept. His address, telephone number, salary and, in fact, every available bit of information is registered.

This system was created by R. B. MacIntyre, casting director for the company. In addition, Mr. MacIntyre has a list of all animals that can be secured at a moment's notice, odds and ends, such as pet birds, babies, automobiles, flying machines, boats of all descriptions, and a thousand and one kinds of things that might be used in some production.

Fox House Raised Big Sum for Loan.

At the Fox Jamaica theatre, Long Island, $140,000 was raised Saturday, May 10, for the Liberty Loan. On the previous Monday $500,000 was raised.

The Fox house is a popular one. The pictures are always good and the projection is furnished by Power's Cameragraph.

Henry Woodward
Supporting Wallace Reid in Paramount's "You're Fired."

Announce Plans for Johnny Dooley Films

DETAILS concerning the launching of the popular comedian, Johnny Dooley, in comedy films, have just been made public by Clarence L. Bach, president of the Johnny Dooley Film Comedies, Inc., with offices in the Longacre Building, New York.

The company will make two reelers, and two comedies have been completed at the Biograph studio, on East 175th street, New York. The third is now being cast, and Director John D. Schulze will begin work on it Monday, May 19.

That Johnny Dooley is all that was expected of him as a film comedian is said to be demonstrated by his first picture. His personality, his unique methods of putting over his fun, his unusual acrobatic ability and his long experience as a pantomimist combine to make him an ideal film comedian.

The Dooley comedies will be released under the general title of "The Office Force," and will be based to a large extent on the comic series of that name which Bide Dudley writes for the New York Evening World. In each one the comedian will be seen as the fresh office boy. Bide Dudley is writing the scenarios.

The cast supporting Mr. Dooley includes Tom Blake, Lillian Hall, Dora Mills Adams, Alice Mann and Walter Lewis.

Martha Mansfield, celebrated beauty of the Ziegfeld Midnight Frolic, is cast for the principal role opposite Dooley, and to add interest to the occasion, Director John D. Schulze has selected twenty of the prettiest and most vivacious girls of the Frolic as a Dooley Beauty Brigade.

Mr. Bach is not yet ready to announce his plan for the distribution of the Johnny Dooley comedies.

Tearle to Support Marion Davies.

Conway Tearle has been engaged to support Marion Davies in her latest feature, "April Folly," which she is making in the Biograph Studio, under the direction of Robert Leonard.

HOW THOMAS OF OMAHA DOES THINGS

Manager of Rialto, in Nebraska's Metropolis, Very Busy Person, and He's Getting the Rocks—Has Public Pulse Always at His Finger-ends

By Walter K. Hill

AMONG the many picture showmen who came to town for the first screening of the Rothapfel Unit Program was H. M. Thomas, manager of the Rialto, Omaha, who lingered for a full week hereabout to see the shows and refresh his ideas on showmanship. When the Moving Picture World man found Mr. Thomas at the Hotel Astor the Nebraskan was in a pleasantly communicative mood and for more than two hours the interview rambled through all phases of theatricals.

The impression still sticks that Mr. Thomas is a picture showman of acute understanding—a live wire, full-charged with the voltage of enterprising showmanship. He talked on many angles of the game from the way he "puts a picture over" to the psychology of advertising effects on the theatre-going public. Thomas, in short, knows his game and plays it as he knows it.

"We have lately finished off a three months' fight against proposed censorship legislation," said Mr. Thomas, "and Nebraska will have none of it. Most of the three months the Legislature was in session I lived in Lincoln, camping on the trail of every possible enemy of censorship for pictures. We beat the measure 18 for to 64 against."

Believes Producers Should Control.

"This despite the continual distribution (just when the Legislature was in session and the feeling was hottest) of pictures that never should be released—pictures with sensational and suggestive titles and subject matter just as bad as their titles. Out in Nebraska we hear that the producers are going to be their own censors and watch production. If this is done the fight against censorship will be won in every state where the 'reformers' go against the picture man. Control should be at the source; producers should control each other's desire for 'tainted money' that comes from salacious pictures."

Asked about the matter of Sunday opening out his way, Mr. Thomas said that various cities throughout the state were working for local option measures. Shows on Sunday have been permitted, under state law, for many years, but it has been only recently that the several towns have started in for local sanction to show on the first day of the week.

An interesting condition developed in Fremont, where the public wanted Sunday shows. The rival candidates for mayor were both against the proposition.

"Dark Horse" Won Sunday Race.

Someone secretly "filed" the nomination of an independent who favored liberal Sunday measures and "sprung" him as a surprise on the day before election. It was necessary for voters to write the name of the "dark horse" in ink on every ballot that was cast for him—and he carried the election by more than 400 majority.

"Sunday opening in other Nebraska cities," said Mr. Thomas, "will hurt our business on that day in Omaha—for the habit has been formed by hundreds who come to our town for the week end because Sunday is too dull for them at home. The automobile is working wonders out our way. Practically every farmer in Nebraska owns a machine and goes where he wants to whenever he chooses."

Says Broadway Is in a Rut.

Asked how the big New York picture theatres compared with those in other cities, Mr. Thomas declared that Broadway screen managers are in a rut and decline to get out of it.

"The three big houses look to me exactly as they did when I was here a year ago," he said. "Out in the theatre I manage we change our setting for every picture; we advertise in wholesale lots, pull 'stunts' and keep our house before the public in every way we can devise. We have a scenic artist on the weekly payroll who paints sets for both of the A. H. Blank houses in Omaha—the Strand and the Rialto. We get a flash at the picture and paint a set that properly frames the photoplay; we build a set that represents some location or some specific element in the story."

Sneaked Away the Rocks.

"To cite an instance," Mr. Thomas continued: "When we played Nazimova in 'Out of the Fog' we hauled twenty loads of sand and spread it on the stage to give the seashore effect that was essential to the subject. They were excavating for a sewer half a block from the Rialto and great hunks of rock were piled high in the street. In the dead of night we 'borrowed' the rock and placed them on the stage to complete our seashore.' The contractor looked all over the neighborhood to solve the mysterious disappearance of his rocks. He was telling me the story while he stood with me at the back of the house and gazed upon the objects of his search—but the sand saved the rocks. When the week was over we hauled away the sand and took the rocks back to the sewer contractor."

Suburban Houses Give Opposition.

Asked about business conditions Mr. Thomas said that while there were four other theatres of good size in the downtown districts the Strand and Rialto got their stiffest opposition from the 35 picture houses scattered throughout the various 'neighborhoods' and in the suburbs.

"Five years ago," said Mr. Thomas, "there were 45 of these houses running, but the big houses down town have put ten of them out of business. There are still enough left to keep us on our toes to attract our people. While we can't always depend upon such good attendance, an idea of what can be done in the Rialto may be gathered from our showings of 'Don't Change Your Husband.' We played to 50,000 admissions—one

Dot Farley's an Inquisitive Sort; She Wants to See Herself and That Lady Sheriff All at Once.

Dot is enjoying a corner in double exposure and the au thoritative pose of the Western lady all at the same time in these scenes from forthcoming Universal comedies.

fifth of Omaha's total population. And that's why De Mille is my favorite director."

Mr. Blank's organization, owning houses in Des Moines as well as the Strand and Rialto in Omaha, is made up of representative citizens of those communities. The Omaha concern has as directors an ex-governor, a U. S. Senator and a Democratic National Committeeman. "With such men as these interested in pictures," said Mr. Thomas, "we can get along pretty well in political issues and we have the respect and confidence of the entire community.

High Class Men Own Theatres.

"It is my opinion that in all of the large cities in the West and Middle West the type of men who have financed and who control the big picture theatres are representative of the best class of business men. Pictures are attracting the big men of commerce—the producers should consider this when they are trying to kill the goose that lays the golden egg by producing improper pictures."

The Omaha showman cited numerous incidents where pictures have been "put over" in the Rialto by advertising. He told of one show that had fallen down for Mr. Blank in Des Moines, while in Omaha it "cleaned up." Mr. Thomas writes his own advertisements and keeps tabs on his press agent to see that the publicity is of the style and kind to best exploit the picture they are working on.

Strong for Little Mary and "Long Legs."

"I am anxious for the date to come when we play Mary Pickford, in 'Daddy Long Legs,'" said Mr. Thomas. "There is the picture of the year—because it has every element that pictures may possess to best appeal to the women. We bank on women in our theatre and I use a peculiar method to find out how the picture we have is going to go over.

"We have an 11 a. m. run of the new picture and at that time there are not many people through the gate. My ushers give me an opinion that I can almost invariably bank on; they seem to have about the right condition of mind to judge the audience value of a show. The rest of us are too mature in our opinions and showmanship—we seem to be too critical and lose the real 'slant' that makes or breaks a picture with the women."

Educating the Foreigners.

There was much more said during the World man's conversation with Mr. Thomas that would make corking good "copy"—but there is a limit to space. One thing more: Mrs. Thomas is interested in settlement work among the foreign element in South Omaha, where the packing houses and stock yards are. She showed pictures recently as an entertainment for children of foreign birth who were 10 to 15 years old. These children were amazed at what they saw on the screen. They asked Mrs. Thomas if the "people" they gazed upon were real, and some of the youngsters would not be convinced unless they could touch with their fingers the figures that moved before their eyes.

Not everyone, it would seem, has seen too much of pictures.

But it seems certain that everybody in Omaha and vicinity will know all about photoplays before Mr. Thomas finishes with them.

Famous Players-Lasky to Star Elliott Dexter

ELLIOTT DEXTER, a popular leading man, is to be starred under the Famous Players-Lasky banner. This announcement was made this week by Jesse L. Lasky, Mr. Dexter's signed contract, covering a period of years, having just been received at the home office of the Famous Players-Lasky Corporation.

Mr. Dexter has just started work at the Lasky studio in Cecil B. DeMille's Artcraft picturization of Sir James M. Barrie's play, "The Admirable Crichton," in which, as in most of the recent DeMille productions, he is featured in the leading male role. Following the completion of this picture, he will begin his first starring vehicle, under the direction of William C. DeMille. The title of the production is "Don't Change Your Wife," and as may be inferred, it is a sequel or companion picture to Cecil B. DeMille's "Don't Change Your Husband," in which Mr. Dexter played the leading male role.

"Of Mr. Dexter it may be truthfully said that he has well won and richly deserved the honor which elevation to stardom entails," said Mr. Lasky in commenting upon Mr. Dexter's experience

Elliott Dexter
Who has signed a new contract with Famous Players-Lasky.

and fitness. "It is hardly necessary for me to point out that he has ever attribute essential to success as a star. He is versatile, conscientious, thoroughly appreciative of the mission of the screen in furthering the highest dramatic art, and withal a fine gentleman. Moreover, he is handsome and of splendid physique and at all times acts with a fine understanding of the requirements of the character he is portraying."

A. H. Sawyer Guest of Honor.

Arthur H. Sawyer, a member of S-L Pictures, was the guest of honor at the annual reunion of the Criterion Club, held in Boston last week. This organization, one of the most famous amateur theatrical clubs in Massachusetts, held its annual reunion at the Hotel Bellevue, at which were present five of the original twenty-five members. Many prominent men attended the dinner. Mr. Sawyer was one of the speakers. He discussed the changes which have occurred during the past five years in the drama of the stage and screen.

Champion Jess Willard to Star in Big Production

JESS WILLARD, heavyweight champion of the world, will soon be seen in a seven-reel production, "The Challenge of Chance," which the Continental Pictures Corporation of Chicago, is making. Fred L. Wilks, a business man of Chicago, is president of the company. The offices of the organization are in the Continental and Commercial Bank Building, Chicago, and the New York offices are in the Fitzgerald Building. Arline Pretty is playing opposite the champion in the principal feminine role. The production is being made under the direction of Harry Revier.

Work on the production was started several weeks ago in Chicago, and Willard, with his supporting company, is now in Los Angeles completing it. Interiors are being made at the Brunton studio, but as the picture is almost entirely an out-of-doors product, the greater part of Willard's work is being done in the open.

The story of the play is being kept a secret, but the statement is made that it is a big subject with massive scenes, 3,000 persons being employed throughout the production. Willard plays the role of a wholesome, big-hearted Westerner. The prize ring has no part in the picture, although Willard is called upon to put up several hand battles in a series of thrilling adventures. He does a great deal of riding in the picture, living over again his days as a cowpuncher.

The Continental company makes announcement that this production will be handled on a big scale. An organization of advertising and sales experts, with a special exhibitor service department, has been retained to map out a compaign of exploitation.

No definite date has been set for the release of the feature, but it is understood that it will be given the public some time before the date of the championship battle, which is set for July the Fourth in Toledo.

Garson's "Hushed Hour" Gets Detroit Premiere

HARRY GARSON, who has just scored one bull's-eye with "The Unpardonable Sin," is going to let fly with his other barrel Sunday, May 18, when his second Blanche Sweet production, "The Hushed Hour," will be given its first public presentation in Detroit at the Broadway-Strand—the scene of "The Unpardonable Sin" triumph.

Mr. Garson is sanguine he will duplicate his success with the latter, and points with a great deal of pride to the cast, which is a real all-star cast, and the fact that the story is different from the usual run of screen offerings.

In the cast are: Milton Sills, Mary Anderson, Harry Northrup, Gloria Hope, Rosemary Theby, Wilfred Lucas, Wyndham Standing, Lydia Knott, Winter Hall, Bennie Alexander, Edward M. Kimball, Norman Selby (Kid McCoy) and Blanche Sweet.

ROTHAPFEL INITIAL UNIT PROGRAM

First Showing at the Rialto Theatre, New York, on May 9 Attracts Spectators from Many Points Who Are Liberal in Expressing Faith in the New Enterprise

By Edward Weitzel

BLAZING a trail for an untried enterprise requires courage—especially in the moving picture business. The boldness with which Samuel Rothapfel entered upon the promotion and direction of his Unit Program proves he has the courage of his convictions. Friday morning, May 9, at the Rialto Theatre, New York, there were many spectators who followed the first showing of the initial Rothapfel Unit Program with close attention and were liberal in their applause and in their expression of faith in the new enterprise.

Known heretofore only as an exhibitor, the man who led the way in bringing the showing of moving pictures to its present high standing has fearlessly challenged the leaders in the field of production and under his own direction, assisted by Wally Van, has produced a program which embraces a climax for a news or magazine reel, a one-reel novelty prelude, a five-part feature, a pictured epigram, and a one-reel comedy. An appropriate overture and a complete musical setting accompanies the program.

Some contract to be finished in six weeks! That this method of supplying the moving picture theatres with eight or ten programs a year is going to completely revolutionize the old way of doing things is not foreshadowed by the initial Unit Program. Its most impressive feature is the promise it gives of what may be accomplished in this direction. Taken on its own merits alone the first Unit shows that its comedy numbers outclass the feature and the prelude.

For downright cleverness the pictured epigram, "A Thought of Equity," leads the bill. The George V. Hobart new idea comedy, "Wild Flowers," also is uncommonly amusing. "False Gods," the feature, which has been cut and much improved since the first showing, will be generally liked. It will break no artistic records, but it is sufficiently well done to court comparison with the average program feature. The prelude, "The Last Hour," is the weakest number of the first Unit. The most difficult form of screen composition, its production is a respectable achievement, but it does not awe with its beauty as would have been the case had the full possibilities of the theme been realized.

Without previous practice as a producer and director, Samuel Rothapfel set himself a task that well might stagger a staff of specialists. He has acquitted himself so well under the circumstances that his quickness to grasp the right way of doing things and his resolution and untiring energy in putting his newly acquired knowledge into effect will show itself in the marked improvement of his next Unit Program.

"The Wood of Fair Water."

A tall, straight tree riddled with bullet holes is the most striking feature in the news reel climax, "The Wood of Fair Water." It is called "An Immortalization of the Famous Achievement of the Marines in Belleau Wood." Taken from official pictures of Belleau Wood, all the harrowing details of battle are absent, but enough evidence remains to tell of what had happened there and to impress the beholder with the same feeling with which he looks upon "ancient and holy things." At the Rialto presentation the number was given atmosphere by a guard of Marines drawn up on each side of the proscenium, and a quartet of male voices that sang appropriate numbers.

"The Last Hour."

"Elegie, The Last Hour," with J. H. Gilmore; a "Novelty Prelude Presenting Music," is the full quotation from the program. It is a picturization of Massenet's famous Elegie, and shows an elderly man in his last hour living over his life and its wasted opportunities. There are several scenes of a symbolic nature, during which young girls in flowing draperies are dimly seen dancing in the background. J. H. Gilmore acts the dying man excellently. There are no gruesome details in the picture. Its tone is subdued but not depressing. The playing of the Elegie by the orchestra, of course, accompanies the number.

"False Gods."

E. Lloyd Sheldon is the author of the five-part feature, "False Gods." It is the story of a young architect and his wife, Lila, who are happy in their modest little home until a number of valuable contracts bring them in contact with society and the pair almost wreck their lives when tempted to flirt and to gamble. Cecil Andrews attracts the attention of a handsome widow, who pretends she wants him to draw the plans of a new house for her. Lila is besieged by two admirers, Stephen Whitney and Randolph Hastings. She also falls into the trap set for her by Mrs. Van Orden, when she loses heavily at cards to that expert player, and is pressed for the money.

Believing that her husband is carrying on a flirtation with the widow, and strengthened in her belief by Whitney, she turns to him when a scheme to raise money on her jewels comes to naught. He offers to lend Lila the amount she needs if she will come to his home that night. She foolishly accepts and finds the price she is expected to pay for the supposed kindness involves the sacrifice of her honor. Andrews, who loves his wife as much as ever, learns where she has gone, and follows. While Lila is struggling to escape from Whitney a shot is fired through an open window and the owner of the house is killed.

Convinced that her husband is guilty of the murder, Lila declares that she did it. At the coroner's inquest that official cleverly traps the real murderer, Randolph Hastings, and husband and wife are only too pleased to cut loose from their dangerous society friends and live for each other in the future.

There is a praiseworthy endeavor to give the picture the benefit of adequate settings. The cast, although it contains no star, is uniformly acceptable. Grace Darling, Hugh Thompson, Florence Billings, Harry Mestayer, Ida Darling, Alfred Hickman, Hattie Delaro, Macy Harlan and Leo Delaney are the players.

"Wild Flowers."

George V. Hobart supplied the material for the comedy. It permits an intimate view of the high spirits and high

Learning the Foibles of Society.
Grace Darling takes many wise offerings from Hattie Delaro in "False Gods."

"No One Ever Cultivated Us—We're Wild,"
Say Yvonne Shelton and Helen Weer in "Wild Flowers," the Rothapfel comedy.

jinks of two wise women, who find that an unprotected female can get along very nicely in New York, if she picks her gentlemen friends with an eye to their bankroll. There is no offense in the one-reeler and many laughs, the comedy being helped by the titles and a series of animated cartoons that carry out the comic spirit of the theme most amusingly.

The direction of this number is excellent. It has alertness, variety of business, brisk action and is dexterously acted by Yvonne Shelton, Templar Saxe, A. J. Herbert, Helen Weer, Walter McEwen and Eugene Acker.

"A Thought of Equity."

The thought which animates this epigrammatic cartoon is the trick nature has of letting one form of life feed on the other. Not a cheerful thought, apparently; but the inventor of the picture has found a way to make it amazingly funny. It is very short, but tells a whole reelful with unexpected humor.

Famous Players Clears $350,000 for Victory Loan

THE Famous Players-Lasky Corporation, the only motion picture company to conduct a consistent campaign in New York City in behalf of the Victory Loan, closed its drive in front of the Aeolian Building with Paramount-Briggs players, the well-known artist himself appearing and making the largest sale since the opening of the campaign there. Mr. Briggs' motion picture troupe, consisting chiefly of children who enact his famous "Skinay" characters on the screen, proved a distinct novelty to the film fans who are always looking for an opportunity to see how pictures are made.

Under the direction of John J. Harvey, the little players appeared in a number of scenes for the "When a Feller Needs a Friend" series, while Mr. Briggs made sketches of them, which were auctioned off, one sketch of little Rosemary alone bringing $2,500.

At the Aeolian window, where a complete motion picture set was built, including lights, cameras, properties, etc., the Famous Players-Lasky organization took in $150,000 in Victory Note subscriptions.

At the Famous Players-Lasky home office and among other eastern offices of the company, $50,000 was subscribed by the employes, this outside of what the stars and executives took which, it is estimated, figured easily $100,000 more.

Dorothy Dalton's flight to Albany in a hydroaeroplane brought $50,000 worth of subscriptions. It is estimated the New York members of the Famous Players-Lasky Corporation are responsible for $350,000 worth of subscriptions in the last loan.

Lucy Cotton, Broadway Star, Signed by Gerald Bacon

GERALD BACON, who formed, recently, his own producing company, announces that he has signed Lucy Cotton, stage star, for his first production, a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sunup," the production of which will be started next week at the Bacon-Backer studio. It was previously announced that Mr. Bacon had titled the Marcin play "At Sunrise," but it was learned that a stage play is now under production by Smith & Golden, bearing the same title.

Miss Cotton, the star of the first Bacon production to be released by Frank G. Hall, president of Independent Sales Corporation, is a popular stage favorite, her latest successes in the spoken drama being "Turn to the Right" and "Up in Mabel's Room." She was born in Texas and has been called one of the most beautiful actresses on the American stage. The story which Mr. Bacon has chosen for the first of a series of eighteen feature productions to be released by Independent Sales is said to be one of the best works of Max Marcin.

Mr. Bacon will announce the supporting cast within the next week. Oliver D. Bailey will direct under the personal supervision of Mr. Bacon. Basil Dickey wrote the scenario.

Exhibitor Backs His Pictures.

R. J. Reef, of the Star Theatre, Decorah, Iowa, says that for seven years he has been building up a steady patronage by giving to his patrons his personal guarantee of the quality of the subjects he books. He has shown all the First National attractions, he says.

"I go out on the stage and tell my patrons such and such a picture is coming," said Mr. Reef. "Of course, I make a thorough investigation of the picture before I give it such announcement. After many such talks from the stage, together with liberal space in the local newspaper and in the papers in nearby towns, I can always feel confident that a picture will go over as it should."

First Annual "Beefsteak" of Famous Players-Lasky New York Exchange Men.
Just before they went after the "grub" stake at Castle Cave, N. Y., May 6.

Puts Stewart Picture Over with Photograph Stunt

BECAUSE Anita Stewart has a gorgeous wardrobe, and because she has many photographs of herself in all sorts and description of gowns, "Midnight Romance" received a lot of advertising during the four days of its run at Wilkes-Barre, Pa.

Fred W. Herman, manager of the Savoy Theatre, at which Miss Stewart's picture was to play in Wilkes-Barre, saw in her beautiful gowns an opportunity to invade the exclusive woman's shops with his advertising. Selecting a score or more of reproductions of Miss Stewart's photographs, he had them mounted, as cabinet photographs are mounted.

Then for the upper left-hand corner of each he had printed a small, triangular "slipon"—nothing more nor less than the corner of an envelope. This said: "Savoy, Charming Anita Stewart in 'A Midnight Romance,' Monday-Thursday—April 21-24."

The words "Savoy" and the date were left purposely small and inconspicuous. The name of Miss Stewart and the title of the photoplay were convincing to a merchant who ordinarily would have been horror stricken with the thought of placing an advertising poster right along side a $100 hat. That is exactly what happened. Mr. Hermann presented a mounted photograph of Miss Stewart to an exclusive millinery shop. When the window was trimmed that night there was placed therein three beautiful hat models and Miss Stewart's photograph.

It so happened that next door was a high class jewelry shop. There the proprietor actually sent to Mr. Herrman for a similar photograph that he, too, might use it in the window. There was not a woman's shop in Wilkes-Barre that did not display one or more of Miss Stewart's photographs, so prepared, during the four days "A Midnight Romance" played there.

Bloxbe Corporation Formed to Make One-Reel Comedies

THE place that one-reel pictures have won on the screen is responsible for the formation of the Bloxbe Film Corporation, which, on June 15, will begin the release of a series of twenty-eight one-reel comedy dramas.

A uniqueness of subject matter is claimed by the Bloxbe company as its paramount feature. The twenty-eight productions, each a thousand feet in length, will be released as the first series. The stories are separate and distinct, but one principle will be seen underlying the entire product. The old adage, "truth is stranger than fiction," is said by the officials of the corporation to be on its way to receive a full vindication through the stories. Were it not for the fact that the incidents and characters portrayed are well known, the whole series would be considered excellent fiction.

The scenarios have been prepared by Philip Van Loan and Dr. Oscar I. Lamberger. Mr. Van Loan is also in charge of the direction. The Bloxbe company is located at 1547 Broadway.

ANNOUNCE NEW ERA IN FILM RENTAL

United Artists' Corporation Issues Noteworthy Statement Outlining Plans for Early Release of Pickford-Chaplin-Fairbanks-Griffith Productions

RICH in possibilities for the immediate realization of the long-awaited reforms in oppressive and out-of-date rental systems is the initial announcement of United Artists Corporation.

Outstanding is the fact that the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, which will be marketed by the United Artists Corporation, will be released and rented solely by the individual picture. The announcement of the "Big Four" is refreshing in its clear-cut and straight-from-the-shoulder stand on this all-important point. The statement leaves no doubt whatever regarding the company's policies. It is committed unalterably to open booking of the purest sort and discards once and for all any sales plan that looks like open booking, but that is merely another form of program or star series releasing, sugar-coated.

First Release September 1.

United Artists Corporation will release four pictures a year for Mary Pickford, four for Charlie Chaplin, four for Douglas Fairbanks and four for D. W. Griffith. The first release is scheduled for September 1, and will be a Fairbanks picture.

The company's statement, which bears the signatures of Oscar A. Price, president and Hiram Abrams, General Manager, throws down a challenge to old line distribution that cannot be mistaken.

"United Artists Corporation will deal with exhibitors by the single picture only," says the announcement. "The booking of each release of each of the four producing units will constitute a separate and distinct transaction, so that at no time will there be any obligation that will prevent an exhibitor from running his own affairs in his own way, free from the dictates of those whose sole business it should be to serve him."

Genuine Open Booking Is Plan.

In a supplementary statement, Hiram Abrams emphasized the fact that while open booking has been talked about for years and so-called open booking plans have been tried and tried again, genuine open booking had not been attempted on a broad scale heretofore because producers and distributors lacked confidence in their product.

"During the last year and a half," said Mr. Abrams, "I have personally made five trips that have carried me over the entire country for the purpose of sounding out exhibitors on every phase of film rental. To every one with whom I have discussed the matter it is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on release lists, that I marvel that producers and distributors persist in these practices when the entire trade knows why they exist.

Program System Unsound Business.

"It is unsound business to force weaker attractions on to an exhibitor's program as a premium on the rental of a good attraction. Exhibitors should not be obliged to play inferior shows as part of the price of getting superior films, nor should big stars be penalized by making them carry the load of lesser attractions.

"We intend to market the pictures of the United Artists individually, picture for picture, each production on its own merits. We will not contract for more than one picture at a time, and no exhibitor will be obligated to run one set of pictures in order to procure the releases of another artist.

"I cannot emphasize too strongly the fact that we will deal in single pictures only. We will not sell in any other way.

Exhibitors Assure Support.

"Hundreds of exhibitors, of all classes, have assured us that our plan is what they have been waiting for these many months. We believe that the exhibitors of the country are business men first, and we are going to deal with them on a sound business basis. They will be able to come to us as independent buyers, take what they want, and pass up what they do not want.

"It will be our task to make every production so superlatively good that each will find its ready market. If we do not make pictures of the highest quality, we will suffer the loss, not the exhibitors who, under the program or star series systems, are obliged to take the poor with the good, to their own loss.

System Will Have Wholesome Influence.

"Right here let me point out the wholesome influence our system will have over the entire picture business, from production to exhibition. Mary Pickford, Charlie Chaplin, Douglas Fairbanks and Mr. Griffith knows that each of their offerings must be marketed individually and that each and every picture must therefore be the very best their art makes possible. In realization of this, the United Artists have surrounded themselves with conditions that make for perfect production. They will have ample time in the making of each picture and they will produce with their whole heart in the work. Thus is every production guaranteed to be as good as the artist can make it. If the entire industry produced on such a basis programs and star series systems would be unnecessary.

"And there is the further thought that this system of production and our system of releasing would soon kill off the over-production that is sapping the in-

Mitchell Lewis Uses a .44 as His Silvery Tongued Orator in "Jacques of the Silver North."
The checked shirt he wears in the scene at the right doesn't affect his suit at all in the Select picture.

dustry's energies and resources. It would be solely 'the survival of the fittest' and not the everlasting supporting of the weak and the self-appointed.

Equipped for Real Business.

"We are coming into the field, then, one hundred per cent equipped for real business. From this day forward, the Pickford pictures, the Chaplin pictures, the Fairbanks pictures and the Griffith pictures that we will release, supreme attractions of the screen, will give to every exhibitor the greatest possible volume of profits. Truly, a new era in the motion picture industry has begun."

United Artists Corporation has opened executive offices at 729 Seventh avenue, New York. The announcement of the first Fairbanks release is already bringing a tremendous volume of business into the new offices, and bookings are being recorded as rapidly as received and in the order of their acceptance.

UNIT OVERSEAS FOR ROBERTSON-COLE

Organization Takes Over Entire Foreign Rights to Rothapfel Program—Expects Big Foreign Demand

ROBERTSON-COLE COMPANY, ever eager to obtain the finest product on the motion picture market for foreign distribution, has taken over the entire rights to the Rothapfel Unit outside of the United States and Canada. This deal was concluded by representatives of Robertson-Cole and Frank G. Hall, president of the Independent Sales Corporation and vice-president of the Rothapfel Pictures Corporation immediately after the showing of the initial unit at the Rialto Theatre last Friday.

Robertson-Cole already has concluded arrangements whereby Jury's Imperial Pictures, Ltd., whom they represent in the United States, will take over the distribution of the Rothapfel Programs through the British Isles.

Jury's Robertson-Cole Agents.

Under a recent arrangement Jury's distribute in the British Isles all the Robertson-Cole motion picture products, and in addition will buy for Robertson-Cole the foremost European productions for American distribution. Robertson-Cole, as Jury's American representatives, have already closed several important deals for their British associates, not the least of which was the recent purchase of Maurice Tourneur's "The White Heather."

In the cinema halls of the British Isles, music has always had a dominant appeal for audiences, and always constitutes a prominent part of the program. For this reason, if for no other, the Rothapfel Program appears certain to find wide favor in Britain. But, in addition, the Unit is just what exhibitors of Britain, as well as those of France and practically every other country in Europe, desire.

France Likes Unit Programs.

Robertson-Cole has been feeling the pulse of foreign exhibitors for some time, and its observations led to the deal whereby it takes over the initial six Rothapfel Units, which are in demand in many foreign countries. France in particular is anxious to obtain the Rothapfel Unit. There it is customary to book an entire program, and with the embellishments which accompany the Rothapfel Unit, such as music and effects, French exhibitors are expected to create a big demand for the Rothapfel Unit.

Listening to the Wedding Bells.
That explains the beaming faces of Mary Miles Minter and Alan Forrest in American's "A Bachelor's Wife."

St. Paul Showmen Fighting Tax on Music Compositions

ST. PAUL exhibitors, at a recent meeting, passed a resolution condemning the royalty tax on the compositions of the American Society of Authors, Composers and Publishers as unfair.

The St. Paul exhibitors have inaugurated a campaign against this tax. It is understood that many of the exhibitors have definitely decided to refuse to pay the tax. Another meeting of the St. Paul exhibitors to discuss this issue will take place at the Casino room of the St. Paul Hotel, May 23, when, it is expected, representatives of interested organizations will attend.

Back of the movement to defeat the tax in St. Paul is the Associated Motion Picture Exhibitors of that city. In a letter to fellow exhibitors Theodore L. Hays, manager of the St. Paul New Garrick and president of the association, says:

"Owing to a supreme court decision, any exhibitors permitting the use of music controlled by members of that society, is liable to prosecution and a fine, unless he signs up a contract to pay a certain amount annually, based upon the seating capacity of his theatre.

"Finkelstein and Ruben have refused the demand of said society and have decided to use only the music of the independent publishers and composers, quite a large selection of which is available.

"It is the duty of every exhibitor to be on hand at this meeting. United action regarding this matter should be taken and taken at once."

One Moment, Miss Traverse——
Would you mind saying "Hello" to our readers before going on for a scene from your Fox feature, "When Fate Decides"? Thank you.

Dayton Exhibitors Will Not Pay Royalty Music Tax

ACCORDING to all the information that can be gleaned at this time, Dayton exhibitors who are members of the Miami Valley Exhibitors' League will not respond readily to the next tax that is to be imposed upon them by the music publishers. It is said that the three largest firms that do the greatest per cent. of business with the film houses are G. Schirmer, Inc., Carl Fisher and The Sam Fox Company. None of these firms are members of the association that want to collect the tax.

One of the leading officials of the Dayton League stated that exhibitors all over the state would combine and not play the music furnished by members of the publishers' association. A meeting will be held for discussion of the matter by the league within the next week.

Sam Kaufman Joins Universal.

Sam Kaufman is now a part of the cast of comedians employed by the L-Ko Motion Picture Company and is working in the picture being directed by Fred Fishback. Mr. Kaufman was formerly connected with Pathe and made several comedies at Universal City on the Joker and Nestor program. Mr. Kaufman at one time appeared in the serial "Graft" made at Universal City. He also worked under Phillip Smalley and was recently a member of the company directed by Dick Stanton at the Fox Studios.

Ethel Richie Engaged by Universal.

Ethel Richie, formerly a leading woman with Balboa films, and who has been absent from the screen for more than a year, has been engaged by the Universal to play an important feminine role in support of Mary MacLaren in "The Weaker Vessel," which is being produced at Universal City under the direction of Paul Powell.

HODKINSON PRIMES SOME DYNAMITE

Founder of Program System Indicts Producers for Murder of Exhibitors—Plans to Startle Industry with Radical Idea for Distribution of Pictures

By William J. Reilly

THEY threatened to crush W. W. Hodkinson at one time because they thought he was too dangerous a dreamer to be at large in the undreaming film industry. But he dreamed so scientifically and so well that instead of crushing him, they were forced to follow him. "They" is the term Mr. Hodkinson applies in blanket form to the producers.

And today W. W. Hodkinson, president of the film corporation bearing his name, is "dreaming" again. Once more the mind which bored its way into the future years ahead of its contemporaries is at its tricks. The man who fashioned the idea of the program system of distributing pictures and who put the idea into operation through Paramount is once more taking current conditions into consideration and framing a course of selling that will take the exhibitor from under the screws.

Hodkinson Bringer of Fire and Radium.

W. W. Hodkinson, who may be called a father of the program, started a ripple in the industry recently when he announced that he was done with that method of distribution, that he was discarding it, that he intended to sell pictures on individual merit.

But an interview with the man proved that he has something up his mental sleeve other than the open market policy of selling pictures. Just as in the days of the formation of the program, when that idea was a radical departure from custom, so today W. W. Hodkinson is plotting new curves and drawing new diagrams, preparing for another revelation.

The coming of fire to primitive man utterly reformed his scheme of life and marked an era in his development. Hodkinson was the fire bringer of the film industry. The institution of his ideas marked a new epoch in the history of the business. Now he essays the role of the radium bringer. The discovery of radium started the world on a new day, just as millions of years ago fire did the same for the mankind which peopled it.

Just what his motion picture radium is, Hodkinson, although about ready to release it on the trade, would not divulge the details to the Moving Picture World man who called to interview him as to his plans.

Facing Nationalization of Theatres.

"Picture the setting of 'The Thirteenth Chair'," F. B. Warren, general manager of the Hodkinson Corporation, said on introducing the World man to Mr. Hodkinson. "We accuse the motion picture producers of murder—murder of the exhibitors—and now we've got to go behind the scene and produce our evidence."

And W. W. Hodkinson threw his hat in the ring, pulled off his glove and tossed it at the feet of the producers as an unmistakable and open challenge. "I just want them to take exception to what I say," he said. "What they say and what I say in return would make interesting reading.

"The moving picture industry today," he continued, "is facing the nationalization of theatres. The whole trend of affairs in the selling game points to the ownership of the motion picture theatres by probably three of the big producing companies. There is nothing radically wrong with such a condition, but these three companies are totally undeserving of and unfitted for the control of the theatres, because their methods of conducting business have been against all natural and moral laws.

"Why do I say that the situation points to the ownership of the theatres by the producers? Because they have never been satisfied that the exhibitor make a decent living. They have always lived on the life blood of the showman. And by their film prices,

W. W. Hodkinson
Challenges producers to deny murder of exhibitors.

brought on by enormous overhead, greed and the payment of huge star and directorial salaries, they have clamped the screws down on the exhibitor until the only way out for him will be to sell his house. And the producers are showing no inclination to change their policies."

Producers Ever Unsatisfied with Profit.

Mr. Hodkinson went on to insert another count in his indictment of the producers. "It's quite like the banking business," he stated. "Just imagine Jones and Brown, each the president of his own bank. Jones isn't satisfied with a legitimate 6 per cent. banking business. He 'jimmies' open the safe in a polite way, and in a short time he owns a palatial house, a yacht, and several motor cars. Brown isn't content to see his rival prosper so, and he adds a presidential jimmy and dark lantern to his banking equipment, and he, too, joins the Yacht Club.

"The same idea prevails in the producing end of the motion picture business," Mr. Hodkinson stated with emphasis. "They are never satisfied with a legitimate percentage of profit. In my own connections I have seen them satisfied not only to reap every dollar possible from the exhibitor harvest, but I have seen them so greedy they would even eat the seed I had planted for the future.

Game Not New to Him.

"I've been through the mill several times," said Mr. Hodkinson, "and I know intimately a great many persons influential in the producing game. I know how they think. I know the fallacy of their reasoning because I've had to meet it time and time again.

"They know me, too," he went on with a twinkle in his eye. "They told me I was a dreamer when I was going about through the country converting the exhibitors to my program idea. They said they would crush me if I tried to put it over. But I put it over and they followed just as fast as they could."

And although he would give no details, Mr. Hodkinson pulled out from his desk a mysterious booklet in the last stage of composition, and indicated that it would give the trade something to talk about, particularly the exhibitors.

To Give Exhibitor Way Out.

"I'm going to put natural laws to work for the W. W. Hodkinson Corporation," he said. "The producers today are working against the current and wasting tremendous energy doing so. We are preparing to take the exhibitor from under the screws of the big producing companies. We are blazing a new trail, taking into consideration all the intricacies of contemporary conditions. We are giving the exhibitor a way out, so that he may live and succeed instead of being forced to sell out to the producers who are gouging him for every penny he makes.

"The Hodkinson Corporation," he went on, "is perfecting an organization whereby it will be as a lake with an inlet and an outlet, always freshened, always letting go the stale product. It will not be like the producing companies which might be compared to bodies of standing water, without means of elimination of the unfit product, or without the continual inpour of clear water."

Mr. Hodkinson is preparing to take the exhibitor out of his troubles, and according to Mr. Hodkinson, if any producer thinks the exhibitor is not in trouble and doesn't need to be taken out of it he is cordially invited to express himself in public.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

"Give a Thought To Broadway."

MONDAY of this week posters "broke" along Main Street carrying the slogan quoted above. They are in strip form, and say nothing more than we quote. Where the elevated crosses Broadway at Fifty-third Street the expression is attached to the structure in the form of a painted sign. Shop-windows display the slogan—and most of us wonder what it is all about.

Very likely it is the "teaser" heralding a campaign to influence President Wilson into the opinion that when our soldiers are in France, or making the Rhine safe from Democracy, they are demobilized. Surely the phrase has nothing to do with the picture business—so we pounce upon it for present uses.

There is no element in American commerce that gives so much thought to Broadway as do our movie producers. Every film they make seems to be directed, titled and sub-titled for Broadway and Broadway alone. If the thoughts that are given to Broadway in the picture business were directed, occasionally, toward Clinton, Miss., or Fremont, Neb., the many millions who live west of the Hudson and above Mott Haven would like their pictures better, patronize them more liberally and "lay off" the censorship thing.

Give a thought to elsewhere than Broadway, say we.

—w s s—

Jim Beecroft, banquet hound and general advocate of the Exhibitors Herald, Chicago, Ill., was made exceptionally happy one bright morning last week when Mrs. Beecroft presented him with a boy and a girl—twins.

Here's our hand, Jim, palm side up!

—w s s—

Buzzings of a "Little Jersey Mosquito."

Colonel Borden established an immediate credit for Rothapfel in the speech he made in praise of Frank Hall's promotion abilities.

"Mr. Rothapfel can have a million dollars, if he wants it," said Colonel Borden. This was Friday evening.

Saturday morning it was announced that Frank Hall would add three more producing organizations to his "10-20-30" system.

Colonel Borden's mills, by the way, turn out thirty-six miles of cloth every twenty-four hours. Mr. Hall will have him turning out that much film when he gets into his stride.

—w s s—

Tom Oliphant, of the Evemail, in his speech at the Rothapfel banquet, referred to Frank Hall as "Roxey by proxy." One of the marines who knew him well said Rothapfel was formely nicknamed "Soda Water." And all hands drank the health of Roxey and his proxy in a bumper of moxey. It was a regular "after July thirst" affair.

Measure of Death in Sub-Titles.

Our hero of the tense moment is always "dying by inches."

Why may he not sometimes die by ounces?

Or drop by drop? Or breath by breath?

—w s s—

Heres' a Swell Proposition!

One Nebraska exhibitor, in fighting local censorship, says he does not like to have his business interfered with by citizens "who do not know moving pictures from mumps."

—w s s—

How Can a Man Work a Typewriter And Keep His Pants So Well Creased?

ALMOST everybody in Los Angeles and environs has an automobile these days—and at least ten per cent. of the persons who have automobiles own them. Prominently among those who never pass a "certain" automobile agency around a "certain" day of each month is none other than our old friend, Pat Dowling, sales promotionist (high-brow for press agent) for Christie Comedies.

When Ben Grimm was in the Celluloid City recently. Pat saved him carfare by taking him around in what Pat described as "not such a bad car—when it goes."

And now Pat is driving around Hollywood in a brand new, regular car. To prove it we print a picture of Pat this week.

The cut shows Pat and that portion of the car already owned by him. As the months pass Pat will possess more of the car. When he has clear title to the engine 'n everything, we'll treat our readers to another look.

Pat Dowling
Who nearly owns a Ford.

Misfortunes Run in Threes.

It was Amedee Van Buren who started the custom of regular business men playing parts in their own productions.

Now comes Manager Frothingham, of the Bessie Barriscale organization, to play district attorney in a cast supporting his star.

We await the announcement that Harry Raver has appeared in his company supporting Leah Baird.

—w s s—

Walthill—
"Virtuous Wives."
" " Men."
" " Husbands."
" " Sinners."

The box office must have shown that virtue is its own reward.

—Chicot.

—w s s—

Clothes Sometime Make the Man.

Walter Price had a group of Southern exhibitors at his table during the Rothapfel banquet. Bill Wassman, of Nashville, in answer to the question Price asked, said that the way to tell the waiters from the moving picture people was to study them closely and try to determine which of the men looked the more honest. (Only he didn't say it just that way.)

—w s s—

Three sides of a Triangle:

Taylor Holmes is "A Regular Fellow" in "Taxi." "It's a Bear" of a picture.

—w s s—

Bert Adler is curious to know if the Polo Grounds would hold all of the fillum people who are goin' into exportin', according to the trade press.

—w s s—

Now You Know; Or, Don't You?

Notice a news item in your paper which says that I have been engaged by Selznick as a publicist. This is a gross exaggeration. I don't even know what a publicist is.

Louella Parsons say that I am "an authority on motion pictures," and I believe her.

I spoke to Randolph Bartlett about it, and he says that "an authority on motion pictures" means that you have had a story accepted by one of the magazines.

Is that right?

—Tamar Lane.

—w s s—

Only Live Fish Can Swim Up-Stream.

Having carefully polled the wiseacres of Longacre we find that the Rothapfel Unit Program is both a success and disappointment. That ratio is about 60-40 in favor of Roxey and his proxy.

Work upon the rest of the series may proceed. Rothapfel must have something or they wouldn't talk about him.

—w s s—

Roy Summerville was entertaining his little nephew in the Summerville apartment. The little lad was energetic, fidgety and active in crawling over his uncle's anatomy. In an outburst of final exasperation Roy blurted:

"Will you sit still for just a second. You act like a serial."

—w s s—

This Suit Is a Shine.

Bryant Washburn wears an unusually handsome suit in "Love Insurance."

"What sort of goods is that?" asked an acquaintance.

"English sun cloth," was Washburn's reply.

"It's a hot suit, all right," said his questioner.

"No, I wear it because I like the shade," retorted Bryant.

—w s s—

Englishmen Are Reforming.

There were enough religious pictures shown on the New York Roof last week to convert the entire staff of ushers, elevatorettes and doormen.

Of four features shown three of them called upon the Deity and the fourth was "A Soul's Crucifixion."

Personal and Otherwise

LAST week we had the pleasure of meeting E. S. Flynn, assistant sales manager, and Louis Geiger, district representative, of the Rothapfel Unit, together with Thomas Lavin, supervising auditor of the middle west for the Film Clearing House.

* * *

W. H. Linton, who owns theatres at Little Falls, Herkimer, Amsterdam and Utica, N. Y., is remodeling a large theatre in Little Falls for special showings of pictures and high class vaudeville. It will also be used for special road companies. It has been entirely refitted and redecorated throughout and is said to be one of the finest theatres in the state. It will be opened on May 20.

* * *

L. Lesselbaum is putting up a 2,400-seat house in Brownsville, Brooklyn, N. Y. Mr. Lesselbaum has been inactive for some time and is starting with renewed vigor, consistent with his old-time energy and enterprise.

* * *

M. C. Solomon has resigned the management of the Crescent theatre, Bronx, New York.

* * *

Harry Ennis, who was on the Clipper, is now with Variety, in charge of the vaudeville section, writing under the soubriquet "Bell."

* * *

The presence of Harry Bernstein, of Richmond, Va.; H. B. Weelby, from Montgomery, Ala., and Harry Crandall, of Washington, D. C., in New York last week, was good for sore eyes, and the good reports of business in their sections was an ear full worth getting.

* * *

A victory dinner will be given to Irving M. Salyerds by the members of Rochester Exhibitors' Local, and to William A. Calihan, vice-president of the Exhibitors' State League of New York, on Thursday, May 22, at the Elks Club. It is to be given as a testimonial celebrating the victory won in obtaining Sunday opening.

* * *

H. G. Musgrave, representative of the Australian Film Company, was in town last week.

* * *

The last time we saw Jake Wells was in Richmond. He didn't look so well as he did last week when we met him at the Hotel Astor. He looked ten years younger, just as he did when a member of the big base ball league. He will add to his already large chain of houses by building a 2,200-seat theatre in Richmond and another one at Savannah.

* * *

S. M. Berg will move from the Columbia Building to the Cohan and Harris Building on Forty-second street, where he expects to enlarge his activities to other fields of the pictures.

* * *

Albert Ricardi, who has been with the Henry Miller Company, "The Eyes of Youth," on the road, is now in New York waiting to take part in the next Capellani production.

* * *

George Fisher, manager of the Alhambra theatre, Milwaukee, was in New York in company with Andrew Karzas, of the Woodlawn theatre, Chicago. Both spoke enthusiastically of business conditions in their cities.

* * *

E. Lanning Masters, Inc., is the name of a corporation which has been established in the Fitzgerald Building in New York, as specialists in motion picture advertising, publicity and marketing. Lester and Byron Parks and L. C. Bonner are associated with the enterprise.

* * *

B. R. Tolmas, branch sales manager of the Film Clearing House, and William Goldenberg, of the Stanley Company, were at the Hotel Astor last week.

* * *

Among the Philadelphia visitors to New York during the latter part of the week of May 4 were Jack Rosenthal, of the Model and Imperial; Albert Fisher, Mammoth, Walter Stumpfey, of Germantown theatre; Marcus A. Benn, of the Benn theatre, and Carr Slad, of the Colonial, Princess and Arcadia theatres, Reading, Pa.

* * *

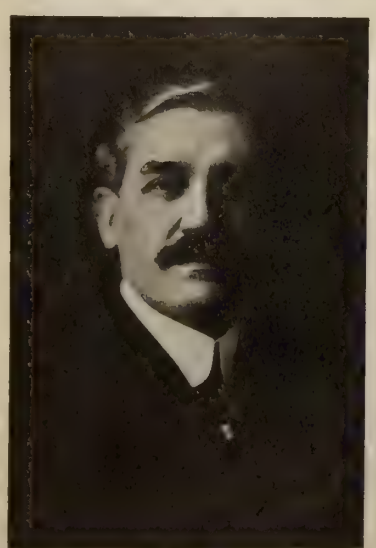
Herman Rifkin, of the Eastern Film Exchange, is in New York, looking after his various film interests. Mr. Rifkin contemplates making several big purchases to add to his long list of features. While in New York he will make his headquarters at the main offices of the Pioneer Film Corporation.

* * *

While in New York this week, Leon Netter, of the Masterpiece Attractions, received notice of the death of his father. He was obliged to return to Cleveland at once. We extend, together with his many friends in the industry, our sincere sympathy in his unexpected bereavement.

* * *

C. C. Pettijohn, Gabriel Hess and W. W. Irwin left on Thursday, May 15, to attend the Illinois state exhibitors' convention, to be held at Springfield, on May 18 to 20. These three men will take active part in the hearing on the Illinois censorship bill now pending.



Jake Wells
Of the South, in New York on business.

William Fait, who was the manager of a theatre in Utica, N. Y., and very active in the American Exhibitors' Association with C. C. Pettijohn, is going to South America on June 5, for David P. Howell interests. He will handle the First National and United Picture Theatres output.

* * *

Our exhibitor friend, Bill Wasman, from Nashville, was in town last week and gave a glowing account of the general prosperity below the Mason and Dixie line.

* * *

Frederick L. Wilkie, Chicago, President of the Continental Pictures Corporation, is now in New York looking after the exploitation of Jess Willard feature, in which he is interested; to be released about the middle of June.

* * *

T. J. Braun, with the American Film Company, Pittsburgh office, is now district representative of the Film Clearing House, traveling out of the New York office, covering St. Louis, Kansas City, and Dallas districts.

* * *

Charles Berman, the distributing manager of the Adanac Producing Company, Montreal, is in New York this week arranging for the output of the company. The initial publication may feature Tyrone Power.

* * *

Sam Grant, president of a well-known independent film exchange, of Boston, is stopping at the Hotel Astor.

* * *

J. J. Allen, of the Allen enterprises, Montreal, is spending the week in New York.

* * *

Abe Silverman, of the Strand, Altoona, Pa., is in town this week.

* * *

H. T. Mason, general manager of Harry Davis Amusement Enterprises, of Pittsburgh, and A. G. Talbot, of the American theatre, Denver, are among the New York sojourners.

* * *

J. P. Kiggins, representing the Liberty, U. S. A. and American theatres, of Vancouver, with Mrs. Kiggins, is stopping at the Hotel McAlpin. This is the first time Mr. and Mrs. Kiggins have visited New York. They will return home by way of Los Angeles, visiting studio land.

* * *

E. C. Bostoc, of the Merril Theatre, Milwaukee, will be in New York the balance of the week. The Merril will start a long run on May 25 of the Vitagraph feature, "The Third Degree."

* * *

De Alarcon, of the Alcazar, El Paso, representing eight theatres in Texas and Mexico, returned home Friday, May 16, after a week's stay in New York. He is building another large theatre in Juarez, Mexico, making three in that city. He has contracted for the whole Vitagraph output for importation into Mexico.

Viebrock Receives Promotion.

W. C. Viebrock, who for the past two years has been traveling auditor for Select Pictures, was last week appointed by Controller J. A. Derham to the position of assistant controller. Mr. Viebrock has been connected with the motion picture business for more than five years. He will be stationed in the home office.

SUNDAY SHOWS MARK OPPORTUNITIES

By Displaying Only Best Pictures, Exhibitors Have Chance to Make Friends of Opponents

OPPORTUNITIES are full of possibilities. Many proverbs have been well and wisely written upon the great gain underlying the rightful use of opportunities. Some say that opportunities are shy, and, when once slighted, seldom return. Others say that opportunities are golden moments; all these are pregnant with truth and should be observed.

New York moving picture exhibitors recently have had a great opportunity thrust upon them in the Sunday opening local option bill. Will they use it wisely and well? Let us hope so. At any rate here is a word of encouragement: Make good, live up to all the good things said about you, vindicate those who have spoken in your favor and behalf, convince opponents of their mistakes, and take the poison out of their criticisms.

Put your very best and most suitable pictures on the Sunday program. Do not follow the glaring indiscretion of a certain exhibitor who last Sunday put on a picture which was still the subject of debate as to its suitability at any time. He provoked the authorities to stop the picture and brought the Sunday exhibition into bad repute. A more glaring indiscretion it is hard to imagine.

Your house will be full on Sunday. There is therefore no need of extravagant advertising or glaring posters. You will succeed without them besides saving money. The more quietly and orderly you conduct your Sunday program the more friends you will win from your former opponents. Aim to please, to win, and to gain friends, so that if you have to fight the battle again your record will be your best argument. A wonderful opportunity is now in your hands. Treat it as a golden one for yourselves, and you will find it will return in like measure for your future. It is easy to please your friends, it is possible to please your enemies. Go in and do it, this is your opportunity.

W. H. JACKSON.

C. W. Midgley Making Auto Tour.

C. W. Midgley, of the American theatre, Oakland, Cal., and secretary of the United Theatres Association of Northern California, Inc., has left on an automobile tour of the country that will take him across the continent. While away he will visit producers, distributors and exhibitors and make a careful study of the moving picture business. He will also explain the plan of the new San Francisco organization, which is attracting wide attention, and which is being followed by exhibitors in Los Angeles and Seattle.

All Up-to-the-Minute Showmen Want This Kind of a Paper

Moving Picture World:

Dear Sirs:

YOUR letter of April 25 duly came to hand and we regret exceedingly that we overlooked to forward you our subscription for the Moving Picture World.

We certainly are desirous of continuing this excellent trade journal and are enclosing herewith money order to cover a year's subscription.

Will you kindly forward us a receipt for this amount by return mail so that we may be able to put a charge through in the proper way at this office.

Thanking you for calling our attention to this matter and wishing your up-to-the-minute publication every success, we are,

Yours very truly,
General Film Company (Canada), Ltd.

Per W. E. Allan.

"Unpardonable Sin" Breaks Records in Waukegan, Ill.

THE "Unpardonable Sin" opened on Monday, May 5, at the Academy Theatre, Waukegan, Ill., to the largest Monday attendance record up to the present time. The number of fans who saw this remarkable Harry Garson production on the above day was over 150 more than witnessed "Hearts of the World" on its first day in this city, which also was Monday. The price of admission for the main floor was 25 cents in the afternoon and 50 cents at night, the loges selling for one dollar. The gross receipts ran extremely close to four figures for the day.

On the second day the matinee was even better than that of Monday and the three-day run broke all Waukegan picture records in both attendance and profits. Jones, Linick & Schaefer took over the theatre and went into this town and put the picture over themselves to prove to a few doubting ones that they acquired a great thing when they bought the Illinois rights.

Ned Holmes, manager, and John J. Jones, sales manager, were personally on the ground during the entire run and superintended the advertising and operation of the theatre in conjunction with Walter Spoor, the owner of the theatre. Holmes and Jones have opened elaborate offices at 110 South State street, Chicago, and already have the first show routed for five solid weeks.

New York Convention of Famous Players-Lasky Exchange Managers.
We have with us, front row, left to right: C. E. Holcomb, B. P. Fineman, C. Gausman, Eugene Zukor, Jerome Beatty, Pete Smith, H. O. Dillenbeck. Second row: W. E. Smith, H. H. Buxbaum, J. W. Allen, Walter E. Greene, Al Lichtman, S. R. Kent, Charles C. Burr, Louis Leob. Top row: J. W. Toone, W. A. Bach, Harry Asher, F. V. Chamberlain, M. H. Lewis, Herman Wobber, Louis Marcus, Fred Gage, Dan Michalove, Arthur Whyte, J. K. Burger, Herbert Clark, L. F. Guimond.

$300,000 Theatre Will Be Erected in South Boston

ONE of the largest and most important real estate transfers in South Boston during several years took place recently when eleven parcels of property on West Broadway were bought by Owen F. Farley, James H. Doyle and James F. Powers for the construction of a new motion picture theatre.

The entire property has an assessed value of $119,800, but the price paid is said to have exceeded the total rating. The new house will seat 2,800 and will cost $300,000 above the price paid for the property.

The structures occupying the site at present will be razed soon and work started on the building of the new theatre. The buildings are frame and brick structures, being numbered 418 to 428 West Broadway, running through to 353 to 361 Athens street.

The new building will contain several stores on the front. The theatre proper has been leased for a long term to the Broadway Amusement Company. The plans by Blackall, Clapp & Whittemore show that the house will be a splendid addition to South Boston, with all the numerous comforts and facilities of the modern photoplay theatre.

Dismiss "Arsene Lupin" Suit Against Vitagraph

THE suit filed in the United States District Court against the Vitagraph Company of America by Lieutenant Francis de Croisset and Maurice Leblanc and the Société des Films Mennchen, to recover $150,000 damages for alleged infringement of the drama entitled "Arsene Lupin," has been dismissed by Judge Charles M. Hough.

The complaint was dismissed on the ground that it embraced an improper misjoinder of actions, as the suit was based on two copyrights issued at different times to different parties, and while the dismissal is final as to the 1909 copyright, another action may be instituted under the 1916 copyright.

The play "Arsene Lupine" was originally produced in Paris and was subsequently produced in America by Charles Frohman and proved a success financially and artistically.

RUBBERNECKING IN FILMLAND

Mrs. D. Rumor, Well Known in Film and Sewing Circles, Claims Studios Plan New York Move

By Giebler

A LARGE robust rumor is rumbling around Filmland. Of course that is nothing new. As a rumor incubator, Filmland can be matched against any other community in the world with a certainty of winning all bets.

We pay little attention to rumors, as a rule, but this rumor is disturbing us—is shaking our fair city from its stem to its stern.

Here is the rumor:

The studios are going back to New York.

Who says so? Why, everybody—that is, almost everybody says so. It must be admitted that with many the wish is apparent to the prediction. There are many people in the colony who do not like the Coast; many who pine with a great pining for dear old Broadway; many who cannot find anything fit to eat, drink, or wear anywhere west of Grant's tomb.

Rumor Looks Like The Goods.

But if we leave these people out of the argument there are still enough left to make the rumor look like good dope.

Everybody knows what P. A. Powers said about the Coast, and Myron Selznick's remarks are too well known to need repetition. These straws in the wind have other straws floating along with them.

We have the news that the Famous Players are building a big studio in Long Island City; they say that D. W. Griffith, who has been here so long that he is almost a native son, has his eye on Gotham as a location for his future activities.

Of course, the film people will not all pack up and take the same train. It may be a year or more before the gophers are digging their tunnels and frisking here and there among the wild mustard in the deserted studio lots. And there may be many who will never leave because of an unfeeling attitude on the part of the railroads in regard to transportation charges.

Broadway Beckons Alluringly.

But say what you will, many brains are busy with the thoughts of Broadway; many faces are turned hopefully to the East.

The climate has a great deal to do with the dissatisfaction, and right here is a good place to speak a few well chosen words to the weather bureau.

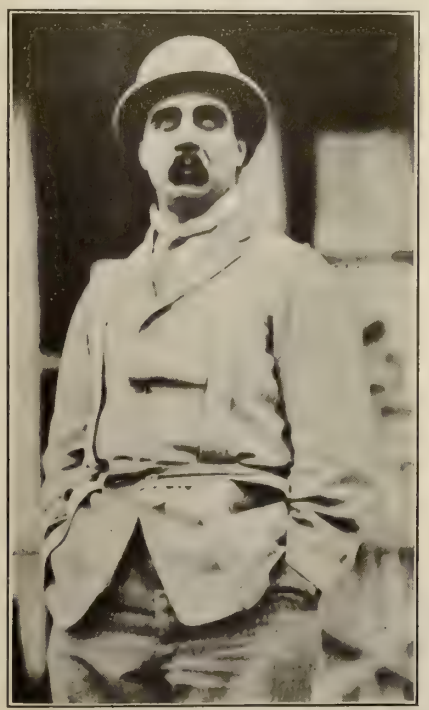
If our weather does not behave, it is going to lose its reputation. It must not think that now, since it has got the movies out here, it can keep them without delivering some of the same kind of goods it used as a sample.

Take this spring, for instance. The rainy season is supposed to be over, and yet it still rains. Of course it is all right to credit all of the rain that falls after the season has been officially closed to next year's precipitation, but it is hard to make a camera understand the system. A camera doesn't care a cent for seasons; it demands a certain amount of light, and if the sun is not on the job the camera has to be taken onto a dark stage and the juice turned on, before it will function.

Fogs Might Be Mist in East.

Then there are our fogs. One can scarcely speak with any degree of calmness about our fogs. The fogs are supposed to be sort of blessings in disguise. They are intended to act as diffusers for the sun, and temper the sun's rays so that we will get enough light to shoot pictures and heat to warm us without raising any perspiration—and heretofore it has been that way (see any booster literature about this)—but this year some one has been monkeying with the fogs and turned them on too full, or something.

Instead of stretching themselves out in fleecy layers between us and the sun, they gather up in great dark, damp, juicy gobs and stick around all day. We have just had twelve days all in a row this spring, with practically no sunshine at all, and on two or three of these days the fogs turned into rain.



Jimmie Aubrey
Looking as soulful as he can under the circumstances.

Rubbernecker Busy Victory Loaning.

It really is discouraging, when the native sons and the boosters are doing all they can to make people satisfied with our climate, to have the weather act up in this manner.

It has been a busy week for Rubbernecking, however.

I have been down to the Ship in Pershing Square every night, watching Harry Leonhardt's comedians and comediennes; the Christie players; Clara Kimball Young, Frank Keenan and company, Charlie Murray and the Mack Sennett bunch, the Universalites, and Charlie Chaplin help Uncle Sam sell bonds.

One day I was out to the Goldwyn studio and saw Harry Beaumont make a big masque ball scene for "Lord and Lady Algy" with Tom Moore and Naomi Childers in the title parts, and Naomi with a most magnificent gown, and Tom and Jack Duffy giving a good imitation of slightly inebriated gentlemen ascending a staircase.

Another day was spent on the Vitagraph lot, and one night I was among the happy dogs used as a try-out audience for Chaplin's new comedy, "Sunnyside." And in between all this I got both profit and pleasure in reading Bill Hart's book, "Pinto Ben."

Duncan Working on New Serial.

Out at Vitagraph, Bill Duncan, who is his own director, was making the first episode for his new serial, which will not be called "Daredevil Dick," although that is the working title of the play as it now stands.

I saw a sight here that is very rare, the manager of a studio working in a picture.

Bill had the big boss, W. S. Smith, doing a part in the action. Mr. Smith was in a scene with Edith Johnson, the leading lady of the piece. He handed her a gun and told her that he hoped she would not have to use it on anybody, just as naturally as if he did that in his office every day of the week.

Duncan says there are two reasons for using the boss in the serial. First, he's a pretty good player, and second, he's a kind of a mascot. He did a small part in Bill's previous serial, and as that serial was a success, it put Manager Smith in the rabbit's foot class.

After this scene was over I went out on the lot and watched Jimmie Aubrey and Babe Hardy, the hefty heavy of Vitagraph comedies, do breakaway stuff for a new piece they were working on.

Deep Hole in Touching Scene.

They made a very touching little scene with a deep hole that was all covered over with sod and camouflaged to look like a nice place to walk.

Jimmie got on this, and a big rock was dropped on his head, and he went down, down, down. Of course it was a property rock, but it was as big as a cook stove, and I thought Jimmie was never coming up, and when he did, I said goodbye before they did something else to him that would necessitate sending flowers with my farewell, and went over on the dark stages where Antonio Moreno was making episode eight of "The Perils of Thunder Mountain," with Carol Holloway as his leading lady, and W. J. Baumann as director.

They had a big set representing the interior of a Hindoo temple. It was very fine. The room was filled with rich-looking Oriental furniture, rugs, carpets and draperies, one of the tallest colored men I have ever seen—honest, that coon must be eight feet high—and the perfume of half a dozen incense burners going at full blast.

Moreno Sits in Uncomfortable Chair.

I watched them make a scene where Antonio Moreno goes into the temple, sits down in a chair, and then presto!

Vaudeville and Movies Meet Off Stage and Screen.
Bill Duncan and Edith Johnson, Vitagraph stars, were entertaining Chick and Tiny Harvey, vaudevillians.

the arms of the chair come to life, reach out and hug Tony, and the legs of the arm chair wake up and clasp him around the knees, and there he is hard and fast in the toils of the villain, until episode nine, which gets him out of that predicament, and into another.

There is a good cast to "Thunder Mountain." Kate Price is in the list. A. Reigner and Jack Waltemeyer are the heavies; Merrill McCormack and Charles Wheelock are Hindoos; Tote Du Crow is a servant, and George Kuwa, the Japanese actor, has a good part. Jack Pierce is assistant director, and Ernest Smith and Bert Longnecker are taking care of the camera work.

I did not get to see Montgomery and Rock, who were at the beach doing wave stuff, and I also missed Larry Semon and his gang, who were between pictures, and I stuck around the studio for more than an hour, hoping that Bessie Love, who was out on location, would come back, but Bessie never did show up, so I had to come away without seeing just about one-half of the Vitagraphers.

Lovett Is the Efficiency Expert of Olneyville, R. I.

IT'S worth while taking the trolley ride from Providence to Olneyville, R. I. On the Olneyville Square is the Royal Theatre, managed by J. Fred Lovett, and an hour or so spent with him will convince you that he has several devices for systematically running his house that you should incorporate in your scheme of things.

The Royal has a seating capacity of 1,000, and is known as a second run house. Mr. Lovett keeps a strictly up-to-date card system by which he can tell at a glance whether or not a film salesman or any other representative of the trade is giving him the correct information on any picture, particularly photoplays that have been run in Providence.

The weekly report sheet of the Royal is a model of neatness and clarity in form. It has a column for salaries and another for trade bills, including everything from postage to advertising. The receipt column lists the sums taken in at every afternoon and evening performance together with the name of the feature attraction. A box shows the daily bank deposits, another the weekly and another the monthly profits. It is a convenient and comprehensive statement.

At a recent evening showing the electric light company had a breakdown and the lights in the theatre went out. Fearing a crush and a riot Mr. Lovett had his music play at top speed, opened all exits, rushed out, procured four automobiles and flashed their headlights down the aisles. Not a single injury was noted.

GRIFFITH OPENS HIS REPERTORY SEASON

First New York Showing of "Broken Blossoms" Is a Great Artistic Triumph for the Famous Director

AT George M. Cohan's Theatre, Tuesday evening, May 13, D. W. Griffith set up another milestone on the moving picture's road to full recognition as an art second to none. He also established something new in the commercial standing of the screen by opening a repertory season during which three pictures will be shown in succession, each one affording a complete bill. "Broken Blossoms," inaugurated the season. The showing was attended by representatives of the social and artistic life of the city and by nearly every prominent moving picture star, director and producer of the metropolis. Hundreds of the general public were turned away.

Inside the theatre the spectator was greeted with a Chinese atmoshphere in the decorations and the costumes of the ushers. The first note of the music, composed by Louis Gottschalk and D. W. Griffith, struck the same atmospheric theme and during the entire production kept to a high order of merit. The curtain went up on a full stage, seen dimly as grey draperies parted slowly and the weird Chinese wail of the orchestra kept up its subdued tones. Then followed a series of beautiful light effects that were novel and in harmony with the story to follow.

A shrine to Buddha came slowly into view on the right; next, a couch upon which lay a young girl. At the back, a distant view of buildings that came and went as if by magic crept out of the darkness and as mysteriously crept back again. On the right, to the sound of Chinese musical instruments, a suggestion of the Orient made itself felt rather than seen. Most of the lighting came from tall candles that seemed never to glow and to die out as inexplicably as they appeared. The air of brooding mystery to the tableaux was a fitting prelude to the tragic story of "Broken Blossoms."

Of the feature itself but one opinion was heard as the spectators were leaving the theatre: "Broken Blossoms" marks the highest altitude ever achieved by a moving picture. Adapted from a story by Thomas Burke, "The Chink and the Child," in his "Limehouse Nights" tales, it takes rank with the class of literature that endures because of its truth and its clear insight into the soul of its subject. It is a tragedy as profound and relentless as ever has been written, and D. W. Griffith's direction gives it a wondrous beauty by showing the flame of pure passion that burns in the midst of evil surroundings and lifts a little starved and beaten girl and a gentle heathen above the power of suffering and sin.

The entire daily press of New York unite in this opinion.

The Times: "A screen tragedy—not a movie melodrama with an unhappy ending—but a sincere human tragedy—that is what D. W. Griffith has had the courage and the capacity to produce. . . . This bare narration of the story cannot hope even to suggest the power and truth of the tragedy that Mr. Griffith has pictured. All of his mastery of picture-making, the technique which is preeminently his by invention and control, the skill and subletly with which he can unfold a story—all of the Griffith ability has gone into the making of 'Broken Blossoms.' Many of the pictures surpass anything hitherto seen on the screen in beauty and dramatic force."

The Mail: "All of the fine skill of Mr. Griffith's technique, all of the subtlety of his art, have answered his commands in the building of his picture drama. His story moves forward with the force and suspense of a Greek tragedy. 'Broken Blossoms' is the art of the photoplay revealed at the hand of the master of that art. It is Mr. Griffith's greatest triumph."

Long continued applause brought the director in front o fthe curtain at the close of the showing. After thanking the spectators for their signs of approval he informed them that for the first time in their careers Lillian Gish, Richard Barthelmass and Donald Crisp, the creators of the three leading characters, had come to New York to watch the premiere of a production in which they had taken part, and were out in front.

A detailed review of "Broken Blossoms" will be printed next week.

EDWARD WEITZEL.

MARY AND HER "DADDY LONG LEGS"

First National's Initial Pickford Release Is by Far the Best Picture the Star Has Had for Many a Moon and Is Made Eloquent by Mary's Talking Feet

By Edward Weitzel

EVERYONE has seen conversation carried on through using the hands. In "Daddy Long Legs" Mary Pickford talks with her feet. At first glance this may look like carrying atmosphere, local color, mood and all that to extremes, but the way it is done in the final scene is one of the delightful moments of the picture—and "Daddy Long Legs" is full of them. To put it concisely: First National's initial Pickford release is by far the best picture Mary has had for many a moon. Showmanship is mixed with every stage of its making and crops out in every detail connected with the transference of Jean Webster's celebrated story and play to the screen. Not one of the thousands of readers of the book or spectators of the stage version are going to be disappointed at the story in its new form. Agnes C. Johnson's scenario and the direction by Marshall Neilan have furnished Mary Pickford with every possible aid to the display of her talents, and she dominates the picture at all times without leaving the impression that this artistic necessity is in the least overdone.

The Comedy Is All Sure-Fire.

There is never a dull moment in "Daddy Long Legs." It has just enough sentiment of the right sort to balance the comedy, which is of a thoroughly entertaining character. Nothing has been left to chance in respect to the laugh getting element of the picture. The comedy is all sure-fire, but handled with such nice discrimination and fitting so neatly to the occasion that it has the effect of novelty, and is an object lesson to the tiresome person who keeps insisting that every author should put nothing but original comic situations and bits of business in his pictures. Bless the tiresome person's innocent soul, the man or woman who could do this has never been born and never will be born. A combination of story, scenario, director and star that can create the waves of laughter which swept over the Strand Theatre at the opening performance of "Daddy Long Legs" is the best evidence that knowing how to do the trick is what screen comedy most needs.

An Ash Can for a Crib.

Judy Abbott, the lovable little orphan of Jean Webster's book, who begins life with a roll of newspapers for her first garments, and an ash can for a crib, and whose early years are spent in the John Greer orphanage, is well-known to the reading public of all ages. All that is required is the assurance that the spirit and charm of the original are to be found in the picture to send Judy's friends trooping to the nearest theatre where the screen version is being shown.

For those who are not acquainted with Judy's history, the following facts will show the desirability of being among those present when Mary and her "Daddy Long Legs" come to town:

From Station House to Orphanage.

Just who put Judy in that ash can and then ran off and left her is never found out. It is better to have this point settled on the start, because the end is much nicer than having her turn out to be the daughter of one of the characters in the story who showers her with money, which is the usual ending for fiction of this class. From the ash can Judy is escorted to the station house by a policeman, and then taken to the orphanage. When she is next seen she has grown into a wistful-eyed girl of twelve, whose love of fun cannot be subdued even by the systematic cruelty of the matron, Mrs. Semple. Her side partner and companion in all her defying of rules and attempts at overreaching the common enemy, the matron, is a snub-nosed boy who has more freckles to the square inch than any youngster who has so far aspired to be a movie actor.

The Great Prune Strike.

There is a series of comic incidents that begin with a prune strike, incited by Judy, and lead to the agitator and her faithful lieutenant being given the hunger treatment. While seated on a bench in the yard and praying for something to still the gnawing in their tummies, a box of lunch and a jug of cider are thrown over the wall. The children partake innocently but copiously of the juice of the apple when it stingeth like many swallows of fire water. Wild hilarity follows. A well, the meanest orphan of the bunch, a dog which laps up enough of the cider to send him reeling on his way, and the efforts of Judy and her chum to get the full benefit of their joyous state of mind, all take part. The skill used in its handling makes it one of the funniest comedy scenes of the screen.

Mary Pickford's Finest Acting.

Serious interest is put into the story when Judy is sent to college by a mysterious trustee of the orphanage whom the girl has never seen and who never lays eyes on the object of his bounty, until she has changed into a beautiful and accomplished young woman. His name is Jarvis Pendleton; but Judy, who caught sight of his shadow, calls him "Daddy Long Legs," and writes to him by the name she invented for him. As in all well-made plots, after the correct number of misunderstandings and attempts of another chap to take the heroine away from the man she loves but will not marry for fear he will not relish the facts about her birth, the two most interesting characters in the story find the right answer to their romance.

It is in this scene that Mary Pickford does some of the finest acting of her career. It is also where she talks with her feet. She has come to Pendleton's house to explain matters. He is seated in a high-backed chair, which is turned from the spectator. When Judy discovers that Jarvis and her "Daddy Long Legs" are one and the same person, and that her secret is known to him, she attempts to leave the room, but is detained by Jarvis. Her play of mixed emotions is beautifully done.

The Comedy of the Talking Feet.

Then comes the comedy of the talking feet. Jarvis draws her into his lap over the arm of the chair until only the heroine's slim ankles and well-shod

Mary Pickford and Wesley Barry Aren't Afraid of a "Jam."
They sandwich in two pleasing smiles in this scene from "Daddy Long Legs."

extremities are to be seen. At first they register great indignation, then indecision, then passive consent, and as the story ends, they are moving like a pair of particularly active semaphores and telling of Judy's complete surrender. This situation brings the picture to an absolute climax which is refreshingly new, and holds the attention of the entire body of spectators to the very end.

The growth of Judy's character as her skirts are gradually made longer is denoted by the star with uniform expertness, and at Commencement Day, when all the other girls rush to show their friends and relatives their diplomas, and poor Judy has not one friendly face in the crowd, her pathos touches the right chord.

Marshall A. Neilan's Expert Direction.

Marshall A. Neilan has never surpassed his direction of this picture. There are added bits of pleasantry such as the scenes in Cupid's Court and the intoxicated dog, that are made to fit into the story by force of their cleverness of conception and skill in accomplishment. The atmosphere of the different social grades is always correct, and several exterior scenes are gems.

The cast could hardly be bettered. Mahlon Hamilton as Jarvis Pendleton, Milla Davenport as Mrs. Lippert, Percy Haswell as Miss Prichard, Fay Lemport and Angelina Wyckoff, Director Neilan as Jimmie McBride, and Wesley Barry as Judy's side partner, are the leading members of the support.

"Daddy Long Legs" is in for a long run of popularity.

Sheldon Lewis to Star.

Lewis Meyer has placed Sheldon Lewis under contract as a star, and is to exploit him shortly in a series of feature film of an unusual nature. Mr. Lewis has just finished supporting Virginia Pearson in "The Bishop's Emerald," and the excellence of his work in that production and in some of his former character roles is said to have prompted the offer made to star him on his own account.

"The Monster and the Man," the first Sheldon Lewis picture, has just been finished. It is completed and distribution arrangements are in the course of arrangement. The scenario and continuity were done by Frank Beresford, who did the technical work for "The Bishop's Emeralds." Jack O'Brien did the directing.

Show Ad Slides on Screen.

The American Exhibitors' Association of Pittsburgh has devised a plan which should materially increase the membership of the organization as well as result in the accumulation of a fund which could be used to advantage in fighting adverse legislation and other expenses incident to the maintenance of the body. In lieu of dues the exhibitor is required to run a slide carrying the ad of a local merchant or a national advertiser. Already a large number of exhibitors are running these slides, and the plan looks as if it would prove a big success. Fred Harrington, a member of the association, as well as President Smith and the other officers are boosting the proposition.

Joseph F. Poland Author of Many Screen Plays

JOSEPH FRANKLIN POLAND, though still in his twenties, has a long list of enduring photoplay stories to his credit and holds high rank among writers for the screen.

Poland is a Brooklynite. Born in the suburb of Flatbush, he was educated at Erasmus Hall High School and Columbia University. He entered the newspaper profession and shortly thereafter sold a scenario to the old Kalem company. Subsequently he joined Kalem's staff and later Vitagraph's; but a year ago he abandoned his desk to become a free lance. Since then he has been turning 'em out with startling speed.

Although Mr. Poland is not on the regular authors' staff of the "Flying A," as was erroneously stated, much of his recent work has been written for the use of the American's stars.

It appears that the Poland typewriter can tap out pathos and humor with equal facility, and his is a name we are

Joseph Franklin Poland.

bound to see more and more frequently in connection with the better photoplays in months to come.

The Dayton Celebrates Its First Anniversary

THE Dayton Theatre, Dayton, Ohio, under the direction of Mark Gates, who was instrumental in building the Circle Theatre, Indianapolis, celebrated its first anniversary the week of May 11. The Dayton has been a success from the start owing to the energy of Mark Gates, managing director of the house. It has a seating capacity of 2,500.

The attraction for the anniversary week was Metro's "The Red Lantern," featuring Nazimova. Fitting decorations were employed for the "Red Lantern" week, and the theatre had a distinctively Chinese atmosphere from the lobby throughout the entire place.

In the lobby were thousands of different flowers including many imitation Chinese cherry blossoms which produced a beautiful effect. In addition to this there were hundreds of red lanterns strung about and attractive Chinese parasols. The girls in the box office, as well as the ushers, were clad in brilliant colored kimonas.

Million-Dollar Company Among New Film Firms

A MILLION-DOLLAR film company has been incorporated with New York's Secretary of State Hugo, the directors being Edward W. Wassman, of Kew Gardens; William G. Smart, of Grantwood, N. J., and H. N. Hayt, of Red Bank, N. J. The company takes the name of the Emancipation Film Corporation. Other firms incorporating in New York state during the last few days with the intention of entering the motion picture business include the Hy-Art Film Company, $100,000, John D. Perry, James and Marie Lapsley, all of New York; the Triar Amusement Company, $10,000, Bernard L. Miller, James C. Bradford and Harry Richter, of New York; the Luck Producing Company, $5,000, Henri de Vries, David L. Salmon, John D. Buhrer, of New York; the Jaybee Amusement Company, $5,000, Jacob Belinsky, Henry Altman, Joseph Dubinsky, of Brooklyn; the Modern Comedies, $25,000, Herman Obrock, Jr., Charles Lang and Neil Hickey, of New York.

Fanny Rice, Comedienne, Signed for Blackton Film

J. STUART BLACKTON has persuaded "Jolly" Fanny Rice to "come back," having just signed her for his new and yet unnamed feature which is now in production.

The clever character actress whom yesterday's theatregoers will remember as an internationally popular comedienne of farce, musical comedy and vaudeville fame is to play an important supporting role with Sylvia Breamer and Robert Gordon, featured leads of the new picture.

For more than twenty-five years Miss Rice was one of the most successful and distinctive stars before the public. She toured the United States and Canada many times and appeared in England, Australia and other foreign countries. She was often called "The Queen of Extravaganza," always signing herself, "Merrily, Cheerily, Verily Yours."

Before retiring a few years ago on account of ill health, Miss Rice toured for many seasons as a headliner on the Orpheum Circuit.

Government Making More Pennies.

Two million pennies a day will be turned out by the United States mints at Denver and Philadelphia in order to meet the great demand for small coins which has resulted from the new taxes now in effect.

The motion picture houses and the drug stores are the greatest users of pennies. The penny trouble began last year, when the taxes on theatre admissions and tobacco went into effect.

News of Los Angeles and Vicinity

By A. H. GIEBLER

J. W. Kerrigan Organizes Own Producing Company

J. WARREN KERRIGAN, who has been appearing in Jesse D. Hampton productions, has left that company, and will organize his own company to make pictures for the W. W. Hodkinson releasing corporation. The pictures will be known as the J. Warren Kerrigan Productions, and will be filmed at the Brunton plant. Mr. Kerrigan has just recently recovered from a serious spell of pneumonia, and it will be two weeks or more before the company is completely organized, the cast selected, and work begun on the first picture.

George Larkin to Star.

George Larkin, who has been seen with Ruth Roland in recent Pathe serials, is between two propositions concerning his future activities in the films. One of the offers comes from a well-established concern for his services as a leading man, and the other proposes to launch him as an independent star. Mrs. Larkin, known on the screen as Olive Kirkby, will play with her husband in the event of the latter proposition being accepted.

Samuel Heilner Sees "Desert Gold."

Samuel Heilner, New York capitalist, who is interested in the financial end of the Zane Grey production, "Desert Gold," arrived in Los Angeles last week in time to see the finishing touches put on the picture. His son, Van Campen Heilner, one of the editors of Field and Stream, served as assistant director of the picture in order to learn the motion picture business from the producing end.

Daniel Gilfether Dead.

Daniel Gilfether, one of the grand old men of the films, died at his home in Long Beach on Saturday night, May 3, at the hour of eleven. Mr. Gilfether was born in Boston seventy years ago, but he lived in New York until six years ago, when he came to Southern California to work in pictures. He was unmarried, and is survived by a brother, Thomas Gilfether, of Berkeley, California, and by other relatives in San Francisco. Mr. Gilfether was a member of the New York Elks lodge No. 1, the original American lodge, and his death occurred at what is known as the "mystic hour," the hour set aside by the Elks to pay tribute to members who have died. Funeral services were held by the Elks of Long Beach before the body was shipped to the actor's former home in Boston for burial.

Daniel Gilfether was for many years an actor on the stage, and has appeared in many Shakespearean productions, and with most of the prominent actors and actresses of the dramatic stage of the past fifty years. Of late he had confined himself to working in motion pictures, his last engagement having been with the Balboa and American companies.

George Gebhardt Passes Away.

George M. Gebhardt, well known motion picture character actor, died on May 2 at his home in Edendale, of heart failure brought on by a long illness. Gebhardt was a native of Switzerland, but came to this country when a very young boy. For the past 12 years he has been a motion picture actor, having begun with the old Biograph company. He played with Ruth Roland in her last two pictures. Gebhardt, who was thirty-nine years old, is survived by his widow, who is known on the screen as Madeline Webb.

Newmanlite Offices in Hollywood.

Betram Newman, of the T. C. Newman Company, of New York, manufacturers of the Newmanlite system for studio lighting, who opened an office at 4676 Hollywood Boulevard six months ago, has returned to New York. The Hollywood office of the Newman Company has been taken over by M. C. Gennert, a son of G. Gennert, photo supply dealer of New York.

Will Exploit "Better Times."

Lloyd C. Haynes, president of the Brentwood Film Corporation, returned last week from a tour through the East to launch the first Brentwood production, "The Turn in the Road," and has again departed on the same mission for "Better Times," the new feature that has just been completed by Director King Vidor for Brentwood.

Hochberg Acquitted on Fraud Charge.

Charles Hochberg, who was accused of defrauding the Fox Film Company, in connection with the disappearance of the film, "The Bell Hop's Millions," has been acquitted of the charge in Judge Willis' court. The case has been in court for about three months, and followed the shipping of the film to the Fox company in New York. The box, supposed to contain the film, was taken out of an express car at San Bernardino, and was found to contain sand. The film was valued at $32,000.

Brentwood Elects Officers.

Richard G. Beebe and A. B. W. Hodges were elected to the board of directors of the Brentwood Film Corporation at a recent meeting of stockholders held in Los Angeles, and Mr. Hodges was made vice-president and general manager.

Jockey Hurt in Movie Race.

George Willis, a jockey, was seriously injured by a fall from a running horse during a race held at Exposition Park for scenes in "Lord and Lady Algy," a forthcoming Goldwyn Picture featuring Tom Moore and Naomi Childers.

Asher With Mack Sennett.

E. M. Asher, for several years identified with the motion picture industry in San Francisco and Northern California, has arrived in Los Angeles to take up his new duties at the Mack

Was a Director Ever Directed? Yes, It Happened When William G. McAdoo with His Wife Left It All in Doug's Hands. They all joined in a game of "Follow the Leader," as seen at the right. These pictures Mr. McAdoo had made for his United Artists' library.

Sennett studios. Mr. Asher has been manager of the First National Exhibitors Exchange at San Francisco, as well as manager of the Tivoli Opera House, and only resigned this dual position to become the business representative of Mack Sennett. He will leave soon for New York to supervise a big Sennett show at the Hippodrome.

Mrs. Charlotte Pickford in East.

Mrs. Charlotte Pickford has gone to New York in company with her niece, Mrs. F. E. Benson, wife of Mary Pickford's studio manager, to be gone six weeks, on business connected with the selection of stories to be made into Mary Pickford pictures. Mrs. Pickford will visit a sister in Toronto before she returns to the West Coast. Jack Pickford will also travel eastward and meet his mother in New York during her stay there.

Vitagraph's Sales Manager on Tour.

John M. Quinn, general manager of Vitagraph's sales organization, has arrived in Los Angeles on a personal inspection tour of the Western territory. Mr. Quinn is a former resident of Los Angeles, having at one time been manager of the Griffith studio. He is familiar with film conditions in Southern California.

Charles K. Stern Returns East.

Charles K. Stern, assistant treasurer of the Metro Corporation, left for New York last week, after having been in Los Angeles but five days on business connected with the late Harold Lockwood estate. Mr. Stern and his wife, who made the trip with him, returned by way of San Francisco, Seattle, Vancouver, and the Canadian Pacific Railway.

T. L. Tally at Home Again.

T. L. Tally returned from New York last week, where he had been attending a meeting of the First National Exhibitors, of which he is vice-president. Mr. Tally had no announcements to make that have not already been made from the East, but he hinted that later developments may bring forth a few surprises.

John D. Callicott Resigns.

John D. Callicott, manager of the Grauman Theatre since its opening more than a year ago, has resigned that position, and Sid Grauman will assume charge of the house until a new manager is appointed.

Previews.

"Animated Dust," a two-reel comedy romance produced by Henry McCarty and Rudolf Bylek, was given a showing to the trade and press at Tally's Broadway Theatre last Wednesday morning.

"Sunnyside," the newest Chaplin comedy for the First National Exhibitors, was run in with the regular Tally program at 8:15 on Thursday evening. Chaplin himself and a few invited guests were the only spectators who knew that the film was to be shown.

Theatre Notes.

The Garrick Theatre proved itself 100 per cent. American when everyone connected with the theatre, from owner to the smallest usherette, bought one or more Victory Bonds during the first week of the drive.

* * *

The Kinema Theatre has resumed its continuous shows with the opening performance of "For Better, For Worse," the new Cecil DeMille production.

Studio Shots

RUBY LAFAYETTE, player of mother parts in films, has just received word that her son, a lieutenant in the army, has reached New York, and will soon be on the way home.

Jean Darnell, former actress, has been added to the publicity force at the Ince studio.

Hedda Nova has been engaged to play the leading role in a big spectacular production to be filmed at Universal City.

Jack Gilbert has been cast in one of the all-star parts of "A Little Brother of the Rich," a Universal production.

William Duncan has begun production on a new serial at the Vitagraph plant.

Mr. and Mrs. Carter De Haven are resting at Arrowhead Springs.

Joe Moore, brother of Tom Moore, Goldwyn star, has returned to his home in Hollywood from war service overseas.

Wallace MacDonald is playing the chief supporting role in Bessie Love's new picture, "Hurrying Fate and Geraldine."

Maxwell Karger has gone to New York for the purpose of selecting stories for the Metro stars in the West, and to confer with Richard A. Rowland before Mr. Rowland sails for Europe.

On account of the cloudy weather that has held up Raoul Walsh's production of "Evangeline" at Fox, the director has taken his company, which is headed by Miriam Cooper, to Huntington Lake to make exteriors.

Tom Santschi is back on the Fox lot, playing opposite lead to Madeline Traverse in "Until Eternity."

The Peggy Hyland company has returned from a "camping out" location trip at Big Bear, where scenes for "Cowardice Court" were made.

Henry Kolker is directing the current Bessie Barriscale picture during the illness of Howard Hickman, Miss Barriscale's permanent director.

Monroe Salisbury's new play is entitled "Devils Have Their Friends," and Rupert Julian, who will direct it, is selecting the cast.

Margarita Fisher's next American feature will be "Trixie From Broadway," and Emory Johnson will be her leading man.

Bert Lytell, whose spell-binding orations in behalf of the recent war loans have won him the title of "The Daniel Webster of the Screen," was a special guest of the Los Angeles Ad Club last week, on which occasion he made an address on "Americanism."

Buster Keaton, who has returned intact from France, says that it was due to his excellent comedy training that he was so shifty in dodging the bullets over there.

The Larry Semon comedians spent a week-end vacation as the guests of Larry on a fishing trip at Big Bear last week.

Wanda Hawley has been cast for Peg in "Peg O' My Heart," a Lasky production which William De Mille will direct. Casson Ferguson and Thomas Meighan will have leading roles.

"The Confession," which is being put into continuity form by William H. Clifford, pioneer scenario writer, will be Henry Walthall's new feature for National.

Jackie Saunders left for New York last week with her mother, who has been in the West for some time, visiting Jackie.

Sessue Hayakawa and his wife, Tsuru Acki, celebrated the fifth anniversary of their wedding last Thursday with a dinner and dance to intimate friends.

Antonio Moreno has renewed his contract with Vitagraph for two more years.

Allan Dwan, who has been in New York for several months, returned to Los Angeles on May 5.

William Duncan entertained Chick and Tiny Harvey, two old stage friends of his who were filling a vaudeville engagement at the Orpheum, at the Vitagraph studio one day last week.

Fatty Arbuckle is having a new baseball suit made.

In the cast supporting Albert Ray and Elinor Fair in "Be A Little Sport," at Fox, are Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Pallette.

Hamilton Smith, screen author, and at one time general manager of Kalem, has

Arthur Guy Empey and Marguerite Courtot Put the Earth in a Title.
They are going over the script for "Hell on Earth," of which Empey is the producer and star.

become a member of the Universal scenario department.

The National studios have now four scenario writers: E. Magnus Engelton, Franklyn Hall, Bob Dillon and Tom Gibson.

Bert Lytell's new production for Metro is entitled "It's Easy to Make Money."

Frank E. Garbutt, yachtsman and film producer, is the author of Dorothy Gish's new play, "Peppy Polly."

J. Morris Foster and his wife, Mignon Anderson, have completed a stock engagement in San Francisco, and have returned to Los Angeles to work in films.

Edna Mae Cooper, recently seen in a Vivian Martin feature, has been given an important role in "Peg O' My Heart."

John McCormack, the famous tenor, while filling a concert engagement in Los Angeles, paid a visit to the Metro studio one day during his stay, and was piloted over the plant by studio manager David Thompson.

Gladys Brockwell's chief supporters in her new picture, "Sadie," are William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Reggie Morris, former director of Keystone and L-KO comedies, will in the future direct George Ovey in Universal comedies.

Al Ray, with his bride, Roxana MacGowan, of the Sennett Beauties, will take a belated honeymoon trip to Catalina Island upon the completion of Ray's new picture for Fox.

William S. Hart has been making scenes for "Wagon Tracks," his newest Artcraft picture, using stern-wheel steamboats on the Sacremento River to depict Mississippi River scenery.

Lois Wilson is leading lady for Bryant Washburn in his current production at Lasky's.

Jay Dwiggins is playing an important role in "The Terrible Bandit," a Universal feature being produced by George Holt.

H. H. Van Loan, author of "The Highest Trump," is writing another story for Earle Williams.

Lila Lee has moved into her new home, a large house on Melrose avenue.

Jack Pickford has closed his home in Los Angeles, and has moved to Ocean Park, to be near the beach for the summer months.

Kathleen Kerrigan, sister of Jack Kerrigan, is playing in support of May Allison in "Free," at Metro. Miss Kerrigan and Miss Allison played together several years ago in a stage production of "Everywoman."

Dallas McClish, who was with the first American army in France, is now special technical man for Al Christie.

Macauley Film at the Strand.

The Strand Theatre, New York, on Sunday, May 25, will give its first showing of "Whom the Gods Would Destroy," the First National feature based on the novel of the same name by Charles R. Macauley. Joseph L. Plunkett, managing director of the Strand, has been busy planning special music and effects which will accompany the picture.

Morris Goes on Short Trip.

For the first time since he assumed the position of general manager of Select Pictures, Sam E. Morris has left New York for a trip to Philadelphia and Washington. In these cities Mr. Morris will visit the branch offices of Select Pictures, which are under the management of Max Milder and V. P. Whitaker, respectively.

FOX EXPANDS ITS EUROPEAN BUSINESS

Establishes a Dozen Additional Exchanges with Paris as the Continental Distribution Center

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, returned from Europe Saturday, May 10. William Fox, with whom Mr. Sheehan left New York, arrived home more than a week ago, unannounced. A result of the trip is the establishment of a dozen additional exchanges, either opened or arranged to be opened.

In Paris, which will serve as the continental European centre of distribution, Abraham Carlos was put in charge. Offices in Lyons, Marseilles, Bordeaux and Lille were opened, and are in operation. Branches in Italy, it is said, will be Milan, Turin and Naples, with headquarters in Rome. Other branches will be Brussels, for Belgium; Amsterdam, for Holland, and Geneva, for Switzerland. With the exception of Germany and Austria, Fox offices now cover the world.

The Fox Film Corporation has been well represented in Great Britain, Australia, South America, Canada, France, Italy, Spain, Denmark, Russia, Norway, India, Java, China, Japan and Philippine Islands in the past, but will be better represented in the future, since the company prefers to market its own wares. Sydney Abel is abroad now, carrying out the work recently begun by Mr. Fox and Mr. Sheehan.

To Build Printing Plant in London.

From comparatively small quarters, the Fox London offices were moved into the former headquarters of the Canadian army—the entire building that was occupied by the Canadian War Ministry being taken over. The floor space is about 100,000 feet. A film printing plant will be constructed in London to take charge of the large number of prints held there.

Mr. Sheehan, on arrival, emphasized the point that about 5,000 new theatres are to be built in Europe, now that restrictions on building materials have been removed. A country of 48,000,000 inhabitants, England has only 4,200 picture houses. The government realizes the value of the screen for propaganda and is doing everything possible to help build new theatres. For five years not a theatre has been built; and now that so many thousands of men are being released from the army there will be plenty of labor available.

Picture Houses Scarce in France.

France in this matter is in a condition similar to that of England. There are only 1,200 theatres there now. Some cities of 50,000 have no motion picture theatre. Within the coming year there will be twice as many as now exist. Italy has 1,000 and this number will be doubled.

Mr. Sheehan refused to talk about European productions, stating that there was nothing to be gained by discussing these matters until all arrangements had been completed.

$1,400 Fire in Metro Lunchroom.

The canned and packed goods of the Metro lunchroom, which is maintained for the convenience of the West Coast studio and office forces, as well as the players, were totally destroyed, as well as the entire set in which they were being used, by fire recently. A brand-new late model camera and tripod, with magazines and exposed film, were also lost.

It was a grocery store scene used in Bert Lytell's picture, "The Lion's Den," one of the last scenes in the picture, and according to the script there should be a fire, but it was to have been extinguished promptly.

The damage totaled $1,400.

Moss Gives Soldiers Tickets.

Despite packed houses at his Broadway Theatre, B. S. Moss is setting aside fifty orchestra seats every day for the matinee performance for returned soldiers. The tickets are distributed through the Mayor's Committee of Welcome.

Pathe Films on President's Ship.

To Samuel B. Rose, who has the management of the motion picture entertainment aboard the Presidential transport George Washington, Pathe Exchange, Inc., has delivered four Harold Lloyd comedies and three features to be exhibited before the President and his party on the return trip

Pauline Frederick as "The Fear Woman" in an Unfearful Mood.
The star of the Goldwyn picture of the above title is registering a contrasting emotion, but the heavy chap looks as if fearing disaster.

ROTHAPFEL SHOWS HIS UNIT PROGRAM

Screens His Bill at Rialto and in the Evening Entertains Many Guests at Hotel Astor Banquet

S. L. ROTHAPFEL introduced his Unit Program to exhibitors and newspaper representatives at a special showing, Friday morning, May 9, at the Rialto Theatre. Elsewhere in this issue we present a critical review thereof.

Friday evening, at Hotel Astor, several hundred of Rothapfel's friends gathered on his invitation to attend a reception and banquet given to celebrate Rothapfel's entry into the producing field. Before the guests entered the banquet hall they mingled and gossiped in the reception room until the call came to approach the "feed."

Ashbel P. Fitch, attorney for the Rothapfel Picture Corporation, acted as toastmaster and kept the speechmakers active and oral until past midnight. There was an atmosphere of informality that made the food taste better and the liquids flow faster until, after all had eaten their fill, the honor guest was introduced by Mr. Fitch to tell all about himself and his plans.

"Roxey" Gives 'Em Credit.

Mr. Rothapfel made a good impression, especially when he gave credit to Wally Van, his co-director, and to Frank Hall, his financial backer, for what they had contributed to the first completed program. Mr. Rothapfel announced that as soon as he had taken a short vacation, the second issue of the Unit Program would be put under way. There were many speeches by representative men in the trade, and Miss Parsons, of the Telegraph, upheld the dignity of the women in making a sensible and clever speech when called upon.

Not everybody present is mentioned in the accompanying list. We give the names as contributed by the Rothapfel publicity bureau, adding a compliment for Hopp Hadley, Harry Diggs and Joseph L. Kelley, of the publicity and promotion staff, for the success of their efforts in making the reception and banquet well worth attending.

List of Speakers.

The speakers were Ashbel P. Fitch, president Film Finance Corporation, toastmaster; Samuel L. Rothapfel, Frank G. Hall, Major T. C. Sterrett, Marine Corps; Colonel A. S. McLemore, Marines; W. A. Johnston, editor Motion Picture News; E. Lloyd Sheldon, T. E. Oliphant, dramatic editor Evening Mail; J. A. Quinn, managing director Rialto Theatre, Los Angeles; William Brandt, president Brooklyn Motion Picture Exhibitors League; Loeulla O. Parsons, Morning Telegraph; Frank Morris, Colorado; Howard Borden, S. Jay Kaufman, New York Globe; Leslie Mason, publisher Trade Review, and George Blaisdell, editor Moving Picture World.

Many Showmen in Attendance.

Some of the prominent exhibitors who attended the premiere showing or banquetted at the Astor: L. Fenyvessy, Keith Theatre, Rochester; William Shirley, Palace Theatre, Schenectady; Charles Sesonskey, Glove Theatre, Gloversville, N. Y.; Fred Elliott, Clinton Square Theatre, Albany; Wilmer and Vincent, Orpheum Theatre, Harrisburg; Bernard Depkins, Jr., Wizard Theatre, Baltimore; Benjamin S. Schwartz, Victoria Theatre, Wilmington; H. C. Horater, Alhambra Theatre, Toledo; C. W. Deibel, Liberty Theatre, Youngstown; Thomas Saxe, Alhambra Theatre, Milwaukee; O. H. Potter, Columbia Theatre, Erie; Frank L. Newman, Newman Theatre, Kansas City; A. H. Blank, Rialto Theatre, Omaha; M. Houzzener, Empire Theatre, New London, Conn.

Photoplay Editors On Hand.

Newspaper representatives from out-of-town who were present were Eva Kelleher, Cleveland Leader; Stuart Gould, Omaha Bee; John Elmer, Baltimore American; Carl A. Barrett, Evening Record, Boston; Harry Adler, Times, Chattanooga; Percy W. Hammond, Constitution, Atlanta; L. W. Bell, Herald, Washington; J. E. Trower, Post-Sun, Pittsburgh; Mrs. Ruth Frankel, North American, Philadelphia; Valentine T. Karnes, Times, Buffalo; Mary P. Siteman, Evening Express, Portland, Me.; J. Sacks, Herald-Traveller, Boston, and others.

Place Cameragraphs on Transports.

The Nicholas Power Company, Inc., has installed 2 6B cameragraphs on the Prince Friederick Wilhelm and 1 6A on the Kronprinz Cecilia. They also have shipped 1 6B to Scenic Theatre, Kadoka, S. D., 1 6B cameragraph to Havana Central Railroad Company, Cuba, 2 6B to Princess Theatre, Wilson, N. C., and through the New York branch of the United Theatre Equipment Corporation 1 6A cameragraph to Palace Theatre, Denver, Pa.

Pearl White Writes a Book.

Author and star of the new Pathe serial, "In Secret," will be brought before the reading public in an unusual way in June, when the George H. Doran Company, New York, publishers, bring out "My Struggle for Fame" by Pearl White and the novelized form of "In Secret" by Robert W. Chambers.

A Big Representation of the Trade Greeted the First Unit Program at the Banquet Given S. L. Rothapfel May 9.

Chicago News Letter

by Jas. S. McQuade

BRANDT TELLS OF NEW SERIAL PLANS

Universal Executive, En Route to Los Angeles, Will Supervise Work on Three Continued Photoplays

JOE BRANDT, assistant treasurer and all-round expert for Universal, made a brief stopover in Chicago, Thursday, May 8, on his way to Universal City, where he will remain for about three months.

When seen at the Universal offices here, he explained that the object of his trip to the Coast is to start and supervise work on three new serials for his company, each comprising eighteen episodes, of two reels each. Marie Walcamp will be the star of the first, Jim Corbett of another and Eddie Polo of a third. The titles of these serials have not yet been fixed.

Jim Corbett's first serial, "The Midnight Man," is now almost completed and will be released in the near future.

Work on Polo's Serial To Start Soon.

Work on the first episode of Eddie Polo's new serial will be started just as soon as Mr. Brandt arrives and, when it is finished, John P. McGowan, the director, will leave Los Angeles with his company and seek locals for the remaining episodes that are practically inaccessible to the average sightseer. He and his company will be hard at work for about a year in completing the serial, which will be unique from every standpoint—"including the mysterious and the sensational," Mr. Brandt assured the writer. Director McGowan, it will be remembered, had charge of the productions, "The Lure of the Circus" and of "The Red Glove."

Marie Walcamp has scored so heavily in "The Red Glove" that President Carl Laemmle has authorized the purchase of one of the most sensational sellers in the fiction field for her coming serial, the name of which has been withheld for the present.

During his Los Angeles sojourn Mr. Brandt will also supervise the production of "Elmo, the Mighty," in which Elmo Lincoln is being featured. Mr. Lincoln, it will be recalled, was the star in "Tarzan of the Apes," produced by the Western Producing Company. "Elmo, the Mighty" is about half completed now, under the direction of Harry McCrae. Mr. Laemmle purchased this story from the Western Producing Company, and he has made arrangements to purchase the next production of that company, the story of which will be submitted to him for approval before work is begun.

Brandt Shows Serials Are In Demand.

To show the writer that the demand for serials is rapidly growing and that the larger houses are falling in line for this type of sellers, Mr. Brandt stated that on his present trip to Chicago he had met aboard the train Mr. Von Herberg, of Jensen & Von Herberg, who owns a circuit of big theatres in Seattle, Portland, Butte, Walla Walla and other Western cities, and that Mr. Von Herberg assured him that he had come to realize that serials meant a great deal to exhibitors; also that he was convinced some of the large houses will, eventually, let down the barriers and include serials in their programs.

Mr. Brandt furnished further evidence to support his stand by stating that one of the largest theatres in Denver, the Strand, has just started a run of "The Red Glove," while the People's Theatre in Butte had booked the same serial recently. He also named the Orpheum, Seattle, as another instance and informed the writer that Mr. Clune, of Los Angeles, is now seriously considering the booking of "The Midnight Man" in one of his big houses.

Jim Corbett would be a big drawing card there, just as he would be if the same serial were booked in San Francisco. Indeed many other large theatres throughout America, including those of New York and Chicago, might be included for a run of "The Midnight Man;" but everything depends on the lasting powers and the punch, as "Gentleman Jim" well knows.

Fielder Finds Business Excellent.

E. C. Fielder, formerly manager of the Cleveland office of the W. W. Hodkinson Corporation, is now district manager of the Middle West for that organization, with headquarters at 220 South State street.

Mr. Fielder was seen last week after a visit to Cleveland, where he conferred with Manager Phillips on the open booking policy of his organization, recently announced to exhibitors. He found business exceptionally good, both in Cleveland and Indianapolis. J. C. Mack is manager of the Indianapolis branch and is much pleased with present conditions and the future outlook.

"As a Man Thinks" has been booked at the Strand Theatre, Cleveland, for a week's run, and numerous inquiries concerning it are being made throughout the Middle West.

Notes on "Bolshevism on Trial."

"Bolshevism on Trial" was booked for a week's run at the Woodlawn, Pantheon and Twentieth Century, beginning Sunday, May 11.

Ben W. Beadell, sales manager of Select's Chicago office, and John C. Ragland, manager of the St. Louis office, made arrangements last week for a private showing of "Bolshevism on Trial" before the Ilinois Legislature at Springfield, Wednesday evening, May 14. Edward Kunz, owner of the Princess Theatre, furnished that house for the showing, which was opened at 11 o'clock at night, when all committee meetings had been closed.

"Knickerbocker Buckaroo" Begins Run.

Walter L. Hill, of the publicity and service department of Famous Players-

In an Instant She Was Up Again. Seizing a Bottle of Priceless Bevo, She Rushed to the Chamber of the Tiger Symbol.
Ruth Roland, in her Pathe serial, "The Tiger's Trail," is busy being the heroine and the tiger woman all in one.

Lasky Corporation, has advised the writer that the Chicago exchange of that organization had a brief visit last week from Albert Parker, director of Douglas Fairbanks' new picture, "Knickerbocker Buckaroo." Mr. Parker was accompanied by the proprietor of the Algonquin Hotel, New York, and the wife of the latter. They stopped over for a few hours on their way from Hollywood to New York.

Mr. Parker brought with him the advance print of "Knickerbocker Buckaroo," which began a week's run at Orchestra Hall, Monday, May 12.

Campaign Against Buck Bill Waged Vimfully

ASK Dr. Sam Atkinson, field secretary of the Motion Picture Association of Illinois, if he was busy during the week of Monday, May 5! How he has spared time to eat in the midst of the duties that have found lodgment on his shoulders, in attending to the Illinois state campaign against the Buck censorship bill, has been a conundrum to his friends. But he has never whimpered, while sticking to his job like a limpet to its rock.

No section or corner of the State has been overlooked by Dr. Sam (he doesn't like Samuel) in his fight against Senator Buck's pronunciamento. Booklets, editorials, slides, trailers, blanks for signature, and a dozen other helps have been sent out daily to exhibitors.

But Dr. Atkinson was unwilling to trust everything to proxy. On Sunday, May 11, he left for St. Louis to address exhibitors in the southern end of the State, at the Elks Club, Monday noon, May 12. Advance notices of this meeting were sent to every exhibitor in Southern Illinois, inviting them to be present. At the meeting he will explain the urgent need of the attendance at the Springfield convention of every one of them, so that a solid front, from all parts of the State, may be lined up against the Buck bill on Tuesday, May 20.

Rose Tapley Has Busy Week in Chicago and Evanston

MISS ROSE TAPLEY, special representative of Famous Players-Lasky, for better pictures, came into the city Friday, May 2, from Madison, Wis., where she spoke before the legislative committee on censorship. The pending bill was killed in committee.

Miss Tapley was entertained at an informal luncheon, in the Hotel Morrison, May 5, by Chicago newspaper critics. The censor bill for Illinois was one of the subjects discussed by those present.

Miss Tapley will remain in the city until Tuesday, May 20, when she will attend the convention of film men at Springfield. She has been selected by the Motion Picture Association of Illinois to make a speech before the Judiciary Committee in the House of the day mentioned. In the interim she delivered speeches before various men and women's clubs in Chicago and Evanston, and also addressed the patrons of quite a number of picture theatres in these cities.

Successful Revival of "Peggy."

The revival of "Peggy," the first picture in which Billie Burke starred, is proving a great success in Chicago theatres. Seven prints have been booked solid for two weeks in the city alone, Manager Bradford of Triangle's Chicago office reports.

It will be remembered that Thomas Ince directed the production and that a great all-star cast, including Charles Rae, William Desmond, William H. Thompson and other well known players appeared in it. At the time of writing the demand in Chicago territory was rapidly growing.

Important Rule of F. I. L. M. Association.

It has been learned that all members of the F. I. L. M. Association of Chicago are now placing a stamp on all bills sent out from film exchanges, which reads as follows: "In accordance with F. I. L. M. rules no C. O. D. shipments will be made after May 12, 1919. Payment must be made by check or cash before date of shipment."

This means that if a check or cash is not received in advance for film and advertising matter, no shipments will be made after the date mentioned.

A. A. A. of Chicago Elects Officers for Ensuing Year

A MEETING of the Allied Amusements Association was held at Fraternity Hall, Friday afternoon, May 9, for the purpose of electing officers for the ensuing year. The following officers were elected after, Peter J. Schaefer had announced that he was not in the field to succeed himself as president: President, M. A. Choynski; vice president, Dr. Sam Atkinson; secretary, Max Hyman, owner of the Avon Theatre, and Robert R. Levy, treasurer.

The A. A. A. voted assistance to the present campaign against state censorship, in a neat sum, after which the meeting was adjourned.

A pleasant rumor is going the rounds in film circles here that Mr. Schaefer will begin a vacation, about the middle of June, which will last for eight months, and that the deliciously devilish little god, Cupid, has a cunning hand in the matter.

Who knows, to a certainty? Ask Mr. Schaefer!

Notes of Sherry Corporation.

George M. Montgomery, Western district manager for William L. Sherry, has appointed Harry E. Strickland manager of the St. Louis office and J. F. Foland manager at Kansas City.

Both these men have been exchange managers in the territory assigned them for some considerable time.

Mr. Montgomery announces that in addition to Mr. Sherry's big star productions now under way, the Burlingham travel pictures will be released at the rate of one a week, beginning May 25.

"The Red Lantern" Makes Records in Runs and Prices

"THE RED LANTERN" was the first feature to score a run of two weeks at the Ziegfeld Theatre, this city, and it also introduced for the first time in that house a scale of admissions at 50, 75 cents and $1.00. The opening day of the second week showed larger receipts than that of the first.

It has also been the only picture shown at the Riviera and the Central Park (owned by Messrs. Balaban & Katz) for an entire week, with the single exception of "Eye for Eye," in which Nazimova also was the star. "The Red Lantern" was shown in both the houses mentioned at increased prices —39 cents at the Riviera and 33 at the Central Park, the raise in prices being the first that has been made since these houses were opened.

Manager C. E. Smith, of Metro's Chicoga office, arranged for an entire window display of toilet articles named after Nazimova, in the Fair department store, for one week, ending Saturday, May 10. He had also displays in three windows, in one of the "Loop" branch offices of the Encyclopaedia Britannica, drawing attention to the fact that the

It's "The Final Close-Up," But They Seem Distantly Uppish Here.
Shirley Mason isn't letting any one look down on her in her Paramount of the above name.

production is largely indebted to that work for varied and valuable information.

Ninth Anniversary of Rothacker Celebrated

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company, was heartily congratulated by his numerous friends in the city and out of it on the celebration of the ninth anniversary of the founding of the organization which now has its home in the great modern plant on the north side.

It has been a short time, but a remarkably long stride, since the Industrial Film Company was formed in May, 1910. Then the manufacturing of industrial films was solely engaged in and continued, until now the Company has a national reputation with practically no competitors. President Rothacker, for some time past, has extended his operations in the film business until he now does all the laboratory work for the pictures of Mary Pickford, Charlie Chaplin, Anita Stewart, and other well known stars, and this work is increasing rapidly.

The writer, on behalf of the Moving Picture World, congratulates Mr. Rothacker on his splendid career, which would do credit to the lifetime of any ordinary business man. And yet he is not near his prime, with a long life and still greater successes in store for him. The writer wishes him both these boons.

"Shepherd of the Hills" at Randolph.

Jones, Linick & Schaefer have announced that "The Unpardonable Sin" will be succeeded at the Randolph by "The Shepherd of the Hills," based on Harold Bell Wright's well known novel of the same name, the first showing to be made Sunday, May 18.

Chicago's Heroes Vividly Filmed.

International Film Service cameramen, notwithstanding the blinding downpour of rain Thursday, May 8, secured a remarkably good film story of the march of Colonel Reilly's Bucks through the city, on that historic occasion. The great demonstration which marked the return of Chicago's own heroes from the hard-fought fields in France has been so well reproduced in film form that everyone who views it on the screen cannot fail to become enthused and excited to the point of indulging in uproarious applause and yells.

Four hours after the pictures were taken, the people of Chicago were treated to a view of the tumultuous scenes, in various picture theatres, by a Chicago extra of the Hearst International News. Victory Loan workers reported to headquarters that the pictures stirred the people to such a pitch of patriotism that a large sale of Liberty Notes was made in all the theatres where they were shown.

Geraldine Farrar Off to Los Angeles.

Geraldine Farrar, accompanied by Lou Tellegen, her husband, stopped over for a few hours in the city, Saturday, May 10, on their way from New York to the Coast. They will be engaged during the summer in the Goldwyn pictures, in which Geraldine Farrar will be the star and Mr. Tellegen her opposite.

"The End of the Road" to Be Stopped Showing Here

THE End of the Road," which has been showing at the La Salle Theatre for some time past, and concerning which the writer has heard many condemnations, is now meeting with strong opposition from the National Association of the Moving Picture Industry.

On May 8, Lewis F. Jacobson, counsel for the Association, began proceedings against the further showing of the picture. U. S. District Attorney Clyne has been petitioned to bar the film from the mails, express and railroads; Mayor Thompson has been requested to revoke the permit for its showing here, and also the license of the La Salle; States Attorney Hoyne has been called upon to prosecute the offenders, and Attorney General Brundage to stop its exhibition in the State of Illinois.

Attorney Jacobson has given out that the picture was produced as part of the propaganda warning men in the service against the social evil, and that it was exhibited to men in the service until the signing of the armistice, when it was secured from the Government by Meyer Silverman and is now being shown by R. C. Cropper.

The National Association of the Moving Picture Industry has declared the picture morally unfit to be shown to the general public and will prosecute the case to a finish.

P. C. Hoover, who represents R. C. Cropper at the La Salle, denies the charges made against the picture, and declares that two prints are at present being shown to men and women by the Illinois State Hygiene Association. He also states that he holds a "white" permit from the city of Chicago to exhibit the picture.

A Poster that People Watch.

One of the strongest business-getting 24 sheet posters recently designed is that being sent out by First National to advertise "Auction of Souls," the feature which originally was known as "Ravished Armenia," and which tells the story of an Armenian girl who lived through the terrors inflicted by the Turks from 1915 to 1917.

Officials of First National had first hand opportunity, when this poster was put up on New York boards, to observe its effectiveness. At various points in the city they noted the high percentage of pedestrians who stopped to gaze, and who craned their necks to see as long as they were able to make the billboard out.

The poster was designed by C. L. Yearsley, publicity director for First National.

Approve National Association Action.

The action on the part of the National Association of the Motion Picture Industry regarding the appointment of a censor board which will act for that body in passing on films and the blacklisting of theatres which show any picture condemned by the representatives of that body has met with the approval of Bernard Depkin, Jr., supervising manager of the Parkway Theatre Company interests, and George A. McDermitt, manager of Loew's Hippodrome in Baltimore.

Outing-Chester Foreign Rights Sold.

Through the International Variety & Theatrical Agency, Ltd., rights to the Outing-Chester Pictures have been sold as follows: Africa, south of the Equator, to African Film Trust, Ltd.; India, Burma and Ceylon, to India Films, Ltd., and Malay States, Siam and Dutch East Indies to Middle East Films.

The Airy Touch of the Fairies and the Heavy, Worldly Touch of the Scrublady in "The Big Little Person."
Mae Murray favors the fairies heavily in this little big Universal in which she is starred.

FAMOUS PLAYERS-LASKY MEETING OPENS

Next Year's Policy Discussed at Convention of District Managers and Representatives

THE convention of the out-of-town district managers and special Representatives of the Famous Players-Lasky Corporation's distribution department was opened Monday, May 12, by Walter E. Greene, vice president of the organization, in charge of that department.

After the opening address by Mr. Greene, in which he welcomed the visiting exchange men and spoke most enthusiastically of the past achievements of these men and of the prospects of the future, Al Lichtman, general manager of the distribution department, opened the discussion concerning the policy of the company in handling its 1919-20 product. Although the details of the meetings held thus far are not available at this time, it is understood that the organization is contemplating a radical change in system of distribution for the coming year. The present season will draw to a close on August 31 and, with the beginning of the new season on September 1, it is felt that exhibitors will be able to avail themselves of a new method of booking Paramount and Artcraft pictures which will be a great improvement over present methods.

Detailed Announcement Later.

"We are not in a position to give the details at this time," said Mr. Greene, speaking in connection with the meetings held since Monday. "Our entire new plan is still in a tentative state and it would be premature to make a detailed announcement now."

"I can says, however, that with the new year starting September 1, we will offer the exhibitor a booking proposition unlike any of the present methods and one which, we are sure, he will receive with open arms. Since the beginning of the current season, conditions have brought about a big change and we are rapidly approaching a new era in this industry.

"We hope in the very near future to give a detailed outline of our proposition for the coming year. Conditions throughout the country, as reported by our district managers and special representatives, are most favorable. Our tentative outline of distribution activities has met with the hearty approval of these men in the field now gathered here and everyone is particularly enthusiastic over the outlook for 1919-20."

Men Here from All States.

The out-of-town managers began to arrive in New York late last week and every part of the country is represented. Service to the exhibitor will occupy a great part of the time of these meetings in that it is the ambition of the Famous Players-Lasky Corporation to assist the exhibitor in putting over his pictures during the coming year, in a manner never before attempted in the business.

The men attending the daily meetings in the New York headquarters of the company on Fifth avenue are Walter E. Greene, Al Lichtman, Charles C. Burr, S. R. Kent, John C. Flinn, Fred Gage, Eugene Zukor, A. G. Whyte, Harry Asher, W. E. Smith, F. V. Chamberlain, C. E. Holcomb, Dan Michalove, J. W. Allen, M. H. Lewis, H. H. Buxbaum, Louis Marcus, Herman Wobber, Mr Jones, of Australia; Louis Loeb, J. W. Toone, B. P. Fineman, J. K. Burger, L. F. Guimond, A. O. Dillenbeck, Jerome Beatty, G. N. Shorey and W. A. Bach.

Methodist Centenary to Use Many Films

ARRANGEMENTS have just been consummated by representatives of several of the large film producers and of the Methodist Missionary Centenary for the use, on a scale far larger than has ever before been attempted by any denomination, of motion pictures as a leading feature of this Protestant body's Centenary Celebration of American Methodist Missions at Columbus, Ohio, June 20 to July 13.

This celebration is in reality a "missionary world's fair." American Methodism is bringing to Columbus exhibits of its missionary activities in more than fifty foreign lands as well as of its many missionary enterprises in the homeland.

At the exhibition grounds in Columbus American Methodism plans "to show the world" what it is doing to advance the Kingdom of God everywhere—and it is going to do this largely through the motion picture. The hundreds of thousands of people who attend the exhibit will see on the screen Methodist medical missionaries healing the sick in Africa, China, Korea, and other far-off lands; they will see heathen on every continent being taught to read and write by Methodist educational missionaries, and finally thousands of native Christians in non-christian portions of the globe will be shown worshipping the God of whom they first heard from American Methodist missionary preachers.

Laemmle Buys a Patterson Novel.

Carl Laemmle, president of Universal, announces the selection of Joseph Medill Patterson's well-known novel, "A Little Brother of the Rich," for a coming Universal Special Attraction. Lynn Reynolds is now selecting the all-star cast for the production, in which Frank Mayo will have the leading juvenile role and which will star J. Barney Sherry in the older masculine role. The two feminine stars, Kathryn Adams and Lillian Leslie, will share equal honors in the picture.

Ottawa Not Represented at Toronto Meet.

Ottawa, Ontario, is the one large city in Eastern Canada which was not represented at the recent annual convention of the Motion Picture Exhibitors' Protective Association at Toronto. The exhibitors of the Canadian Capital are allied with the Retail Merchants' Association and, although the latter association does little or nothing for the moving picture men, the Ottawa theatre men have not seen fit yet to throw in their lot with the exhibitors' organization.

Zane Grey and Great Authors Move.

The New York office of the Zane Grey Pictures, Inc., and Great Authors Pictures, Inc., has moved from 43 East Forty-fourth street to 547 Fifth avenue.

Tom Moore in "The City of Comrades" Develops a Taste for Home Comforts as Well as a Training for the Bar.
The Goldwyn production forced Tom to a heavy part in more ways than one, as witness the beard.

CONFESSIONS OF A SCENARIST

Eve Unsell, Maker of Screen Versions of Many Famous Books and Dramas, Admits Having Been on the Stage and Tells Her Method of Classifying Moving Pictures

By Edward Weitzel

THE touch of the trained dramatist in the scenarios of Eve Unsell lead to this interview with the adaptor of "Are You a Mason?" "The Man from Mexico," "The Second in Command," "The Test of Honor," "Eyes of the Soul," and a hundred other screen versions of more or less famous novels and plays. A conviction that the skill employed in their making could only have been gained by connection with the stage demanded affirmation or the experience of a life time was no safe guide.

Seated opposite Miss Unsell in her office in the scenario department of the Paramount Company, the writer proceeded to settle the matter without any delay:

"Were you ever on the stage, Miss Unsell?"

"Yes, two years."

Which satisfactory reply permitted the interview to continue with feelings of genuine relief on the part of the man who asks the questions.

"Would you mind telling me what preparation you had for a place behind the footlights? Now that you have given the right answer to my first question, I am in the position of the chap who assumes a self-satisfied smile and remarks blandly: 'I knew it,' and am correspondingly ready to be delighted to hear that you have played Little Eva, Topsy, and Lady Macbeth."

Learning Stage Technique from Belasco.

The lady on the other side of the flat-topped desk shook her head.

"I'm not going to confess that I covered any such range of characters in two years," she laughed; "but one of the best parts I played was Florence Reid's role in 'Seven Days'."

"Where did you first receive any direct preparation for your present work?"

"When I graduated from college I took up a post-graduate course in English and American drama at Emerson College, Boston, with the intention of writing for the stage. I also took a drama course at the Summer Extension at Oxford. A short story I wrote while there was dramatized and produced in England. This play brought me to the notice of Mrs. H. C. DeMille and I was given a position in her famous play-brokerage offices in New York. Here I learned the art of plot construction and plot 'detecting,' while play-reader for that concern. I read twenty or thirty plays a week, and 'The Lion and the Mouse,' 'The Third Degree,' 'Seven Days,' and 'Nobody's Widow' were among my selections as possible successes."

"'Picking the Winners' is evidently a game right in your line?"

"I did have unusual good luck, didn't I?"

"And unusual good judgment. What did you do after leaving the De Mille office?"

"Went trouping. But while still a play-reader I met Henry Savage and David Belasco. Mr. Savage gave me the opportunity of studying farce technique at close hand in that convulsing railroad-coach comedy, 'Excuse Me,' and Mr. Belasco granted me the inestimable privilege of attending all the rehearsals of Blanche Bates, Leslie Carter, and of Frances Starr's 'Rose of the Rancho.' Many things of stagecraft learned from the great 'Wizard' have been of immense value in the 'stage business' of my scenarios."

"The Pawnbroker's Daughter."

"What started you on scenario writing?"

"The desire to try something new, I suppose. My first scenario was a melodrama which I sold to Pathe. This was followed by the sale of two to Kalem for Alice Joyce. I had poetically named one 'The Quality of Mercy,' and was horrified to find it advertised as 'The Pawnbroker's Daughter.' After I had

Eve Unsell.

sold a few original photoplay ideas, I was engaged as staff reader with the Famous Players, and was advanced to assistant editor and writer of continuity, in which capacity I remained two years. A few months as a free-lance was followed by another two years contract with Famous Players under pleasant circumstances. At present I am still writing for Paramount and Artcraft. My last Artcraft work is the scenario of 'Eyes of the Soul' for wonderful Elsie Ferguson, and which I consider the best of my scenarios; at least it is my best-beloved."

Classifying Screen Fiction.

"If you are not tired of being asked questions, Miss Unsell, will you tell me if you recognize more than one form of screen fiction?"

"Yes, indeed! Among my scenarios at least seventy-five have been vehicles for famous stars, and have been shown at Broadway picture houses. Naturally, most of these have been adaptations of either famous books or famous stage plays, and it is interesting in working out these adaptations to note the degree of difference between the photo-novel and the photo-drama, a differenec often overlooked by writers as well as by producers, and critics."

"How do they differ?"

"The technique of the photo-novel necessarily varies from that of the photo-drama in that the elements of narration and the descriptive title, as well as that of characterization, enter more largely into the photo-story, while in the photo-drama, the subject 'gets over' in situation and action, the introduction, the development and climax varying from that of the narrative film.

"Examples of well handled 'story' pictures are those done by the Triangle a few years ago with Mae Marsh and the Gish girls. Mr. Griffith is a famous exponent of the narrative film-feature, his pictures usually being developed in story form, and with especially excellent narrative titles which point the characterization, the psychology and the humor of the subject.

"C. B. DeMille, on the other hand, exemplifies the photo-drama splendidly, his best pictures being in dramatic form, with most of the titles in dialogue, and with the dramatic situations developed almost exactly as they would be in the stage-play, suffering no loss in vitality in their transference to the screen, and proving that a film subject can be as 'human' as possible, and still contain as much drama and psychology as any stage 'thriller.'

Photo-novel and Photo-drama.

"Another difference between photo-drama and photo-story, is that while the photo-drama is usually achieved by the process of elimination, the photo-story may dwell artistically on the introduction, the character bits, and the linking up, with an even continuity that flows smoothly to its expected and desired end. The photo-drama points the psychology of its characters and plot by means of action, with snappy dialogue titles, and using the 'high lights' only—a series of dramatic situations mounting swiftly that bring the spectator sharply to the unexpected climax, with little 'footage' spent in the detail so often necessary to the photo novel. Thus the construction and climax of the photo-drama are necessarily very similar to that of the stage-play, the latter having the advantage of glossing over weak spots, and more effectively displaying the author's brilliancy of style, by dialogue, and the former, the advantage of important action, which in the stage play too often happens 'of stage,' but which makes for a bigger, more consistent dramatic climax by preparing for it, but the preparation must be in action, not in a narrative or descriptive title."

Designing the Climax.

"What are your ideas on the climax, Miss Unsell?"

"The climax of the photoplay is an interesting and important factor in its

construction, a study in itself. So often a big screen feature is blurred and marred by an anti-climax, a development of the subject beyond its logical, its psychological, its artistic end. The scenarist, having achieved what he considers the psychological finish, immediately after the denouement, is horrified and saddened by seeing an aftermath of courting and 'clinching' either in the shade of the timeworn old apple tree, or on the long-suffering sofa in the front parlor, or in the bay-window of the balcony by sunset or moonlight. The sunset clinch and fade-out which lend beauty to the photo story are frequently demoralizing to the photo-drama, weakening the climax proper, by destroying the after effect of the big finish situation, which should punch home the message of the film. The only exceptions are cases in which the finish situation contains a morbid touch that must be obviated to leave a pleasant after-taste."

Mrs. DeMille and Her Wonderful "Boys."

"Amen to all you have said on the two forms of screen fiction, Miss Unsell. The success you have made of your profession and your wide acquaintance among the leaders of the screen and the stage must be very pleasant."

"Yes," was the reply; "my position in the moving picture world is very gratifying, but it is the friendship and encouragement of such as Mary Roberts Rinehart, Mrs. DeMille and her wonderful 'boys,' Beulah Dix, Mr. Belasco, Henry Savage and Daniel Frohman that I count as 'white stones' along the way, as against the slough of despondency into which I am plunged when someone aims outrageous slings and arrows at the despised movie 'crew' of scenario writers."

FEATURES BUILD UP SMALL TOWN HOUSE

Hummelston Star Is Now Open Four Nights a Week Instead of One and Manager Plans Enlargement

HOW to build up a picture business in a village of 2,500 from one show a week on Saturday night to four nights a week has been discovered by Albert B. Adams, manager of the Star Theatre, at Hummelston, Pa. The same process incidentally was one of building up the average receipts from less than $25 a night to something about $60 nightly.

Mr. Adams, who is still in his early twenties, was seized with the ambition to operate a picture show about a year ago in Pittsburgh. At that time he was seeing to it that the long line of celuloid film went in front of the bright light in just the right away. But Adams, the operator, maintaining his vigil in the booth, kept thinking how nice it would be to stand down in front and watch the people come in, and to know that the profits were his.

Takes City Ideas to Village.

So he saved his money. And in due time, with big city ideas, he went out to Hummelstown, and took charge of the Star. There he found that Maurice Costello was a big favorite. Mr. Adams remembered that about ten years ago, when he was in knee trousers, he used to see Maurice in Pittsburgh, and remembered that he was well liked.

But that was ten years ago, and Adams was determined to put Hummelstown on the map of to-day. He knew the pictures which "went" in Pittsburgh, so one of his first acts was to get in touch with the First National offices in Pittsburgh and see about getting "Pershing's Crusaders." The good people of Hummelstown, entranced by a splendid view of what some of their own sons were doing in the world war, flocked in as never before.

Now Hummelstown Wants the Best.

The best support they ever gave a star of the olden days never equalled this. They were thrilled and delighted not only with the picture, but with the reminder that they were seeing something which was "hot stuff" in New York, Chicago, Pittsburgh, and San Francisco—as well as Hummelstown.

So by the time Mr. Adams, who never had any real trouble in finding patrons enough to give four shows a week instead of one, booked "My Four Years in Germany," his second First National picture, the crises was past. The people of Hummelstown were won over to the idea of seeing the best.

To Enlarge Theatre.

This story of how Albert B. Adams solved his problem ends by leaving him with another. Building costs are pretty high right now, and it will cost Mr. Adams a pretty penny to get his picture theatre made over so that it will hold the crowds which he has coming.

But he's going to solve it. He's going to remodel and enlarge, no matter if building costs stay up. For he had profits to back him up, and what's more, the conviction that best pictures win in a village as they do in a city.

Pass Bill for Deputy Censor Board.

Senate Bill 510, providing for the establishment of a deputy censor board in Pittsburgh, has been passed by both of the Pennsylvania's law-making bodies, and the bill only awaits the signature of the Governor to become effective.

This is a matter for which the Pittsburgh film men fought for a long time. The delay incident to the shipping of films to Philadelphia has spoiled many a good booking, and while the deputy will be stationed in Pittsburgh only for emergency purposes the convenience will be greatly appreciated by all concerned. Duplicate seals, which now have to come from Philadelphia, will be furnished by the local office when it is opened.

Berg Sells Interests in Belwin.

S. M. Berg, who has for the past ten years been actively demonstrating the necessity of appropriate musical interpretation for the picture, has sold his entire interests and stock holdings in Belwin, Inc., of which he was founder.

Moore With Community Picture Bureau.

C. H. Moore, general manager of film production for the Division of Educational Extension, Department of the Interior, has left the service of the Government and has become associated with the Community Motion Picture Bureau as its special representative.

How Manager Born Checks Up His Judgment on Films

CHARLES BORN, manager of the Elks Theatre, Prescott, Ariz., has evolved a unique method for checking up his advance judgment on the drawing power of productions he books for his theatre.

Mr. Born's system is similar to that used for checking up on winners in a horse race. He uses a copy of the house program to carry out his idea, but this is strictly for his private use, and not for circulation in any way.

Listed down the center of the program, on the inside page are the pictures with descriptive program stories, which are to be run for the coming week. A half-inch column at the left contains the date of each picture's showing. Within this half-inch column containing the date, Mr. Born indicates in what order he thinks the picture will finish—whether first, second, third, etc., in box office receipts. At the end of the week he enters next to these figures the actual order in which the pictures finished.

In this way Mr. Born is able to check up his advance judgment. Taking for instance his program for the week of April 13, he is found to have picked Tom Mix in "Treat 'Em Rough" as the best box-office attraction, or Number 1, and another comedy as the second best, or Number 2. The subsequent program entry shows his advance judgment on these to have been correct.

For the week of April 6 he picked "The Caillaux Case" to run behind Norma Talmadge in "The Ghosts of Yesterday," but "The Caillaux Case" ran ahead of the Talmadge production, while Theda Bara in "Cleopatra" finished in the high position predicted by Mr. Born.

Goldwyn Plans Publicity that Will Blanket America

SINCE the return of Samuel Goldwyn from the Culver City studios of Goldwyn to the New York offices, a new publicity policy has been worked out, aiming to reach every important publicity medium in America, in every corner of the country, with material on Goldwyn productions. The new system aims not only to blanket New York with Goldwyn publicity but also to touch every district served by Goldwyn exhibitors.

Two new publicity agents have been added to the Goldwyn staff since the recent engagement of Ralph Block as director of publicity and Kenneth Macgowan as director of advertising. Howard Dietz, known both as a newspaper writer and an advertising writer, is now with the Goldwyn organization. Miss Lucy Huffaker, former publicity writer for the Washington Square Players, and wife of Edward Goodman, their director, joins the Goldwyn publicity staff this week.

The new Goldwyn system contemplates a center of Goldwyn publicity serving every important distribution system in America. Present plans are for representatives in Philadelphia, Boston, Chicago, Denver, Kansas City and New Orleans, with the Pacific Coast served, as it is at present, from the publicity organization at the Culver City studios.

NEW ENGLAND DOING BIG BUSINESS

World Representative Makes Round of Boston Exchanges and Finds Heavy Bookings Reported

By Nat Bregstein

RUNNING around Boston film circles is as pleasant a job as can be imagined. When the writer hit the town of culture he visited the Georgian first. The Georgian is the place where all the boys go to eat and to listen to what the other boys have to say. And now that we have had our fill let's make a tour of the Boston exchanges.

First we'll drop in at the Paramount and have a chat with Harry L. Asher, New England district manager. We find him a very quiet chap. However, things move along at top speed; this is one of the best equipped exchanges in New England. Several of the old timers are Joseph A. McConville, branch manager, and Arnold F. Gilman, assistant manager. John P. McConville, publicity and service manager and also in charge of the accessory, sales and promotion end, says all productions are going big.

Rifkin Old State Rights Buyer.

Right around the corner from Paramount we find Herman Rifkin, of the Eastern Features Film Company, Inc. Mr. Rifkin is one of the oldest state rights buyers in New England. He has just purchased the New England rights to the Arrow Film Company's "When the Desert Smiles." This concern has four road men, and Miss Gallagher, formerly of General, has been added to the booking department.

Nearby is the American Feature Film Company, handling Metro productions. This concern is plugging Nazimova day and night and reports that her "Out of the Fog" is breaking box office records. Doc Golden, general manager, is elated over the business done at the Boston Theatre. Preparations are now under way for a big drive on "The Red Lantern," a booking on which has been reported from the smallest theatre in Waltham.

"Heart of Humanity" Road Show.

W. E. Furber, publicity man at the Gordon & Mayer office, states that "The Heart of Humanity" is being put over with six road companies. The plan is to have one company in each New England state. The office is soon to start a big publicity campaign on all of their stars. The old timers there are Tom Spry, manager; George Robinson, sales efficiency, and J. Dunn, sales department.

At the Goldwyn office William H. Jenne, manager, reports good business on "The Brand" and Geraldine Farrar's "The Stronger Vow." D. E. Carlton is setting the pace for the sales department.

Harry Campbell, manager of the Fox office, says "Salome" is no longer being booked as a legitimate attraction, but is now selling on a rental basis. Mr. Campbell is very optimistic on the business outlook in New England.

At 48-50 Piedmont street we have the Federal Feature Film Corporation, and in the same office Rolfe Productions, Inc., Premier Feature Film Corporation and Oliver Films, Inc. Joseph L. Roth is the general manager and reports big business on "The Calvert Case." This concern has just acquired the New England rights to "A Fool's Gold." In the same office is Sam Grant who, Mr. Roth says, is the big boss. Mr. Grant divides his time between New York and the Boston office.

World Branch Largest Exchange.

The Boston World branch is the largest exchange in New England and one of the best equipped in the country. George A. Fecke, manager, reports big business on "The Better 'Ole."

At the Triangle office, W. H. Gardner, manager, reports good business on Olive Thomas reissues.

F. F. Kimmerle, manager of the Mutual branch, states that Sessue Hayakawa's "Turn in the Road" is playing to big business.

Vitagraph office, C. W. Sawin, manager, is doing very well with a new star series, Big V, Special Semon comedies and the serial "Man of Might." It might be well here to recall that Mr. Sawin some tige ago received a loving cup for leading the Vitagraph exchanges throughout the country.

Henry J. Seagle, of Independent Clearing House, says "Wanted for Murder" is going big. Mr. Seagel is considering enlarging his offices very soon.

Pathe Reports Heavy Bookings.

Booking on "Common Clay," "Unknown Love" and the serial "The Tiger's Trail" is very heavy—record breaking, in fact—according to A. M. Hollah, manager of the Pathe exchange. Much new furniture has been added to the equipment of the office lately. Jack Jennings is still on the job as booker.

At the Major Film, Inc., E. J. Farrell is president and general manager. This concern handles all Frohman and Ivan Abramson productions. They also have purchased Elks Photoplay business.

Three Big Winners Here.

Boston Photoplay, through Mr. Murphy, reports good business on "Mickey," "The Unpardonable Sin," and "Hearts of Men."

The writer met Lewis J. Selznick at Select Pictures Corporation office. Mr. Selznick was in Boston on a visit from New York. Dave Selznick is manager of the Boston branch. The office certainly looks nifty. Morris Safier, sales manager, reports big business on all productions.

At the Universal office J. M. Mullen is the general manager. W. B. Morey, sales manager, reports "The Red Glove" is going big throughout New England.

Boston has two supply houses—United Theatre Equipment Corporation, 26-29 Piedmont street and the Simplex branch Boston Motion Picture Supply. R. D. Marson is manager of the former, and Mrs. Asher conducts the latter.

Gold Reports Thrilling Voyage.

A. E. Gold, cameraman of the Gaumont Company, reports a thrilling voyage from New York to Trepassey Bay, Newfoundland, on the "Prairie." The "Prairie" is one of the vessels which the Navy has assigned to the protection of the naval aviators who will pilot the three N-C seaplanes in their attempt to fly across the Atlantic.

Womankind Seems to Have Much Influence on "The Man Who Turned White" and "The Mints of Hell."
And H. B. Warner in the one and William Desmond in the other are glad of the fact in these two productions released by Robertson-Cole through Exhibitors Mutual.

FOREIGN DEMAND FOR ROBERTSON-COLE

Chester Beecroft, Back from Abroad, Predicts Big Business for American Films in Europe

AN unprecedented season of popularity for American films in Continental Europe is predicted by Chester Beecroft, who represents the Scandinavian Film Agency of Copenhagen in the United States. Mr. Beecroft has just returned from an eleven weeks' business trip abroad, where he went to confer with his firm regarding distribution of the Robertson-Cole pictures.

Before leaving for Europe, Mr. Beecroft, as representative of the Scandanavian Film Agency, purchased the entire Robertson-Cole motion picture production for 1918 and 1919 and in addition a large number of specials handled for foreign rights only by Robertson-Cole. This deal involves nearly a million dollars and was the biggest foreign transaction of the year.

"Every indication points to a record year for Robertson-Cole film," asserted Mr. Beecroft. "The type of production which thus far has been issued by Robertson-Cole fits in ideally with what the continental European motion picture enthusiast regards as the best screen plays.

Scandinavians Like Stars.

"Bessie Barriscale, Billie Rhodes, Alma Rubens, William Desmond, Henry B. Walthall, and Sessue Hayakawa have all met with the approval of the Scandinavians. H. B. Warner is still an unknown quantity, but there is not the slightest doubt but that he will prove the same popular screen hero that he has in the United States. All of the Robertson-Cole specials have been proved attractions of the first water.

"The Scandinavian Film Agency is the first firm to buy films for all of Continental Europe.

"On my trip abroad I visited England, Denmark, Sweden, Norway, Finland and France. The fact that exhibitors of these countries have become converted to an understanding of the drawing powers of certain individual players made it comparatively easy for me to dispose of the Robertson-Cole output.

"In addition to the star series already mentioned the Scandanavian Film Agency purchased the following specials for Continental Europe: 'Nine-Tenths of the Law,' with Mitchell Lewis; 'Her Man,' with Elaine Hammerstein; 'Men,' with Charlotte Walker; 'The Eleventh Commandment,' with Lucile Lee Stewart; 'Those Who Pay,' with Bessie Barriscale; 'Just a Woman,' with Charlotte Walker; 'The Prodigal Wife,' with Mary Boland; 'Devil's Playground,' with Vera Michelena; 'Where Love Is,' with Ann Murdock; 'The $15,000 Mystery,' with Detective William J. Burns, and 'The Pendleton Round-Up.'

"In addition to these the Scandanavian Film Agency bought fifty-two Billie Rhodes comedies, twenty-six Capital Comedies and eighteen of the super series of Jester comedies with Twede Dan."

Black to Build Theatre Seating 2300 in Portland

A. S. BLACK, of Portland, Me., who controls 20 theatres in northern New England, signed a lease last week for the site of a new theatre to accommodate 2,300 persons to be erected by next January on High street. The lot has an area of 13,000 square feet and includes an entrance on Congress street and two exits on High street. The new theatre will be one of the finest in New England, with a large modern stage, sufficient for the needs of any type of performance that may come to Portland.

The house will be used for moving pictures primarily, with some vaudeville. Plans have already been drawn by a prominent architect who specializes in theatre construction. Mr. Black also signed last week the lease of a theatre to be erected on Main street, Bangor, Me., at a cost of $100,000

Kaufman to Write for Selznick.

It is announced at the offices of the Selznick Pictures Corporation that negotiations are under way for securing the services of S. J. Kaufman to write for the Selznick stars. Mr. Kaufman is one of the most widely known newspaper men in the country, gaining much of his prominence through his clever "Round the Town" column in the New York Globe.

Mr. Kaufman has already written one original scenario for Selznick, entitled "Love or Fame?" and which will be used for Elaine Hammerstein's first starring vehicle for Selznick.

Upstate Towns Fighting for Sunday Opening

PETITIONS bearing over 7,000 names of persons residing in Watertown, N. Y., who are anxious to see Sunday motion picture shows in the northern city, have been filed with the city clerk during the past week. The interest which the public is taking in the matter is apparent in the fact that this is the largest number of signers that has ever appeared on any petition circulated in that city.

The city of Cohoes, a few miles from here, through its board of aldermen, and without so much as a single dissenting vote, has signified itself as in favor of Sunday motion picture shows. Troy and Cohoes now have Sunday shows, paving the way to a campaign which will be instituted next fall for shows in the Capital City.

Dignitaries Visit L-Ko Studios.

On a recent Saturday afternoon the L-Ko Studios were the scene of a visit from various dignitaries from abroad. They came to see how comedy pictures are made and were escorted to the lot by Sak Behrend. Among the visitors were Gosta Erik Lagercrantz, the Acting Vice-Consul for Sweden, and C. H. Vogel, representing Mr. Sulzer, the Swiss Minister to the United States. In their party were Messrs. Walters and Ettenger, Directors of the California Theatre in San Francisco.

Lewis Is Convalescent.

W. W. Lewis, sales representative of the Nicholas Power Company, Inc., who has been ill for two weeks at the New York Hospital, is convalescent and will soon be about again.

Olive Thomas in "Upstairs and Down" Says That Life Holds Its Ups and Downs When You're Given Cave Woman Treatment.

Olive says the man's a brute because he didn't let her take her greyhounds, the six hat boxes and those four trunks in the Selznick feature released by Select.

WANT VANCOUVER CENSOR DISMISSED

War Veterans' Body Demand Removal of Hepburn, Alleging Remarks Harmful to Returned Soldiers

THE Great War Veterans' Association of Vancouver, B. C., has demanded the removal of Walter Hepburn of Vancouver from the position of moving picture censor for the Province of British Columbia. A resolution containing this demand was unanimously adopted at the May meeting of the Vancouver Veterans' Association, and the decision was forwarded to Attorney-General Farris at Victoria, the capital of the Province.

The meeting had before it a communication from Attorney-General Farris in which it was stated that the course of Censor Hepburn was open to criticism in his opinion but that Mr. Hepburn had been incensed at the action of the Moving Picture Operators' Local of Vancouver in having made an arrangement with the Invalided Soldiers' Commission, without his knowledge or consent, for the training of returned veterans as projection machine operators.

Summon Censor to Explain.

The differences between the operators and the censor were aired at the recent session of the Provincial legislature when Censor Hepburn was summoned to the Provincial Capital to explain his stand. Mr. Hepburn had issued a projection machine operator's license to a civilian and the censor is alleged to have made remarks derogatory to returned soldiers during the course of a conference with representatives of the operators' union.

An investigation was ordered by the Attorney-General and the inquiry was carried out by J. Macdonald of Vancouver, a lawyer. His report to the Attorney-General was rather non-committal in the estimation of the Attorney-General, and the Commissioner in charge of the investigation made no recommendation for any action in the matter. No action had been taken by Mr. Farris either, up to the time that the Great War Veterans' Association decided upon its resolution for dismissal of the censor.

Hepburn Comes in for Criticism.

Censor Hepburn was also warmly criticized on the floor of the legislature by several members because of the manner in which pictures were being censored in British Columbia by Mr. Hepburn. The latter has made no move to resign from his position.

Exhibitor Emulates De Mille; He Goes Up in Clouds, Too

NOT to be outdone by Cecil Be De-Mille, who recently made ain airplane trip on the Pacific Coast, E. E. Marsh, proprietor of the State Theatre at Montevideo, Minn., took advantage of the first opportunity that came along to go up in the clouds, too.

His opportunity came when the "Flying Circus," composed of American army aviators, who have been touring the Northwest in behalf of the Victory Loan, visited Montevideo.

Marsh was a passenger in a machine piloted by William Anderson. He rose to a height of 1,000 feet, looped the loop twice and returned to mother earth after a hazardous nose spin.

Mr. Marsh said he didn't get sick or excited during the trip.

Toronto to Get 3,000-Seat Theatre Costing $1,000,000

TORONTO, Ontario, is to have still another great moving picture theatre in the downtown section of the city, according to an announcement made by N. L. Nathanson, managing director of Regal Films, Limited, and subsidiary companies, including the Paramount Theatres, Limited. The new theatre will represent an investment of $1,000,000, the site alone costing $600,000. It will be erected on Victoria street between Shuter and Dundas streets, and will have an entrance on Yonge street, the main thoroughfare of the city. To provide this arrangement, it was necessary to secure a permit from the city for the bridging of O'Keefe's Lane for the entrance.

The total frontage on Victoria street is 182 feet and the Yonge street entrance has a frontage of 25 feet. The latter was acquired by the purchase of the Britnell store at 263 Yonge street. The plans call for a beautiful promenade through the block from Yonge street and the theatre will accommodate upwards of 3,000, making it one of the largest houses in Canada.

The undertaking is being financed by Canadians with Canadian capital, among those behind the project being J. P. Bickell, a Toronto financier, J. B. Tudhope of Orillia, a member of the Canadian Parliament, and W. J. Sheppard, of Waubaushene.

The theatre will have two floors, and the equipment will include a huge concert organ. The work of building the theatre will be started immediately so that the house may be opened in the fall.

Harry Sherman to Produce "The Roundup" for Screen

HARRY SHERMAN spent several days in Minneapolis on his way to the Pacific Coast from New York and summarized his plans for entering film producing. While East he secured the film rights to "The Roundup" from Klaw and Erlanger and will produce it this summer. "The Roundup," with its wholesome story and outdoor scenes, should make a corking photoplay, he says.

Mr. Sherman is trying to secure Maclyn Arbuckle, the original sheriff, to play the same role in the film version. Sherman has disposed of the Lehrman comedies, twenty-four in number, to the First National Exhibitors' Circuit. He is building a new studio at Culver City, Cal., between the Triangle plant, now leased by the Goldwyn company, and the Ince studio, which has just been completed.

Shadows Pointing Like Fingers Across the Diamond—the Moment Tense; the Hurler and Hero, Charles Ray.
The popular Paramount star comes in a popular game in his forthcoming feature, "The Busher."

DETROIT DISTRICT DIVIDED ON VIEWS

World Correspondent Finds Variety of Preferences on Distribution Plans—Percentage Booking a Problem

WITH the various producers getting ready to formulate and announce their plans of distribution for the coming year, the Moving Picture World correspondent has been going the rounds of Detroit exhibitors asking which they prefer—program booking, star series or strictly open booking.

We find this condition, summing it up: in the smaller towns, where there is a daily change, they are satisfied to have program booking three or four days a week, because then they know just what to expect each week; others prefer to book on star series plan, but this certainly causes a constant changing of days because so many times the very days that the exhibitor wants days the exchange can't give them. As for open booking, this is favored by the first-run exhibitors in the larger cities because it makes every picture stand on its merits, while even the exhibitors in the smaller towns and the smaller houses like open booking—but not for every day in the week, inasmuch as they are not in a position to see personally every picture. They must rely on the company with whom they are doing business to turn out a consistent weekly product suitable for their patrons.

Percentage Booking a Problem.

Then there is the problem of percentage booking. So many exhibitors refuse to pay $50, $75, or $100 per day for a big special production, not caring to take a losing chance, yet the exchange will say, "all right, I'll play you percentage," and then walk away with $125 or $150 or considerably more than the rental price asked. This is happening every day. There is one exchange, the Arthur S. Hyman Attractions, who practically do all booking on percentage. A man goes right with the film, and in this way every picture is handled as a special, and there are no lost days nor lost film. Mr. Hyman believes that this is the best way to handle special productions, as it assures every picture the right kind of exploitation and there are no worries as to whether the film will arrive at the theatres on time. The fact that Mr. Hyman has built up an exchange employing 27 people within a period of 18 months shows that his policy of percentage booking has been successful.

Pennsylvania Has Bill to Protect Exhibitor Deposits

REPRESENTATIVE SOFFEL has introduced a bill in the Pennsylvania Legislature which would insure the safety of deposits made at present by exhibitors to film distributors as security for the faithful performance of contracts entered into between the two. The matter has been agitated by prominent exhibitors for some time as a result of the failure of some film concerns, in which case the exhibitor lost the amount of his deposit.

The bill would make the Pennsylvania State Board of Censors the custodians of the moneys thus placed on deposit, who in turn would be obliged to turn the same over to the State Treasurer. In the event of the failure of the film concern having the money on deposit, the exhibitor would have no trouble in having it refunded.

The bill is not retroactive, and would go into effect January 1, 1920. All moneys now on deposit before the law goes into effect would be subject to present conditions.

Some producers object to the proposition, while others agree that the law would be perfectly justifiable. These latter argue that the object of the deposit is simply to enforce the contract and the proposed law would strengthen the exchangeman's part in the controversy. In case an exhibitor made an attempt to violate his contract the exchangeman would simply refer the matter to the custodians of the deposit money.

Big "U" Continues Relation with Trans-Atlantic Film

IN the wake of the recent departure for Europe of John D. Tippett, it is announced from Universal headquarters that that company's product in Europe will continue to be distributed under the supervision of Mr. Tippett through the Trans-Atlantic Film Company of London, which has been the European distributing center for the entire Universal product for the past six years.

During his recent visit to America, as the result of a series of conferences between Mr. Tippett, Carl Laemmle, P. A. Powers, and R. H. Cochrane of the Universal Film Company, a satisfactory arrangement was entered into for the indefinite continuation and extension of their relations.

Mr. Tippett, before leaving for Europe, declared that American film product in Europe this year would enjoy greater vogue than ever, but that it would be necessary for American film producers to grant more recognition to London as a film centre than it has in the past.

Service Unit Works Out Combination Program Idea

MAKING use of experience gained during the war, the Service Unit of Boston has worked out a plan for combining in an organized unit program, mass or community singing, motion pictures of constructive or educational character, patriotic features, and civic or social information applicable to current public interests.

Service Unit Programs are for indoor or outdoor occasions when assistance may be given to municipal, industrial or community welfare organizations.

The Service Unit, like the Boston Park Shows which provided the foundation for them, is a civic welfare community service undertaking, and not for commercial or theatre purposes. There never has been any effort or desire to rival theatres, either in the use of films or as to the character of programs arranged. Service Unite Programs are for communities and organizations, and combine in acceptable form public information and profitable recreation, plus a plan and an organization for properly presenting programs. The aim is to render civic, industrial, educational and patriotic service through the medium of a specified type of complete organized programs which are "enjoyable as an entertainment, but always for a serious purpose."

Empey and Director Hurt in Making "Hell on Earth"

FOR three days Sergeant Arthur Guy Empey walked with the aid of a cane, while Assistant Director Phil Quinn nursed two stitches in his left cheek, as the result of a bit of real action during the filming of one of the scenes in Sergeant Empey's coming Select Pictures special attraction, "Hell on Earth."

The big scene in which more than 300 extras were employed, will be known in the finished product as the meeting in Harmony Hall. The action which takes place in the hall is supposed to be a meeting of workingmen. Sergeant Empey is cast in the role of one of the leaders. When he takes the platform to address his fellow workers he launches into an attack on Bolshevism and calls for support.

Ordered Pep and Got It.

At this point Director North megaphoned for pep. Some of the extras had guns which they were supposed to fire. One of them got excited and instead of firing the blank cartridges, he swung the gun around his head and let it go. It struck Assistant Director Quinn in the face. Somebody else threw a table. The table made a fair hit and Sergeant Empey went down under it.

Beach President of Authors' League.

Rex Beach, the Goldwyn author, was elected president of the Authors' League by the Council at their seventh annual meeting. Recently Mr. Beach has produced several thrilling dramas which have been released through the Goldwyn organization. His scenarios, "The Heart of the Sunset," "The Brand" and "The Crimson Gardenia," have increased the popularity of the novelist, who first won recognition with his fighting tales of Alaska.

At present, Mr. Beach is in his summer home at Ardsley-on-the-Hudson, where he is working on a novel and a new scenario which will be released through Goldwyn.

"Minnehaha" in Universal Films.

"Minnehaha," the Indian squaw of the films who is best known for her work in Mabel Normand's "Mic'-ey," plays an important atmospheric role in support of Pete Morrison in one of his two-reel Western dramas, "Hate Everlastin'" for Universal. The picture has just been completed under the direction of George Holt.

Buys Foreign Rights to Calvert Films.

Bech, Van Siclen & Company, Inc., has just purchased the foreign rights to four pictures with Catherine Calvert, who has been engaged recently by the Famous Players as a star.

The pictures acquired are "Marriage," "Out of the Night," "Marriage for Convenience" and "Romance of the Underworld."

"SAHARA" TO BE A HODKINSON RELEASE

Colorful Picture of Desert with Louise Glaum Will Be Offered Exhibitors Under Open Booking

W. W. HODKINSON CORPORATION announces that it has obtained the complete North American distribution rights for J. Parker Read, Jr.'s special production, "Sahara," starring Louise Glaum and personally supervised by Allan Dwan, the story being the work of C. Gardiner Sullivan.

This is a production with rich and colorful scenes laid in Paris and Cairo and enveloped in the mystery of the Egyptian desert. It was recently given a New York trade presentation at the Rivoli Theatre under the personal direction of Hugo Reisenfeld, and enthused Mr. Reisenfeld to such a pitch that he wrote for it a musical score in keeping with the atmosphere and beauty of the story.

"Sahara" will be offered to exhibitors under the individual booking policy recently announced by the Hodkinson Corporation, and first pre-leases are scheduled in a dozen cities for June 1.

"'Sahara' represents Miss Glaum's power magnified to a degree that is indescribable until one has seen the picture," says Allan Dwan. "I have never had a theme take hold of me as 'Sahara' did, and with the aid of Mr. Sullivan and the star, and backed by the technical facilities of the studio that Mr. Read placed at my disposal, I am surer of this production than of any other picture I have ever made."

Thirty Changes of Gowns.

Louise Glaum has the best-gowned role of her screen career. She has, in the role of Mignon Stanley, thirty changes of gowns, and was never so beautiful and pictorial before in her life. Every gown is a modern one, and six of them come direct from Paquin in Paris.

"Sahara" is to be continuously exploited in the trade press and backed up with regional publicity in every motion picture zone in the United States and Canada. It is marketed by the W. W. Hodkinson Corporation with the same beautiful color inserts that appear in the trade press localized for use as advance programs or for distribution in advance of the presentations to audiences everywhere. Its lithographs and accessories are probably the most unusual poster aides that have been provided with any picture of the season. There are also provided special musical orchestrations for the benefit of exhibitors everywhere—one by Hugo Reisenfeld and the other by Victor Schertzinger.

Film Stars Aid Triumphant Tour of Veteran Battleship

WHILE a group of popular film stars sold Victory Bonds from the deck of the submarine H-8 and from the dock at San Pedro, Calif., the veteran battleship Oregon, which has been famous since 1898, closed it's triumphant tour along the Pacific Coast as the final feature of the drive for the fifth Victory Loan.

Citizens of the Harbor welcomed the battleship Oregon yesterday, on his Victory Loan journey down the Pacific Coast, and on what will probably be the last official cruise of the famous fighting ship, before the vessel is retired and the name Oregon is given to a new super-dreadnaught.

The submarine H-8, under command of Lieutenant J. B. Cooke, was also moored near the dock and Bobby Vernon, Dorothy DeVore and Ethel Lynne, Christie players, and Gloria Swanson, Lasky leading woman, sold $10,000 worth of Liberty Bonds to the crowd from the deck of the little fighter, after which visitors were admitted to the "Oregon."

Form Company in Seattle to Make Scenic Pictures

THE newly formed Adventures Pictures Company of Seattle has been launched by John Rantz, of Bremerton, H. H. Brownell, and J. G. Sill. The first named is president; Mr. Brownell is general manager and Mr. Sill is production manager. Work has already begun on scenic pictures in the Northwest.

J. G. Sill
Production manager of Adventures Pictures.

In order to join this company, Mr. Sill resigned his position as photographer of the Robert Bruce Scenics, which are released through the Educational Film Corporation of New York City.

Jack Rantz is one of the best known exhibitors in the Pacific Northwest, having opened his first theatre in Bremerton seven years ago. Two years ago he and his partner opened the new Rialto in the Puget Sound Navy Yard town. Mr. Rantz now controls the motion picture business in Bremerton with two theatres, the Rialto and the Dream.

H. H. Brownell resigned the management of the Seattle territory for Exhibitors Mutual in order to become affiliated with the Adventure company as general manager. He will take active part in the producing and photographing of the pictures of the new company. Mr. Brownell is well known on the Pacific Coast as a cameraman, having made several of the Pendleton Round-Ups in the last five years.

L. C. Wingham, former manager of the Portland branch of Exhibitors Mutual, is succeeding Mr. Brownell as manager of the Seattle office.

McClure Starts Production on "The Yellow Eel" Serial

PRODUCTION has been started on "The Yellow Eel," the three-part serial picture, which is being made by McClure Productions with the cooperation of the Government. The director, cast, and members of the McClure staff left early in the week for Bridgeport, Conn., where they are now at work upon the opening scenes of the picture, which is to be released under the subtitle of the "Silver Chevron Series."

"The Yellow Eel" is being directed by Charles H. France, who has done notable work with Selig, Edison, and Keystone productions. The scenario is by Marguerite Aspinwall, a member of the McClure editorial staff.

Alice Mann takes the leading part in the serial. She will be remembered for her appearance in many Paramount, Pathe, and Vitagraph pictures and in support of Taylor Holmes in "A Pair of Sixes." As the heroine of "The Yellow Eel," Miss Mann has the role of the idle daughter of a rich United States Senator who lives a life of indolent ease, until a sudden crisis plunges her into a wild career of adventure that tests her true mettle and enables her to render a valuable and dangerous service to her country.

Supporting her sister, Frances Mann plays the part of a woman secret service agent who assists in the fight against the mysterious "Yellow Eel," a character typical of the under-handed Bolshevistic forces at large in America. Frances Mann's previous appearances were in Vitagraph and Lubin productions and on the stage in "Upstairs and Down," the Hatton comedy that enjoyed an extensive run in New York City.

Henley To Start Soon.

Hobart Henley, Hobart Henley Productions, Inc., announces that he has engaged Warren Fromme, newspaper man, as assistant to him in connection with his executive work of production. Leon D. Britton will be Mr. Henley's assistant director. Phil Rosen is expected on from the Coast, next week, to take charge of Mr. Henley's camera work.

Mr. Henley expects to announce within the next week, the title of one of four stories by prominent screen writers, now under consideration. Following the selection of the story, Mr. Henley will start casting, and expects to start actual production work within the next two weeks.

Cameragraph for Bronx Theatre.

The big Victoria Theatre in the Bronx, New York, has been entirely refitted and remodelled. There have been installed 2 6B Cameragraphs.

SINCERITY THE KEYNOTE OF SUCCESS

That Is First Need in Exploiting Pictures, Says Manager Knotts of Los Angeles First National

"NEVER tell an exhibitor how to run his business," says W. E. Knotts, manager First National Exhibitors' Circuit Exchange, Los Angeles. "Never become extravagant in your praise of a picture unless you believe what you are saying. When you know your subject—when you are positive that what you are saying is the truth—then the exhibitor will unconsciously absorb your enthusiasm.

"As you continue to talk—just as you would around your own fireside, or at the club, or anywhere else when not trying to sell a contract—the exhibitor will soon decide that it is the part of wisdom to book the subject in hand.

"Then you have accomplished something. You have told the exhibitor about a picture and sold it to him without appearing to have done so. In other words you have told him how to run his business and at the same time you haven't.

"Having caught your enthusiasm he will begin an advertising campaign that will have a ring of sincerity and truth in every statement or every claim he makes for the picture and then the motion picture fans will 'feel' that what is being advertised is real stuff and no make-believe. They will imbibe the enthusiasm of the exhibitor and then go to see the picture.

Sincerity in Advertising.

"What am I driving at? Sincerity in advertising. Honesty in dealing with the exhibitor and the motion picture fan.

"I believe that an exhibitor should be enthusiastic about every subject he exhibits. There are others who may refute this argument, because they tell you there are pictures that some people like that are not liked by others. I answer this by saying that a good story, good direction and a good star comprising the film, exhibited properly with all the trappings to match, will get over every time and will be universally enjoyed.

"There are pictures, of course, that please some and do not please others. There are classics, there are problem plays, there are comedy dramas—there are many kinds and varieties of productions—all of them built to please somebody. It's up to the exhibitor to make his choice when selecting from such plays.

"I am dealing with the subject of good stories, good direction and a star of acknowledged popularity. It is with such subjects that I advise the exchange manager or the exhibitor deal with frankness and sincerity."

H. Thompson Likes Picture Work More Than the Stage

HUGH THOMPSON, the widely known screen player, who has appeared in many big productions as leading man for Theda Bara, Virginia Pearson, Annette Kellerman, Florence Reed, Emmy Wehlen, Olive Tell, Doris Kenyon and others, who has just completed work as leading man in the five reel picture issued in S. L. Rothapfel's first Unit Program, has been engaged by World Pictures as leading man for Evelyn Greeley in "Phil-for-Short," the first World picture to be produced with Miss Greeley as the sole star. Oscar Apfel is directing this production.

Mr. Thompson, who is one of the screen players with a real purpose and enthusiasm in his work, has had a remarkable career. He has been in pictures for about four years and previous to that time served an exacting apprenticeship in stock company work.

"Motion picture acting," he declares, "is extremely exacting. It is hard work and yet I love it. I love the effort and technique it requires. I like tremendously the brain work and skill involved in playing a big scene the way it should be played so that it will have the punch and effectiveness of real life and register with an audience the way it should. I like motion pictures much more than the stage. On the stage any man who has a good voice, looks and who is only a passable actor, can get by."

Lieut. Stuart Has Relapse.

Lieut. Leslie Stuart, late of the Royal Field Artillery, the son of the composer of "Florodora," who is playing an important part in Tom Moore's production at the Goldwyn Studios, has suffered a relapse from his shrapnel wound, received some months ago, and is at present in a local hospital. Lieut. Stuart only recently joined the Goldwyn forces, coming direct from a British convalescent hospital. His wound was received at Cambrai. The actor may have to undergo a slight operation for the removal of the slug.

Butterfly Bedecked Beauty Beckons Handsome Harry Ham.
Harry registers indecision while the other beauty holds his hand in the Christie comedy, "Too Many Wives."

Pathe News Is First Film Sent by Air in Canada

PATHE NEWS was the first exhibition film to be transported by aeroplane in the United States and now it has established the same precedent in Canada.

George Swanwick, manager of the Princess Theatre, Hamilton, failed to receive his British-Canadian Pathe News in time for exhibition. He then got Sydney Taube, of Pathe's Toronto exchange on the phone.

The next train to Hamilton was late in the afternoon—too late—and Taube grasped the idea of utilizing an aeroplane to carry the film. He faithfully promised Mr. Swanwick that Pathe News would be there for showing at the afternoon performance.

Arrangements were made to have a plane ready for the flight, and Blain Irish, Pathe cameraman was hustled into a machine with all of his paraphernalia and rushed to the aviation grounds.

From the time the machine left the ground until it reached Hamilton, just 31 minutes elapsed. Mr. Swanwick had a motor car waiting in the suburbs of Hamilton to receive the film and rush it to the theatre.

Sid Grauman Crowds House with Auto Assembling Act

SID GRAUMAN staged an act at Grauman's Million Dollar Theatre, Los Angeles, in connection with his feature photoplay and program that will no doubt be interesting to other exhibitors. The foundation for the stage presentation was the Ford automobile—the assembling of two Ford cars on the stage of the theatre by two picked factory teams.

Fifth on the bill the Ford act was presented. On one side of the stage appeared a blue team of six men and on the other a red team of as many brawny toilers; on either side of the stage also was an unassembled Ford. On a signal the two teams started. No faster work has ever been seen.

The symphony orchestra assisted matters by affording rapidly moving music, increasing the tempo as the two "tin lizzies" were put together. The hurried actions of the workmen, the fast music and the general state of excitement completely enwrapped the audiences until finally when the task of assembling the two Ford cars was completed they burst forth in enthusiastic applause.

Dedicate Song to Evelyn Nesbit.

Exhibitors who show Evelyn Nesbit's coming William Fox picture, "A Fallen Idol," will have good advertising material in a song which has just been written and dedicated to Miss Nesbit. The title of the song is "Fallen Idols," and it is now in course of publication by a well-known Broadway music house.

CO-OPERATIVE EXCHANGE IN TORONTO

First Annual Convention of Canadian Exhibitors Brings About Birth of Protective Association

THE first annual convention of Canadian exhibitors was held under the auspices of the Motion Picture Exhibitors' Protective Association of Ontario, at Toronto, on May 5 and 6. It drew an attendance of one hundred and ninety-four men, the majority of whom were from Toronto and Ontario points. The total membership of the Ontario organization is over the two hundred mark, so that the active supporters of the Ontario body were well represented at the gathering.

The main purpose of the conference was to launch the new Canadian Exhibitors' Exchange Company, Limited, which was recently incorporated with a capital of $100,000. This has been organized at the instance of the Ontario association as a co-operative company to meet the competition of distributing companies which are establishing chains of theatres throughout the country on their own account. Announcement was made at the convention that more than half of the capital stock of the new concern had been subscribed.

Shareholders Meet Second Day.

A meeting of the shareholders of the company was held on the second day, when the permanent directors of the company were selected by secret vote. The ballot resulted in the appointment of J. C. Brady, of Toronto, president; Thomas Scott, secretary; H. Alexander, Dr. R. J. Richardson, L. Ludwig, barristers, all of Toronto; H. P. Redway, A. A. Cooper, Huntsville, Ontario, and J. S. Smart, Port Hope. The ballots were scrutinized by Messrs. Brady and Ludwig.

A prominent visitor at the convention was Y. M. Franklin, of Halifax, representing the Maritime Motion Picture exhibitors' Protective Association. He announced that every member of that association had resolved not to book pictures from exchange companies which were operating theatres in opposition to the independent exhibitor and that the members of the Maritime body had stuck to this resolution. The members of the Eastern organization had also resolved not to book films under a contract which did not contain a thirty-day cancellation clause.

Speakers Tell of Concessions.

The speakers at the business session told of the concessions gained from the Ontario Government, as a result of co-operative efforts. One of these concessions is the new law which permits the admission of children without parents or guardians to theatres on Saturdays and holidays. The declaration was made that an effort had been aimed at the Federal Government for the removal of the reel tax, but no action had yet been taken by the Canadian Parliament.

One of the features of the convention was a big banquet at the King Edward Hotel, Toronto, on Monday evening, May 5 with more than one hundred exhibitors and guests in attendance. Music was supplied by two orchestras and the best artists in Toronto provided the vocal program. The dinner speakers included J. C. Brady, Dr. R. J. Richardson, of Toronto; Y. M. Franklin, of Halifax, and Mr. Ludwig, the legal adviser of the Ontario association.

"Auction of Souls" Great Help to Near East Fund

THE beginning of a remarkable public support of a feature attraction is seen in the voluntary advertising of "Auction of Souls," the First National picture which has been started by the Committee for the Relief of the Near East (Armenian Branch) of North Texas. As soon as he had seen "Auction of Souls," C. P. Sites, of Dallas, director of this relief work, sent out several thousand personal letters to influential persons in his district urging them to see the picture.

His letter was a declaration of sponsorship for this film which, under the name of "Ravished Armenia," was seen by the foremost citizens of a number of the largest American cities at $10 a seat, the proceeds being added to the $30,000,000 fund which was raised nationally to send food, medical attention, and other necessaries to the millions perishing in the Near East.

Similar support is to be given the production everywhere by local committees of the Committee for the Relief of the Near East. Mr. Sites has forwarded to the headquarters of this body, in New York, his recommendation that all interested in the Armenians, the Greeks, Syrians, Persians—and all others who have been crushed during the war period by the "infamous Turk"—see "Auction of Souls" and have others do so, realizing what a big piece of publicity the showing of the picture will be.

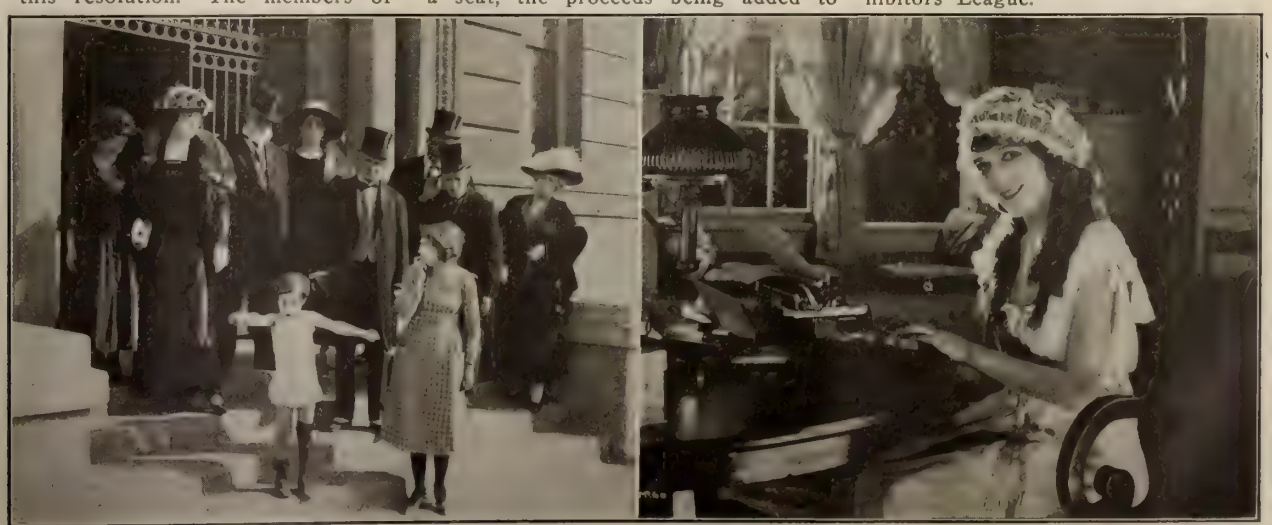
Stella Talbot Appearing in Six Southern Cities

PERSONAL appearances in six Southern cities within the next three weeks will be made by Stella K. Talbot, star of "The Price of Innocence," as a feature of its first run presentations after unusually successful openings with week stands in Detroit and New Orleans.

Miss Talbot left New York for Richmond, Va., on Monday, May 12, accompanied by George H. Hamilton, sales manager for the Buffalo Motion Picture Corporation. She will make a personal appearance at every showing of "The Price of Innocence" during the four days it will play at the Broadway Theatre, in Richmond.

The next stop on the itinerary will be Danville, Va., where she will remain for two days, appearing at the Broadway Theatre there. Following this, there will be engagements of two days each in Charlotte, N. C., Durham, N. C., and Petersburg, Va. From this latter city Miss Talbot will go to Baltimore to make personal appearances during a week's run of the initial production of the Buffalo concern. Mr. Louis Bache, of the Electric Theatre Supply Company of Philadelphia, is now completing arrangements for the Baltimore showing.

Miss Talbot also will be present at the ball to be given in Philadelphia on May 28 by the Motion Picture Exhibitors' League.



What Would You Do If You'd Been Mending a Kiddo's Trousers and the Kiddo Had Run Away?
Especially if he'd bumped bang into the committee investigating the orphanage. But you wouldn't mind if you later became an authoress, as Mary Pickford does in her initial First National, "Daddy Long Legs."

MAKE LENSES BETTER THAN GERMANS

Bausch & Lomb Optical Company Now Produces Glass That Excels the Boche Jena Product

TO Rochester is accorded the honor of emancipating America from the dependence upon Germany for its optical glass. This most precious material, an important factor in the motion picture industry, is now and has been for some time being made in Rochester by the Bausch and Lomb Optical Company.

The lenses which make possible motion picture photography and projection, have until recently all been made from optical glass imported from Europe. The glass for the cameras being made in America is now being turned out by the Bosch and Lomb plant, among the largest customers of the company being the Eastman Kodak Company, who buy all of their lenses from Bausch and Lomb.

German Glass No Longer Necessary.

Optical glass was until recently regarded as one of the exclusive hereditary monopolies of European countries, most of it being made in Germany. It was one of the closely controlled industries, whose secrets are guarded even more carefully than are the workers in the gold and diamond mines, and in which the only condition upon which the trade was taught to a new man was that his father and grandfather had been masters of it, even as he expected his sons to be.

John J. Bausch came to Rochester in 1856 and hung a a few pair of spectacles in a window in Reynolds Arcade. His business grew steadily, all of his glasses being fitted with lenses imported from Germany. Some of these were so unsatisfactory to Bausch that he invented the first lens grinding machine in America and began to grind his own by hand. With the growth of his sons his business grew, but always depending on Europe for the rough glass.

Bausch Experimented Successfully.

One of these sons, William Bausch, began to experiment in 1903 in the manufacture of optical glass, but after long and secret effort was only able to produce a very green-colored glass, instead of the perfectly colorless crystal-like glass needed. In 1912, owing to the acute shortage of glass, due to the war, and the consequent high prices, experiments were again started in a small shed behind the factory on the river flats.

In 1916-17 the company for the first time produced a glass which was used in the manufacture of anastigmat photographic lenses. Owing to the precision which these lenses called for, only the highest and most costly of the so-called Jena glass had previously been used. When the country entered the war the United States Government immediately became deeply interested in the Bausch and Lomb plant, establishing a research laboratory there.

Prisoners' Plea to See "Humanity" Film Gratified

REQUESTS of prisoners to see a certain picture at a certain time were granted for the first time in the history of the state penitentiary at Sillwater, Minn., recently.

C. S. Reed, warden of the state prison, consented to allow 1,000 prisoners a "morning off" to see "The Heart of Humanity."

Fred Bell, manager of the Hill Top and Majestic theatres, of Stillwater, said that the prisoners were delighted with the showing. He said that while the prisoners had frequently been permitted to see "movies" in the afternoons, this was the first time a photoplay had impelled the officials to satisfy the desire of inmates with a morning presentation.

Cincinnati League Holds Meeting.

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce held a meeting Wednesday, May 6, and matters relating to the summer season at the local houses were discussed. Plans were made for taking care of the enormous business expected, and it is generally believed by the exhibitors that the next few months will see the greatest prosperity the motion picture theatres of Cincinnati have ever enjoyed.

World to Erect Building for Pittsburgh Exchange

WORLD PICTURES announces that contracts have been let for the construction of a five-story building in Pittsburgh, which will be used by this company as its exchange in that city. This is following the policy of the company to own its own buildings in the different cities in the United States where branch offices are maintained.

Boston and Philadelphia are already represented by buildings belonging to the World Film Corporation. It is expected that within the next four weeks a piece of property will be purchased in Seattle on which will be constructed a building for the use of the Seattle Exchange. Thus, World Pictures again demonstrates that it is a distributing organization of permanency.

Picture Impresses National Press Club.

Washington correspondents, members of displomatic staffs, and governmental attaches were among the 800 men who saw "Whom the Gods Would Destroy," a First National attraction, which was shown at the National Press Club, Washington, D. C., on May 9, and which is about to be released. Those who saw the film were impressed with the subtle way in which it portrays the failure and final end of the great German plot to dominate the world.

Select Pictures on Presidential Ship.

When the George Washington brings President Wilson back home the President will be entertained by Constance Talmadge in two of her latest Select Pictures, "A Lady's Name" and "Mrs. Leffingwell's Boots," in both of which she is presented by Lewis J. Selznick. One other Select Picture which will contribute toward the President's entertainment will be Anna Case in "The Hidden Truth."

"The Westerners" Is Full of Tragedy One M oment and the Next It Breaks Out in Smiles.

Roy Stewart and Mildred Manning aren't at all worried over the tragedy in Great Authors' picturization of Stewart Edward White's novel, distributed by Hodkinson.

BOSTON SELECT EXCHANGE CELEBRATES

Officials from Home Office Extend Welcome to Many Visiting Exhibitors at Enlarged Quarters

OFFICIALS from Select's home office and several hundred exhibitors in the New England district were the guests of New England Manager David J. Selznick Monday, May 5, in celebrating the opening of the enlarged quarters of the New England exchange in Boston. The officials from Select's home office who were present were General Manager Sam E. Morris and Director of Sales Charles R. Rogers. Owing to the urgent need of his presence in New York, Lewis J. Selznick, president of Select, was unable to attend.

The location of the new New England exchange remains at the same address, 69 Church street, but the quarters have been enlarged to twice their former size. The building next door to the old exchange has been taken over, and together the two buildings have been remodeled and decorated so that from the inside it gives the appearance of one large building.

Enlarged Twice Within a Year.

This is the second time within a year that the quarters of the New England exchange have been enlarged. Several months ago when Director of Sales Charles R. Rogers was New England manager considerable new floor space was annexed. Since that time, however, the New England business has steadily increased, and about a month ago it was realized that even more space was needed.

Charles R. Rogers, under whose supervision as New England manager the Boston quarters were first enlarged, went to Boston to assist New England Manager Selznick with the arrangements for the celebration.

The events for the day were arranged in the form of a running program, and consisted chiefly in the projection of the latest Select pictures, including The Star Series attractions and the Specials. Refreshments were served throughout the day.

Leah Baird Orders Aeroplane.

Leah Baird has ordered for her personal use a Sopwith monoplane of the so-called "Gadfly" type, with a 35-foot wingspread and all-metal parts, capable of carrying two persons and attaining a maximum speed of 90 miles an hour.

Miss Baird, who is starred in "As a Man Thinks," a new Four Star Photodrama produced by Harry Raver under the direction of George Irving, the play being based on Augustus Thomas' famous speaking stage success of the same name, is now enacting the role of "Ruth" in a new Thomas socio-industrial picture play that has been in work for some time in the Biograph studio.

Beatrice Burnham Signs with Universal.

Beatrice Burnham, who was in Adda Gleason's support in "Ramona," and who for several seasons has been in a series of light comedies produced by the LaSalle Company, of Chicago, has signed up with the Universal. She will be seen opposite Eddie Polo in several of the Western dramas now being made at Universal cities. Miss Burnham is not new to the screen, having carried leading parts in support of Vivian Martin, George Walsh, Gladys Brockwell, and as a leading woman with the Lyons-Moran comedies.

Bandes Transferred to New York.

Thomas Bandes, for two years booker at the Buffalo exchange of Select Pictures, has been transferred to the more important post of booker of Select's New York exchange under the direction of Branch Manager Henry Siegel. Mr. Bandes has been associated with Select since the organization of that concern. Previously he had been connected with Selznick Pictures.

Exchange Board Elects Thompson.

C. A. Thompson, manager of the Cleveland branch of the World Film

C. A. Thompson.

Corporation, has been elected president of the Board of Film Exchange Managers, Chamber of Commerce, succeeding S. E. Morris, who resigned when he left Cleveland to become general manager for Lewis J. Selznick.

Mr. Thompson is very popular among the exhibitors and exchangemen.

Conant Is Select's Cincinnati Head.

J. A. Conant, former branch manager of General Film Exchange in Cleveland, has been made manager of Select Pictures Exchange in Cincinnati. Mr. Conant began his career in the picture industry with the Vitagraph company a number of years ago.

Washington Managers Plan Ball.

President Smeltzer, of the Washington (D. C.) Exchange Managers' Association, is soon to call a meeting of that organization for the discussion of plans for an elaborate motion picture ball to be held this fall. The managers seem unanimous in the belief that such a ball would be a good advertising proposition for the business locally. They want to secure the presence of stars from each of the companies represented by the membership in the organization. Committees will be appointed to take charge of the various details, for if it is really decided that a ball is "the thing," the managers are not going to take any chances on its being a fizzle.

Makes Picture on Stage as Advertising Stunt

JOSEPH ERBER, proprietor of Erber's Theatre, East St. Louis, is circulating a herald which contains a project believed to be unique. Mr. Erber on May 19 will begin the filming of a photoplay on his stage in full view of the audience. He presents this novelty under the title of "Making Movies." Local aspirants, singly or in groups, who desire to participate will be given opportunity to display their ability before the camera.

A complete motion picture studio will be assembled on the stage. Different scenes will be made at every performance. These, when assembled, will form, according to Mr. Erber, a photoplay of genuine merit. The completed picture will be shown on the screen of Erber's Theatre the entire week of June 2.

Mr. Erber is a strong supporter of Fox stars and Fox films.

Petrova Aids Victory Loan.

One of the best speeches that Olga Petrova ever delivered in her career was that given by her at the Fifth Regiment Armory, Baltimore, in the interests of the Victory Loan on Wednesday night, May 7, when she made an appeal for subscriptions before an audience of nearly 4,500. The meeting was held under the auspices of the Retail Merchants' Victory Loan Association and when it was over the total sum subscribed totaled $2,003,850.

Petrova was appearing at the Maryland Theatre in a vaudeville act during the week.

New Producing Firm in Wheeling.

A new moving picture producing company has been formed in Wheeling, W. Va., and will be known as the Semore Photoplay Company. B. W. Lewis, and H. M. Prager are the principle factors of the new company.

H. M. Prager is a cameraman who has had much experience in shooting pictures. It is the intention of the company to specialize in dramas, and the first picture of the new company will be a five reel subject.

Rogers Visits Cincinnati for Select.

Charles R. Rogers, director of sales of Select Pictures, made a trip to Cincinnati last week. Mr. Rogers' business, as chronicled elsewhere, was in the interest of Select's Cincinnati Exchange and the installation of Select's new Cincinnati branch manager, J. A. Conant. He reports that the outlook for increased activity in the Cincinnati district is very promising.

EXHIBITOR IS "GOAT" FOR EXCHANGES

So Says Melton Phelos, of Elyria, Ohio, in Letter Flaying Advance Deposit, C. O. D. and Other Rules

That the exhibitor—especially the small exhibitor—is the victim of unfair practices on the part of exchanges is the belief of Melton Phelos, of the Elyria Theatres Company, Inc., Elyria, Ohio, which operates the American, Dreamland, Strand and Rialto in that city. Mr. Phelos writes:

IN my past fourteen years' experience in the motion picture industry I never can remember the day when the exhibitor was the "goat" to the film exchanges as much as he is today.

It doesn't matter what happens in the industry, the exhibitor is always the "goat." For instance: some time ago, the exchanges in Cleveland and throughout the country put their heads together and passed rules among themselves to the effect that each and every picture booked would require one picture deposit; which meant that if the exhibitor had three or four theatres he would have to invest $3,000 or $4,000 among the different exchanges without receiving a penny interest.

Later, they made another rule, which required that the exhibitor pay for all films in advance of date played—if not, they would ship the film C. O. D.

That was all good enough, said and done. The exhibitor had to like it.

Exchanges Pass Further Rules.

Now, in the past three or four weeks, the exchanges in Cleveland got their heads together and passed a rule that not only requiring a deposit for pictures booked from them; not only asks you to pay them in advance for pictures booked for your theatres; but also that "if the check is not in the office prior to the date played they will not ship any films out C. O. D." (because, perhaps, through the exhibitor's error or the exchange's error some exhibitor refused to lift the C. O. D.) Now if by mistake, an exhibitor fails to send a check previous to the day the picture is shown, he will have to close up his theatre until the exchange is abolutely guaranteed of his money.

That looks like a good way of doing business, but for the benefit of the exchanges only, not the exhibitors.

Exhibitor Has No Guarantee.

What guarantee and what damages are exchanges willing to pay to exhibitors when a film booked for a certain day is paid in advance and, through the error of the booker or express, the exhibitor does not receive the picture, having spent money in newspapers, bill posting, etc? If you call up the exchange and ask them why they didn't send the film, their answer is, "Very sorry, but it was the booker's fault or some one else, but we will send it to you later."

Did the exchange stop and think what this disappointment meant not only to the exhibitor, but to the public in general? Did the exchange stop and think how much money the exhibitor lost that day? But why should the exchange manager worry? For he has a deposit, pictures paid in advance, and if the picture fails to show up at the theatre he is sorry, but it was a mistake.

Exhibitors' Time Will Come.

The time will come when the exhibitor will realize and open his eyes to the fact that he is being the "goat" all the time.

What chance has a small exhibitor to run decent pictures without investing all his capital for deposits? What chance has a small exhibitor to exist in the motion picture industry if some time through his error or sickness he fails to send his check in to the exchange for the picture? And after he has advertised heavily, not only does he disappoint his patrons, but he also loses his bread and butter.

Melton Phelos

Elyria Theatres Company, Elyria, Ohio.

I hope the time comes when exchanges will realize that the exhibitors' bread and butter is just as good as the exchange men's bread and butter.

MELTON PHELOS.

Rainbow Band to Play at the Minneapolis Palace

ONE of the most interesting theatrical announcements in Minneapolis in weeks is that of Ruben & Finkelstein that the band of the 151st Field Artillery, Rainbow Division, which has just returned to American soil, will play a special week's engagement at the Minneapolis New Palace, beginning Sunday, May 25.

I. H. Ruben concluded negotiations for the engagement through Colonel William H. Donahue, of Minneapolis, immediately on Colonel Donahue's return from meeting the 151st in New York. The negotiations for the engagement were originally opened by cable, while the 151st band was still in France. Colonel Donahue went to New York fully empowered to complete an agreement that was satisfactory to Lieutenant Michael Jalma, leader of the 151st band, and members. He met Lieutenant Jalma when the latter stepped from the transport. The appearance of the band for a week's engagement in Minneapolis was immediately taken up. Within one day arrangements for the engagement had been completed and all that remained was the signing of contracts, which was done in Minneapolis.

The 151st band is composed of Lieutenant Michael Jalma, director, two soloists and 32 musicians. With the celebrated Rainbow Division, the band went to France in October, 1917. All of the band members wear three service stripes.

Famous Players to Release Drew Films as Per Contract

WALTER E. GREENE, vice-president of the Famous Players-Lasky Corporation in charge of distribution, has just announced that in accordance with the original schedule, there will be seven Paramount-Drew comedies during the current season.

Following the death of Mr. Drew, considerable speculation has been evident among exhibitors, particularly those who have contracted for the entire series of Paramount-Drew comedies, as to whether or not the Famous Players-Lasky Corporation would be able to deliver seven subjects. Mr. and Mrs. Sidney Drew together made five comedies for Paramount release in the following order: "Romance and Rings," "Once a Mason," "The Amateur Liar," "Harold, the Last of the Saxons," just released, and "Squared," to be released June 15.

Dick Barthelmess in New York.

The many friends of Dick Barthelmess, formerly of Broadway, New York, but now of Broadway, Los Angeles, are welcoming him back during his short leave from studio work, which has been granted him by D. W. Griffith for the purpose of attending the opening of "Broken Blossoms" at the Cohan Theatre. In this production Barthelmess has a featured place with Lillian Gish and Donald Crisp.

Unlike the roles in which he has achieved notable success in recent Griffith-Artcrafts, Barthelmess' part in "Broken Blossoms" places him as a character artist. He appears as Cheng Huan, "the Yellow Man," a poetic delineation quite different from the modern types of American youth with which he has been lately associated.

Syracuse Manager Visits New York.

Edgar Weill, manager of the Strand Theatre, Syracuse, N. Y., arrived on Broadway this week with Mrs. Weill to enjoy a little vacation and "look over the field" as it were. The first visit paid by Mr. Weill in the big city was made at the Famous Players-Lasky home office where he said hello to everyone, from Mr. Zukor to the office girl.

Jack Gilbert with Universal.

Jack Gilbert, formerly leading man with the Thomas Ince productions, and who has more recently been seen in support of Sessue Hayakawa, the Japanese star, has joined the Universal forces to play an important role in the screen production of the Joseph Medill Patterson novel, "A Little Brother of the Rich," which is being picturized at Universal City.

WORTH WHILE EDUCATIONALS SHOWN

Hawaii in Color, Slow Motion Juggling, Wild Geese in Native Haunts, Swordmanship and Scenic Bits

AMONG recent educational releases are subjects of divergent interests. Some of these appear in film magazines and others in the usual one-reel form, to be used as a distinctive number of a program. The following are among the worth while educationals of recent release.

"Hawaii."

The Prizma travel picture, "Hawaii," is a pleasing study of people and things in the Hawaiian Islands, made more attractive by way of the natural color method. One of the features of the picture is the cultivation of the coffee bean with closeups of the heavily laden branches of the trees. Then there is the real Hula Hula dance, such as Broadway has never seen, and religious ceremonies with impressive rites. The growing of gourds and their use as musical instruments, the making of mats from palm leaves, the fishing industry in Hawaii, interesting closeups of Hawaiian types, and various other scenes characteristic of these islands of the South Pacific.

"The Pale Pack Train."

One of the Robert C. Bruce scenic pictures in which five white horses form the foundation of the pack train. Fastened to each other's tails they climb and climb, sometimes with their masters on their backs, and sometimes having plenty to do in making the ascent of some western mountain with only their pack saddles. The usual beauty of the western mountains is present in the picture, where from time to time the spectator is treated to glimpses of a deep gully or a smiling lake, shifting onward and upward to fields of snow, outdoing in purity of aspect the white array of the "pale pack train."

"Swordsmanship."

The Paramount-Bray Pictograph No. 6115 contains an illustration of the best American work with rapiers and broadswords. The picture proves an excellent lesson in the use of these weapons of war, with individual champions of the country and intercollegiate championship teams displaying their skill. A unique feature of this subject is an illustration showing that skill in swordsmanship is not confined to male champions, but that women also come in for a share of the laurels.

"Climbing the Cascade Mountains."

One of the attractive subjects of No. 6115 of the Paramount-Bray Pictograph. The glistening blue of mountain ice, and the majestic wonders of snow-flanked peaks fascinate the eye as it follows the course of a party of mountain climbers in the famous western mountains. The picture possesses the thrilling quality attendant on scenes of this kind. And when the party has at last reached the snow-capped mountain top, there is still left the tobogganing fun of a swift descent.

"The Wolf of the Tetons."

One of the most attractive of the latest series of Bruce Scenics is "The Wolf of the Tetons," in which a lone wolf is made the centre of attraction. He wanders over the mountains, after making his escape from his sorrowing mother, and finds new joys in the big world that beckons him beyond each rising peak. The picture is a delightful series of scenic beauties which add their quota to the attractiveness of the story of the runaway wolf, who after traveling far from home finally meets with a couple of dogs with whom he makes friends. The scenes of the picture were photographed on the rim of Jackson Hole, Wyoming.

"A Wild Goose Chase."

The story of the wild goose as it migrates from south to north, and vice versa, is covered in the Ford-Goldwyn Educational Weekly, "The Wild Goose Chase." The feature of the picture is the farm of Jack Miner, at Kingsville, Ontario, where for years he has been feeding the wild geese as they journey back and forth, until now in the migratory season the lake on his farm is the stopping place for thousands of these wild fowl. They have learned that there is no shooting on the Miner farm, and also that there is plenty of good food to be had. A wild goose hatching her young in captivity is also a feature of the picture.

M. I. MACDONALD.

Rapidly Renovates Airdome to Show Liberty Loan Film

GUY STUBBS, manager of the Airdome, Monroe, La., was recently in New Orleans, arranging his program for the opening of his theatre for the summer months. He is a farmer by profession, and a motion picture exhibitor by occupation for a greater part of the year. During the fifth Victory Loan drive the propaganda film "Fighting For Peace" was sent to Monroe for exhibition. For some reason the committee was unable to secure its exhibition at the theatres then in operation.

Appeal was made to Manager Stubbs. He pointed out that his airdome was practically dismantled, the machines packed away, the wiring not in order and the theatre sadly in need of renovation. In a few days appeal was again made to Manager Stubbs to relieve the situation.

Being informed that it was desired that the picture be shown on Friday, Mr. Stubbs sent to his farm and brought in all of the available laborers. He secured five electricians and other expert workmen. A force of twenty men was turned loose on the theatre.

In three days the Airdome was made ready for the proper showing of the picture, and the whole institution was clean and inviting. On Friday night it looked as if the entire population of the city had congregated at the theatre. The picture was enthusiastically received.

Griffin Expected Back Soon.

Herbert Griffin, sales representative of the Nicholas Power Company, Inc., who has been doing secretarial work with the Y. M. C. A. at Vladivostock, is expected home before many weeks. He will find his old job waiting for him with the Power's company.

Here's a Pair of Peppy Metro Smiles Peppily and Smilingly Portrayed by Hale Hamilton and Bert Lytell.
Hale's coming in "Full o' Pep," while Bert will be seen soon in "The Lion's Den." To match his smile Bert put smilax in his buttonhole.

James L. Mendelson
Special representative of Bulls Eye.

James L. Mendelson Made Bulls Eye Representative

MILTON L. COHEN, in announcing the appointment of James L. Mendelson as special representative of the Bulls Eye Film Corporation, gives a practical explanation for the rapid growth of his organization. Merit is quickly recognized and rewarded.

Mr. Mendelson undertakes his new duties after twelve months' association in various capacities with the New York selling office. He will tour the country in line with his firm's policy of increased activity, bringing to the Bulls Eye and Gale Henry Comedy distributors material co-operation from the producing office.

Mr. Mendelson holds a Bachelor of Science degree from the College of the City of New York, 1917, and was recently mustered out of the U. S. Naval Aviation Service.

Moreno's Contract with Vitagraph Is Extended

NEWS comes from the West Coast studios of Vitagraph that Antonio Moreno has just signed a new contract insuring two more years of starring activities in Vitagraph serials.

The contract was signed a few days ago under circumstances which speak well for the complete harmony existing between producer and player in the Vitagraph organization. Undoubtedly, a factor in Mr. Moreno's ready acceptance to serve Vitagraph further was his realization that this organization has spent much money to bring his talents for the delineation of screen characterization before the public.

Fox Films to Entertain President.

President Wilson on his return from the Peace Conference aboard the George Washington will be entertained by a number of Fox Productions. The selection includes "Salome," "Cleopatra," "A Tale of Two Cities," "The Bondman," and a number of Sunshine Comedies.

Rochester Lawyer Speaks for Sunday Opening

DECLARING that the smallness of the opposition of some ministers to Sunday amusements and the uncompromising attitude assumed by some churches in matters pertaining to the welfare of the masses were responsible for the waning influence of the church, Attorney John J. McInerney electrified his hearers at a hearing on the Sunday question in Rochester.

The hearing had been called by the city authorities to get the voice of the people on an ordinance introduced in the Common Council, and which had the support of a great many people, as attested by long petitions, but which was violently opposed from the pulpits as a desecration of the Sabbath. Delegations of citizens representing various organizations spoke in favor of the measure and at every turn they were met with counter arguments, threats, pleadings and prayers from the ministerial gentry.

Finally, Mr. McInerney, representing the Recreational League, and who was counsel for the picture interests in the legislative fight at Albany, arose and literally raked the churchmen fore and aft. His remarks were greeted with a spontaneous burst of applause, evidently touching a responsive chord among the assembled crowd.

Honest Reviews Help "Little Fellows" Side-Step "Lemons"

The Palm Theatre,
Herbes & Backes, Proprietors,
Lindsay, Nebraska.
May 5, 1919.

Moving Picture World:

Gentlemen:

ENCLOSED find check for $3 to extend my subscription for another year. The reason this has not been sent sooner is that we had to close up last fall on account of the "flu" and did not reopen until Easter.

However, we are in a fine new building and business is going fine. We couldn't do business without the World—your critical reviews are splendid and have saved us from many a "lemon."

Walter J. Herbes, Manager.

Philipp Film Corporation Organized.

The Adolf Philipp Film Corporation, which was organized a few weeks ago with the well-known author, producer and composer at the head of the concern, have opened offices and studios at 11 East Fourteenth street, New York, formerly occupied by Prizma.

The studos are being entirely renovated and modernized and are being equipped with an entirely new electric light plant.

Kashin to Produce Series.

M. Kashin has conceived the idea of applying his showmanship to the production of a single reel, which will soon be ready for release. At present Mr. Kashin is not in a position to divulge the main title of the series, but in speaking of the picture he calls it "The Greatest Little Feature in Filmdom."

Jack Cohn, who is producing these pictures, is enthusiastic of their possibilities.

Minta Durfee
Mrs. Roscoe ("Fatty") Arbuckle, who will appear in comedies.

Mrs. Fatty Arbuckle to Appear in Comedies

MINTA DURFEE (Mrs. Fatty Roscoe Arbuckle) is one of the few leading women who is going to return to the screen, after a two years' absence, and who is going to star besides. Miss Durfee is coming back with beauty, health, vitality, and personality. Besides being a clever actress Miss Durfee is a scenario writer, and has finished several comedies which will be produced by the company with which she is now negotiating.

Goldwyn Buys Five Plays for Production in Future

SAMUEL GOLDWYN announces five new plays that the Goldwyn Pictures Corporation has purchased for production in the near future.

"The Wrong Door" by Jesse Lynch Williams, will star Madge Kennedy; and Mabel Normand has an unparalleled opportunity to be funny in "Up-Stairs," a picturization of the novel by Perley Poore Sheehan, author of "White Tigers," "The Whispering Chorus," "God's Messenger," etc.

"Heartsease" is another play that Goldwyn will put into the hands of the directors shortly. It is the work of Charles E. Klein. The cast for this play has not yet been definitely decided on.

"Lord and Lady Algy" is the all-star play by R. C. Carton that gave William Faversham an extra triumph last year. Tom Moore will play in the picture for Goldwyn. Indeed, work on this at the Culver City studios has already been begun. Naomi Childers will play Lady to Moore's Lord.

The fifth picture that Goldwyn has contracted for is a big new Rex Beach production, entitled "The Girl from Outside." Reginald Barker, director of the Rex Beach photoplays is working on the new vehicle now.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ruff Stuff.

RALPH RUFFNER writes that no one told him about the American Theatre advertising. He passed a man on the street carrying a zinc cut "too large for other than a full page," and he figured that the prices would be shoved up, so he took a chance. He had had a page prepared for the Paramount stars, but first the flu and then the strikes made it expedient to hold it back, so he shot it over and waited. If there had been no raise in the American prices he would have been up in the air, but he took a chance and won. That's Ruff. He is on the job and gets things over on that account. We still do not see any reason why the American should not have run up the rate. Either this must be done or some good pictures will not be seen, but Ruff clears the newspaper men of unethical conduct. He just happened to run into that man with a cut and the rest followed in the natural order.

Playing It Up.

Here is a half page from a Baltimore paper for "The Heart of Humanity." Baltimore rates are rather high, compared with other cities, and a half page represents no small outlay. The display is a solid cut, mortised to let in the displays, and to this extent the artist has done well, but a further expenditure of two or

A Half Page Cut in Which Routing Out the Dead Space Would Have Doubled the Value of the Display.

three dollars to rout out the background of the cut would have made a wonderful difference in the value of the display, not only pictorially, but in attraction. The color value of the face and the background is so nearly equal that the cut sinks into the space. Throwing the figure against white space would have meant a very great deal to the announcement. These little things seem to escape the average showman. He does not seem to stop to consider the eventual average result. If the drawing looks all right he passes it. He does not stop to consider how the newspaper reproduction will appear, and yet he alone sees the drawing. The thousands of readers see only the reproduction. As a matter of safety it would be wise to rout out **all** portraits when used in reverse frames, merely for the added value of the display and without considering the artistic effect. Here the artistic effect would also have been enhanced.

From Mr. Raleigh.

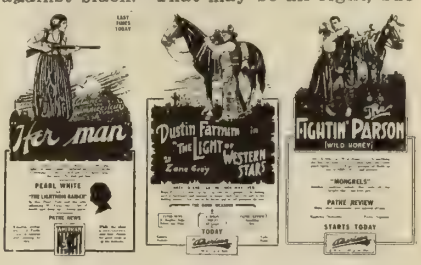
A. C. Raleigh, of the American, Butte, Mont., sends in a batch of stuff done by himself. He writes that he has such trouble getting material that now he makes a practice of saving illustrative matter from the trade papers, which he can work up into line drawings when he gets no stills from the exchange, and he seems to have no more luck with the exchanges than the rest of the exhibitors. With a supply of trade paper stuff, he can go to work without waiting to see if the exchange comes across at the eleventh hour and fifty-ninth minute. A four elevens for "The Light of Western

A Four Elevens from the American, Butte.

Stars" shows up all right because the stuff comes out black. If the ink happens to go wrong or the paper is not just right, it is 44 column inches gone to perdition; but this time it seems to have been a safe play. All the same, those reverse cuts are apt to be loaded, and we would leave them severly alone. It does not pay to trust everything on the ink being stiff enough or the paper not too soft. It is just as easy to get out something that will be fool proof on the press, and often it is easier. Take for example this four eights with its type announcement. This works just as well

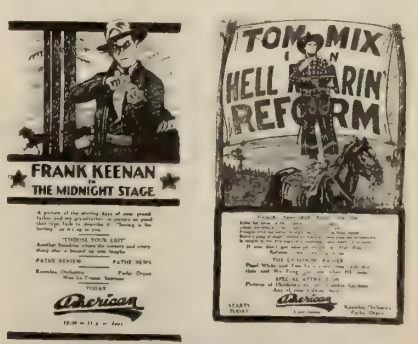
A Four Eights That Will Always Come Up Better Than a Reverse Cut.

and the stuff will show even if the paper is too absorbent. The script message off to the right is excess baggage. If you twist to read it you will find, "I just stepped out of the ad to tell you that it is some session this time. Pearl White." It serves some purpose in telling that the sketch is supposed to be of Miss White, but it would have been better had it been written so that it might be read without doing a contortion act. The humor of the text is a trifle clumsy in that it does not strike in. It seems to be an effort to work along the Ruffner lines without having the Ruffner jazz. The third display shows three designs pretty much alike in that they carry silhouetted figures with the title and star in white against black. That may be all right, but



A Trio of Three Twelves Built Along the Same General Lines.

it is taking an awful chance. Mr. Raleigh seems to be going in strong for the reverse stuff lately, but he will get bumped in time and change his mind. The stuff is effective if it comes out all right, but it is not always certain to come out all right. Mr. Raleigh is planning to sell his cuts to exhibitors, and he will not give general satisfaction with those solid blacks. The last example shows a pair of three column spaces, one ten and the other eleven inches deep. These are better because they will print on almost any sort of paper and give reasonably good results, though the Mix display will require a duplication of the title to get it over. In a good display the title should



Three Tens and Three Elevens With Good Line Cut Attractors.

always be in type to get the best results, even where the title is included in the design. In such a case there should be a mortise for the type, but it should be type, and it should be so prominent that the person who barely glances at the space comes away with the suggestion of the title. Another of Mr. Raleigh's spaces gives a type mortise to Tom Mix jumping his horse from a second story balcony, but the enveloping cut shows him climbing the side of a cliff, though nothing is said in the text about the cliff. Here

the chance to clinch the big jump is lost, and nothing is gained through the drawing used, since it is not connected up with the text. Where possible the text should refer to the attractor or the drawing should amplify the text.

Needs Cuts, Too.

Harry J. Wendland, who used to be with Ralph Ruffner in Portland, writes that since he was discharged from the service he has been with the T. & D. Theatre, in Sacramento. He sends in some of his displays, adding that often he has little to work with other than "the thin blue air about me." At times this seems to help, for the self-reliant man, thrown upon his own resources, is often able to turn out better work than he would did he have cut material at his command. Take these two displays, for example.

A Pair of Two Tens in which the Attractor Cut Does Not Equal the Straight Display.

That on the right, for "Infatuation" was made up with what the newspaper was able to give him. He had a cut for the other, yet we think that the "Infatuation" display is the better of the two. There is more strength to the stock circle than to the triple cut. The cut means nothing in particular, and it does not catch the eye as does the circle, while we like the manner in which the arrow dash connects the name with the title. There is less type in this display, so the argument is more strongly presented. The display on the right is somewhat

A Three Sixes in which the Main Title Is Blanketed.

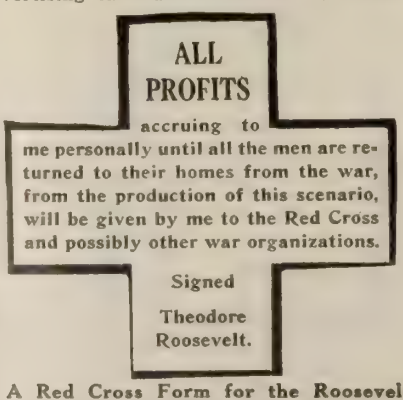
diluted by the descriptive matter, which may help sell the story, but which could have been pulled in a little to get a larger display for the name and title. All that follows "Just like a man" could have been put in an eight point, set eighteen or twenty ems, without losing its chance of being read. The "Just like a man" will assure that. The rest can run smaller. This is a point to be remembered in selling talk. If you can get interest with a striking line, the rest does not have to be displayed largely. Another display without a cut is a three sixes. Here the box for the soloist robs the title of the major part of its display value. We think that a box half that

A Pair of Two Sixes in Which Reverse Cuts Show Well.

size would have worked as well and would have let the main title in with a larger letter. And the title has some selling value of its own. Doubtless the box was used to separate the two titles of a double show, but if this is so, the main purpose would have been as well served with a smaller display. As it is, "When Men Betray" is lost between the name of the star and the panel. There should have been white space above and below the line to isolate it. In the upright rule work we think we should have used a heavier rule for the outside; about a three point. This would have enclosed the space better. The last display shows a pair of two sixes with the reverse cut coming out better than usual. The clippings are from the actual page and not from specially pulled proofs, and yet the black is a dead black, which brings up the white lettering. Very few daily papers give as good presswork as this, and give it so regularly. Here the reverse cut works better than does the portrait, but in a majority of instances the reverse would be true. Mr. Wendland also gets out the publicity for the Strand. On one space he comments, "I haven't much heart for old plays." The old play is one of the Paramount reissues, and we think that it would pay to get interested in them, since most of them represent the cream of former production and should pull hard with those who remember pleasantly their first showing. A good advertising man does not play favorites.

Made It a Cross.

The Apollo Theatre, Kansas City, Mo., made a special play on "Our Teddy" with the Red Cross angle, and all of the advertising carried the Red Cross provision

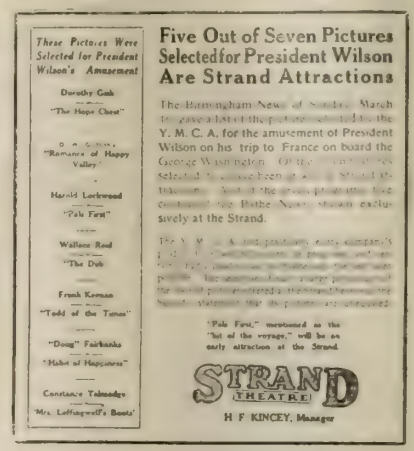

ALL
PROFITS
accruing to
me personally until all the men are returned to their homes from the war, from the production of this scenario, will be given by me to the Red Cross and possibly other war organizations.
Signed
Theodore
Roosevelt.

A Red Cross Form for the Roosevelt Dedication.

set in a cross of rule work to further emphasize this angle. It makes a good eye-catcher and forms a hook up with the Red Cross without too much seeming effort.

Hooking Up.

The Strand Theatre, Birmingham, Ala., did a neat bit of hook-up work recently when it picked from the news columns the list of pictures showing President Wilson on his last trip to France and


These Pictures Were Selected for President Wilson's Amusement
Dorothy Gish
"The Hope Chest"
"Romance of Happy Valley"
Harold Lockwood
"Pals First"
Wallace Reid
"The Dub"
Frank Keenan
"Todd of the Times"
"Doug" Fairbanks
"Habit of Happiness"
Constance Talmadge
"Mrs. Leffingwell's Boots"
Five Out of Seven Pictures Selected for President Wilson Are Strand Attractions
Y. M. C. A. for the amusement of President Wilson on his trip to France on board the
"Pals First," mentioned as the "hit of the voyage," will be an early attraction at the Strand.
STRAND THEATRE
H. F. KINCEY, Manager

A Three Sevens Hooking the Strand, Birmingham, with a News Dispatch.

told that five of the seven selected stories were to be seen at the Strand. This was a general news dispatch, but the Strand was on the lookout and saw the advertisement which lay behind the story and picked it right up. It took the cue promptly, and the text tells the argument forcefully. Presumably the best seven

They Thought They Were Women Haters
The Darling of the Screen
MARGUERITE CLARK
In her new Paramount Production
"Three Men and A Girl"
"Big V" Comedy
Pathe News
MONDAY — TUESDAY — WEDNESDAY
10¢ STRAND THEATRE 20¢
WILLIAM S. HART
In His New Production — The Best Yet —
"The Poppy Girl's Husband"

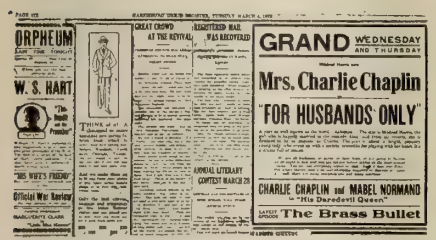
A Three Tens in Which Type and Art Work Are Combined.

pictures of recent release were selected for the use of the President, and the Strand had five of the seven booked, which argues that it offers its patrons about the best to be had. The second space is a three tens giving an idea of their general advertising; a combination of art work and type. The break between the cut and the text is a bit severe. A better design would have given a drop on the sides to work the cut into the type space,

but the artist carries out the idea very well, and the cut will help sell the picture—which is the real test. We do not admire the use of a script for the main title. This is one point where the clearest possible type should have been employed, but instead a rather difficult script has been used. It would be both cheaper and more effective to work all of the lettering in type and leave the design to the artist. Type is merely the clearest possible letter, and unless the hand lettering approximates the type its use is costly, and if it does its use is a needless expense. It does not seem to belong in either case.

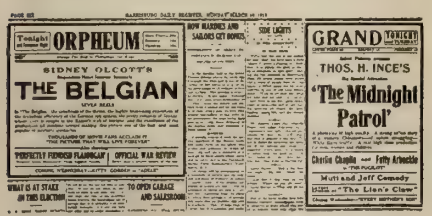
Quiet in Harrisburg.

Things have been quiet down in Harrisburg, Ill., lately. Steve Farrar has been resting up his opposition, and they have not had a decent scrap for a couple of weeks. Steve even dropped to a single eight for one issue to the other house's three eights. It was his last day with a



A One Eight Against a Three Eights from Harrisburg, Ill.

reissued Hart, and they were coming pretty well, so he dropped down to a single and let the Grand have most of the space. Steve has started to run a Hart series, and he makes it plain that it is reissued and not a new play. It is just as good a play reissued, but he states in all his advertising that this is its second time, and leaves no loophole for a comeback. On the other hand, the Grand is using reissued comedies without qualifying them as reissues, as the Chaplin-Normand comedy shows in the space. But



A Three Sixes in Opposition to Two Sevens in Which the Additional Four Inches Makes the Space Look Much Larger.

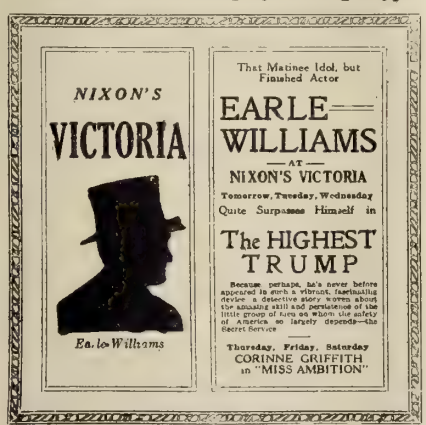
Steve does not always let the Grand have it all. The second example shows his three sixes against the Grand's two sevens. He had something he wanted to

Where Three Sixes Are Dwarfed by Three Tens.

tell about, so he took more space, but he did not splurge. He gets a very good straight make-up, and by going across three columns he gets a much larger showing than the additional four inches would suggest. As a general thing width in an advertisement suggests size rather than length. Always it gives a better display to the main title, unless the title is one short word, and the only objection lies in the length of the small type lines. An eight-point three columns wide is a little too wide. It would be better to make two matched banks of a column and a half each. In the last example, Steve takes the small end again with three sizes against the Grand's three tens, but the Grand advertises two bills in the single space to use up all of the room. Steve does not even use an underline for his following bill. He just rides tight. We don't know what the local editor thinks. He was getting rich off the theatres not long ago.

Very Neat.

Here is a pretty space from a recent issue of the Baltimore Sun. It drops only 4¼ inches across two columns, yet it gives ample display, a lot of selling talk and the name of star and play in large type.



A Double Four and a Quarter Which Looms Large on the Page.

More than that, it stands up well on the page because there is plenty of white space in addition to the text. The composition is unusually good, and it is passed along as a suggestion to others. A stock border can be used in place of this specially drawn frame. The essential is the double panel.

Good Revenue.

Some of those towns in southern Illinois must be good places for editors. The Mt. Vernon daily in a recent issue carries 106 column inches for picture theatres and 26 inches additional for a touring show and a basketball event, nearly the entire page being given over to amusements.

A Page from a Southern Illinois Paper Which Is Almost Wholly Given Over to Amusement Advertising.

This is above the average, but the regular daily use of from 20 to 30 inches is not uncommon. The motion picture has been a life-saver to some of the small towns, which in earlier days was fortunate if it got a few inches weekly from the touring combinations. And they are getting a dollar top for "Hearts of the World." Just think of that!

Here's an Idea.

This three sevens from an Indianapolis paper is for a vaudeville house, but the idea can be made just as good if taken on for pictures. The black cut throws

An Advertising Layout That Gives Special Prominence to the Announcement.

the single column white into such relief that it shows better than would the same space taken for type alone. The two parts of the reverse cut can be held over and used more than once, if desired, with the copy changed in the middle space.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

As to Increased Amperage and Screen Illumination.

Recently we discussed, at some length, a statement by Wm. Roy Mott, Research Laboratories National Carbon Co., to the effect that increased amperage stabilized the bright spot of the crater and thus increased the screen illumination, although back testing seemed to prove that no further illumination could be had through increase of crater size.

Mr. Mott replies with the following: "Dear Mr. Richardson: You have done me the honor to ascribe to me, in your Feb. 22 issue of the Moving Picture World, a discussion of the reason for increase in light with amperage when crater area exceeds the capacity of the lens system as determined by back testing. The explanation ascribed to yours truly was that 'the brightest portion of the crater becomes more stationary as the current is increased, whereas it wanders considerably at lower amperages.' This explanation is quite right, both as regards slow movements of the arc, but more especially as regards a rotatory movement of the direct current arc with a frequency of two hundred to four hundred times a second. This movement is so rapid that it entirely escapes the eye and can not be seen at all on the screen, as you truly say that at, say, 'eighty amperes the screen brilliancy is, so far as the eye can discern, absolutely constant, yet if we increase the amperage to 100 there is a very decided gain in screen brilliancy.' On this point of increased light with increased current, we have obtained the following data, using our small Silvertip negative lower in the usual sizes recommended for the currents used. Columbia cored uppers were used with the carbons at 25° angle upper and lower. The usual standard lens system was used consisting of 6½" 7½" condensers with one fourth size objective lens.

"The screen candle power was determined with a Scharpe Miller Photometer Lamp standardized by the Bureau of Standards at Washington. The screen was a 7x9 ft. with a 67 ft. throw. The entire purpose was to obtain the per cent. gain in candle power with increase in amperage, using proper size trims corresponding to the amperage.

"Currents increased:

30 to 50 amperes gave 160 per cent. gain in screen candle power.
50 to 70 amperes gave 46 per cent. gain in screen candle power.
70 to 90 amperes gave 18 per cent. gain in screen candle power.
90 to 110 amperes gave 15 per cent. gain in screen candle power.
110 to 130 amperes gave 12.5 per cent. gain in screen candle power.

"This data proves that at high amperages there is a considerable gain in candle power, although by back testing a flat curve would be expected. The reasons for the considerable gain beyond the theoretical is probably, as you say, due to the lens system having a slight additional capacity, although it is my impression that back-testing with a lighted screen source would give a rather flat curve. This leaves the need for accounting for a considerable candle power gain and brings us back to the peculiar nature of the arc and the positive crater in showing on direct current, a steady large power absorption at the positive and a very steady light in regard to crater brilliancy and in regard to a steady white color. This steadiness is so great that several scientists have proposed it as a standard for light intensity and color. However, while the very brightest part of the arc reaches a "maximum brilliancy of the crater which is independent of the current flowing in the arc, yet the average brilliancy of the incandescent portions increased both with the intensity and density of the current, until the crater was well saturated." This condition has been investigated by Blondel, Silvanus P. Thompson and Trotter and many other brilliant scientists. Thompson says (see Cantor Lectures—The Arc Light—page 31, of book published in 1895, London, by William Trounce, 10, Gough Square, Fleet street, E. C.): 'When you project upon the screen by means of a good achromatic lens (such as a camera lens) an image of the arc, and adjust it so as to get a good view of the crater, a little care will enable you to discern, as often as not, somewhere in the middle of the luminous crater, not always exactly in the center—a nebulous patch, sometimes extending in different directions. This patch is more luminous than the surrounding surface of the crater.'

"By a rotating slotted disk at 200 to 400 frequency per second, there is observed a bright spot whirling on the positive crater. This is the important arc phenomenon discovered by Mr. Trotter. (See The Electrician, London, vol. 28, page 607, vol. 29, page 11, vol. 33, page 297).

"In searchlight work, it is found that by crowding current on a small carbon a saturation of brightness of the positive crater takes place. In the same way a projector carbon gives most and best light for projection when the carbon is operating at a current as high as possible, but avoiding bad pencilling (spindling) due to excessive heating back. A projector carbon size should be selected, with say 5 amperes clearance on spindling. Spindling is very small on Columbia carbons. By using Silvertip negatives on direct current a marked gain is obtained in arc steadiness, and this in turn aids a high saturation brightness of the crater surface. The brightest part of the crater surface corresponds to the sublimation point of carbon at atmospheric pressure. This has a temperature of about 3,700 to 4,100° C. depending on what scientist is taken as an authority on the temperature of a positive carbon arc. The sublimation point corresponds to the boiling point and applies to those materials that do not liquify when they vaporize. Carbon does not liquify at arc temperatures. Like the boiling point of water, the temperature of the positive crater reaches a maximum limit which is fixed by the sublimation temperature of carbon. The best way of increasing the intrinsic brightness of a pure carbon crater is to put the arc under great pressure. This has been done by Lummer and he found that the brightness of a positive crater of a carbon arc could be increased eighteen times by operating at 22 atmospheres, the brightness reached was close to the intrinsic brightness of the sun and a temperature of about 6,000° C. instead of 3,700° C. to 4,100° C. of the ordinary carbon arc. These results could easily be predicted because increase in atmospheric pressure raises the temperature of boiling points and sublimation points. Now, if we turn our attention to alternating current, we have a period during which the positive crater is changed to negative crater sixty times a second on alternating current of 60 cycle frequency. The result is that the crater is of smaller size and cooler on the average with alternating current and gives a yellower light.

"The defects of alternating current in wave form and color of light are enormously improved by the use of white A. C. special carbons, which have a bright light giving arc stream adding to the candle power of the crater light. This also improves the arc so that it becomes very steady with very little noise. The flame material allows of the arc starting quicker when the current passes through zero on the instantaneous path of the alternating current. The arc voltage breaks through much quicker because flame material allows the arc to start at a lower arc voltage. All this makes the light of a white A. C. special projector wonderfully better than the neutral old A. C. carbons. The light production of arc stream of a flame arc is illustrated by fig. 2 taken from Child's beautiful work on the instantaneous arc phenomenon when with rotating disks, enabling the arc to be studied in sections corresponding to one hundred thousandth part of a second.

"In regard to the promised articles, we apologize for our delays. Our only excuse is that we were very busy on war work which we believed helped lick the Kaiser. We thank you most kindly in inviting and in commanding us to contribute to your interesting columns. We plan to send you more later.

Yours sincerely,
WM. ROY MOTT,
Research Laboratories,
National Carbon Co., Inc."

Freely granting the truth of all neighbor Mott says, we do not see that it alters the truth of our remarks with

regard to this matter. Mr. Mott's letter is both enlightening and interesting. He is an able man in his field, and you may take it from me, there are still much good work to be performed in that field before the projection crater reaches its maximum efficiency. The Sun-lite arc produces a wonderful imitation of sun light. We don't see why the chemicalizing which produces that result in the sun-lite arc cannot be adapted to the projection arc. We have repeatedly said, and do now again say, that it is our opinion that chemicalizing of the carbons has great possibilities. We said this more than six years ago and were promptly sat down on (as nearly as they could perform that function) by the carbon folks. Yet lo and behold, they now have chemicalized their A. C. carbons in such a way as to secure really wonderful results. Let the good work go on, brother Mott. Get busy on the D. C. carbon. There's a g-r-e-a-t B*I*G possibility there.

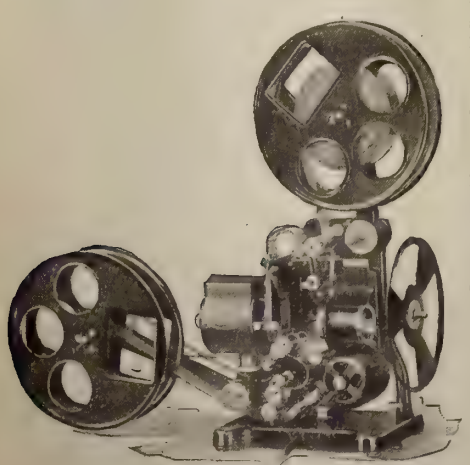
But to get back to our subject. We believe that between our February publication and the receipt of Mr. Mott's present communication, Brother John Griffith has solved the whole problem, as per recent publication in this department. But it was Mott's letter which brought forth Griffith's solution, so there was no lost motion. And verily we are learning very fast—all of us—regarding what actually takes place in the optics of the projector. Yea, verily are we, but there is still very much to learn. Let the good work proceed. Glad to have your contributions, Brother Mott. They are full of meat, even though we feel constrained to take issue with your conclusions occasionally.

New Portable Projector.

The Peerless Projector Co., New York City, is placing on the market a mighty clever little portable mechanism for projecting standard film.

This little projector, when equipped with plain reel arms, as illustrated, (instead of magazines) and folded up for transportation, occupies a space of less than 1 cu. ft. To be exact, its size is thirteen inches long, thirteen inches high, and eight inches wide, and weighs only twenty-three lbs. Within this space is contained the lamphouse, the reel arms, the motor, the revolving shutter, rheostat, current wiring, and all the mechanism. When equipped with detachable magazines, it is about two and a half feet high.

The machine uses either a 14-volt 2-ampere, or 14-volt 4-ampere special argon gas-filled Mazda lamp. The shutter is a three winger, having three equal 45° blades, passing 62½ per cent. of the light.



The intermittent is of the eccentric star and cam type, for which the makers claim very great advantage. The machine equipped with enclosed magazines weighs about twenty-seven lbs. It is capable of projecting upon a modern semi-reflecting screen, an acceptable picture ten feet wide in a dark room. The machine is mechanically well built, and in addition to its utility in the portable projector field, it has great possibilities for film editors.

In the illustration, we see the machine equipped with plain reel arms instead of the magazine reel arms. By unbelting the motor and attaching the crank, the film editor may project his film at very considerable less than normal speed without objectionable flicker, and cut or edit his film with almost the same convenience as on the rewind table.

We would recommend to film editors that they examine into the possibilities of this little projector. In our opinion, they will find that they "need it in their business."

It may be remarked in passing, that by using the 2-ampere lamp consuming only 30 watts, the heat is so slight that the film can be run very slowly indeed, or can even be stopped in the full light, providing the stoppage be of reasonable duration. This is, of course, a very advantageous feature to the film editor.

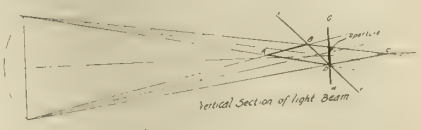
Another From Vancouver.

R. G. Pollock, Vancouver, sends his views on the point of greatest concentration, as follows:

"Dear Old Friend: In February 22 issue you ask us to sit in on the Kellner-Griffith discussion re proper place to focus image of crater. Thanks, Brother Richardson, for stirring me up. Here am I who have been a consistent reader of the department for six years past and never got shaken out of my hard shell until now. Enclosed find diagram which is, I think, almost self-explanatory. Will, however, add just a few words to make the meaning still more clear. Will try to avoid unnecessary repetition of data already published. Since there is no place at which the crater could be in exact focus, "image of crater" must be taken to mean that plane or position where it is most nearly in focus, which same is shown in diagram at E-F.

"There being two separate optical systems in use, the first being the condenser, with the crater for a light source, which same the condenser projects to the film, and the second the projection lens which uses the film (illuminated by the first light source) as its source of light, which same is projected to the screen. Now the film and screen being at exact conjugate foci points of the second optical system, it follows that whatever conditions obtain at the film must and will be faithfully reproduced at the screen. It therefore becomes of paramount importance that the film be placed at that plane of the condenser light beam where it will receive the greatest amount of evenly distributed, clear, white light, which condition we find to obtain within the boundaries of the rhomboid A B C D in the drawing. The widest part of this cone of white light will be found at line G H (I should have said the vertical section having the greatest area), it therefore follows that at line G H we would not only have the point where we get the purest white light, but also at the point where we can utilize the greates proportion of it, hence get it at the lowest possible cost. If the image of the crater were focused in the objective, or on the back lens of it, to get clear white illumination on the film, hence on the screen, it would be necessary to have a very large, hence extremely wasteful spot at the aperture, without any gain sufficient to compensate for the loss. Glad to see by last World that you are back on the job. Don't cash in your mortal checks until you've paid us at least another visit."

Don't know about the visit thing, friend Pollock, but I'm not going to muss up the inside of a hole in the ground yet awhile. Don't know just how you arrived at the angle of line E F, but it impresses me as being just about the



angle the image of a properly trained, well behaved crater would have to the film. But it seems to me the crater image would then be in focus along line E-F. Just how do you get your rhomboid of white light extending from A to C? I'm not disputing, mind you—I'm after information.

There is one feature you all seem to be overlooking, however, viz., the fact that with the crater in exact focus at the film, there is apt to be a white ghost in center of screen, same being the core. It is for that reason I have always advised focusing a bit behind (on condenser side) of the aperture. It seems to me we may safely assume that the point of greatest concentration is where the core of the carbon is in focus, and if that is true, then I would say the point of greatest concentration should be located perhaps one inch back of the film —condenser side.

Unions and Knowledge.

A New York projectionist sends in some verses, clipped from current issue of I. A. Journal and asks: What do you think of this, brother Richardson? The verses read as follows:

A CHANGE OF PLAN.

By Berton Braley.

He'd read all the dope on attending to work,
And toiling to suit your employer;
He knew that to loaf or to laze or to shirk
Was quite an ambition destroyer;
So he plunged into work with a zest and a vim,
And he did more than double his share of it;
He needed a raise, for his wages were slim,
But he knew that the boss would take care of it.

For hadn't the books made this simple and plain—
That people would recognize talent;
That if you would work with your might and main
The boss, with a manner most gallant,
Would give you a raise, though you said not a word,
To show you were worthy of credit;
So he toiled and he sweated, but nothing occurred.
And life didn't go as he read it.

The boss was aware of his merit, all right,
But he said, "Why the deuce should I raise him,
So long as he's willing to work day and night
For what his position now pays him?"
But, weary with waiting, the worker grew wise,
He said to himself, "Why, dod rot it!
These books on success are a bundle of lies"—
So he struck for a raise—and he got it!

As to the "poetry," why I was chiefly surprised that the editor of our journal allowed it space, not that there really is anything wrong with the verses, as such, or with what is probably their real meaning. The trouble lies in the fact that the average, unthinking man will draw the conclusion that faithful service has no value, that knowledge is of no value, and with the further fact that this idea has the indorsement of the Journal editor.

I very much doubt if Braley, writer of the verses, really himself intended to convey the idea that the acquirement of knowledge of one's profession, or trade and the giving of faithful service are undesirable things, and I very well know the Journal editor holds no such views. But that, nevertheless, is exactly the meaning very many will read into those verses, hence their publication in the official journal is decidedly unfortunate.

This department has, times almost without number, advocated faithful service in return for fair recompense, and for that matter, faithful service in any event, because the public and the motion picture industry should not be made to suffer because the projectionist is not paid a fair salary. This department also has, times without number, advocated organization and the adoption of a minimum scale—union scale. It has itself been instrumental in the formation of several unions, and has certainly done its full share in the organization of the men. I. A. organizers have told us the work of the projection department has aided them immensely, making organization very much more easy. We believe thoroughly and completely in organization. We believe in the union minimum (not "wage") scale. We believe firmly and absolutely in forcing exhibitors, if necessary to pay the union minimum scale, which is, however, only to be regarded as a MINIMUM, to be paid to the men of mediocre ability. We believe thoroughly in the projectionist giving efficient, faithful, 24 carat work while he is on the job. We believe absolutely in the projectionist acquiring thorough knowledge of the technical end of his profession, and that increasingly the boss will and DOES recognize talent. If he doesn't, why is it that pretty well all over the country we find a liberal sprinkling of projectionists who receive MORE THAN THE UNION MINIMUM SCALE? Answer me that, Mr. Braley! We have quite some of them right here in New York City. True there is not the recognition to ability there should be, but that is very largely the fault of the various unions themselves, which harp upon the union scale as the beginning and end of everything. Unions deliberately drill into the exhibitor the proposition that the union scale is all that the projectionist wants, instead of letting it be known that it is merely a minimum, and that high class men ought to be paid more.

And do you know the result of this foolish course? Well, I'll tell you. The average man who has ability and brains, studies his business and becomes a high class projectionist, soon finds he is up against a false barrier raised in the mind of exhibitors as regards the union scale. He finds that whereas the scale acts splendidly in raising the men to a certain point, which is far above what they would ever, except in very isolated instances, have gotten without the union, beyond the level of the scale the exhibitor just simply cannot see, because he has had "union scale" drilled into him as a dead level proposition. He finds advancement beyond the scale so difficult that he seeks other, better avenues of money making, and thus the profession is continually bled of its very best men.

High class projectionists in large theatres should, and I firmly believe one day will receive at least $5,000 a year. One hundred dollars a week is indeed small pay for the responsibility of such a position. But you may take it from me as an accepted fact that no such salaries will be paid unless the men make themselves worth that money and then insist on receiving it. Mr. Braley is right in his "Why in the deuce should I raise him, etc.," but the union, while it accomplishes a meagre wage scale, cannot and probably never will accomplish real salaries. That is up to the man himself.

From Denver

Old timers everywhere, and all New York City projectionists will recognize the accompanying picture. Costello is one of the old guard. For years he was active in union affairs in New York City, but poor health finally drove him to the mountains—Denver, where we bespoke for him that which he tells me he received, viz., a cordial reception from the Denver men. For Tom is a good projectionist, and as fine a fellow personally as you will meet anywhere. One of those we love to call "real guys." He is recovered in health, praise be! Wonderful what that old Denver thing does for a feller after the eastern M.D.'s have given a clear ticket to the Hereafter. Instead of dying, according to directions, the darned chumps go to Colorado and—get well.

Tom Costello.

Tom writes interestingly:

"Local 230 presented a new wage scale to Denver managers recently. It was to become effective March 22. Friend Manager, of course, considered this an outrageous thing to do, and trotted out the usual line of somewhat shopworn, but still serviceable arguments. The scale is now in effect. Nuff sed. It calls for 35 beans for Chief Projectionist, and 30 seeds to the second man, with a six and one-half hour day, seven days constituting a week. The members of 230 surely deserve the advance, for they are a progressive bunch, having installed an educational department which is second to none in these United States. The equipment consists of a Power's 6-B, a Simplex, Type S and a Motiograph De Luxe. There is a motor generator set and other electrical appliances. The class in motor and generator repair and maintainance will have brother Lunnon, who holds a responsible position with the Mid West Electric Company, as instructor, assisted by brother Gay White, Chief projectionist of the Rialto and Princess theatres. Brother Ed Shields has mounted the working parts of each machine on a board and will supervise a class in repair work, assisted by brother Kitzman. The latest books on electricity will be found in our well equipped library; also copies of the Moving Picture World, and, of course, Richardson's Handbook, without which it would not be complete. We also intend to get all the questions and answers which have appeared in the Department during the past year. The department will be self-supporting, as a majority of the film concerns will have their films projected at our room. We will also have a film renovating machine and, for the boys' amusement, a pool table. Brother Ed Shields has been appointed by the Colorado State Federation of Labor as an organizer. Realizing that the managers (the real ones, at least) read the department, I cannot, without spilling the beans, say what lines he will follow. Jimmy Dooley, our President, is another live one. He received a wire that Cheyenne had to be re-organized, as the draft had blown all the union men into the military. So Dooley grabbed his toothbrush, took the first train to that city and in one day organized its new bunch of men 100%. And did that satisfy our Jimmy? It did **not**. He went before the Cheyenne Trades and Labor Assembly that evening and presented to that body a resolution demanding the passage of a city ordinance licensing projectionists, suggesting the City Electrician, the Fire Marshal and one practical projectionist as the examining board. He is since in receipt of advices that the ordinance is on its way to enactment. We also have a boy here who is as well liked by the managers as is Mr. Wm. Hohenzollern by the Yankee Dough Boy, viz., our Business Representative, Bud Graham, who is on the job something less than 22 hours a day. He believes in speaking softly, but in carrying a fair-sized stick. Says the latter is necessary. 'Spect it will be only a short time 'till we'll hear big things about Bud."

Glad to know of that educational department. Remember, however, its not the mere possession of an educational department, but what use you make of it that counts. But I guess 230 will use it, for they're a lively bunch alright. It was 230 that, three years or so ago, got for the editor what must have been the bridal suite in Denver's best hotel, took him up, on arrival in the city, showed it to him and informed him it was to leave his grips in. And it was, too, for we didn't see it again until we went at ten next A. M. to get said grips for departure. Oh, yes, they're a lively bunch alright.

But brother Costello, I don't like to believe the Denver managers hate your business agent or that they are so much opposed to moderate, reasonable wage raises as you suppose they are. Doubtless some of them are, but the live, progressive managers realize, I believe, that your business agent is a perfectly necessary thing, and that were they in your place they would have one too. Of course every manager likes to dream he is running his own business to suit his self. As a matter of fact you and I know he is not. He is running it to suit the public, which is his boss. In fact the poor chap is such a slave to his boss, the public, that naturally he likes to boss some one in return. Why he can't even select the films he likes for his own theatre, has to get those some one else likes—the public. Of course he puts up an argument against increase in wages. Very likely you would too were you a manager who had never been a projectionist. But I think that the Denver manager, taken as a whole, is too good a business man not to realize that increased knowledge and efficiency in his projection room is going to, in the end, be worth all it costs, and that increased knowledge and efficiency is bound to come with increased salaries. And in these days of high cost of loving and living surely $35.00 is not excessive in a city like Denver. But, brother Costello, I say to 230, as I have said to other unions, it is your duty, as intelligent men—as men of honor if you please—to show sufficient advancement to justify the increase in pay you ask for each year, therefore that instruction room looks very good indeed. Put it to active use. My best to all the boys.

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MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Love Call."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

Theme—Premier Amour (Andantino), Benoist.
1—T. At Screening. 1:00. Sunrise on the Mountain (Adagio), Borch.
2—D. Interior—Saloon scene. 2:45. Savannah (One-Step), Rosey.
3—T. Mate Allen's kid, the only being. 2:15. Theme.
4—T. On Saturday night at O'Keefe's. 3:00. Hunkatin (One-Step), Levy.
5—T. O'Keefe, there isn't a chance. 2:15. Sinister Theme (Andante con moto e Misterioso), Vely.
6—D. O'Keefe grabs Billie. 2:15. Agitato No. 6, Kiefert.
7—T. I'll break every bone. 2:00. Dramatic Tension No. 44 (Moderato Agitato), Borch.
8—T. Kid, you're a woman now. :45. Theme.
9—D. When Mate Allen starts to door (watch for shots). 2:00. Misterioso Dramatic No. 22 (Allegro Giusto), Borch.
10—T. Who shot first? 1:30. Heart Wounds (Expressive-Dramatic), Grieg.
11—T. Dawn. 3:15. The Last Spring (Andante Pathetic), Grieg.
12—D. After fadeout—Joe Emory with sheep. 1:30. Pastorale, Kiefert.
13—T. In the long lonely watches. :45. The Long, Long Trail (play pp).
14—D. When Billie falls off horse. 1:45. Light Dramatic Agitato No. 1, Luz.
15—D. Joe places Billie on couch. :30. Theme.
16—T. The following morning. 5:30. The Morning (Allegretto Pastorale), Grieg.
17—T. Then followed wonder days. 2:00. Theme.
18—T. After a long, weary ride. 1:15. (Horses Hoofs.) Morris Dance (Allegro Giocoso), German.
19—T. That's some pony. 3:45. Pastel-Minuet (Allegro Gicoso), Paradis.
20—T. Howdy Judge. 4:30. Pulcinello (Humoristic Intermezzo—Allegro), A letter.
21—D. Struggle. 1:45. Agitato No. 2 (Allegro), Andino.
22—T. While Joe was tending his flock. 3:00. Rustle of Spring (Agitato), Sinding.
23—T. Ten o'clock that night. 2:30. Dramatic Andante No. 32 (Moderato), Berge.
24—T. Say, fellows, open up. 2:00. Dramatic Tension No. 36, Andino.
25—T. Brought up for identification . 3:15 . Humoreske (Allegretto Scherzando), Tschaikowski.
26—T. Is there no answer to my eternal call? :30. Theme.
27—T. Miss Tucker's boarding school. 1:15. Capricious Annette, Borch.
28—D. Billie enters dining room. 2:15. Apple Blossoms, Roberts.
29—T. Miss Allen, do you realize. 2:15. Adieu (Andante Expressivo), Friml.
30—D. Exterior—Camp scene. :45. Pastorale (Moderato), Thomas.
31—T. The night of six days later. 1:15. Theme (to end).

"Mary Regan."

Released by First National.

Prepared by George W. Beynon.

Theme—Mary Regan (Moderato), Anita Stewart.
1—T. At screening. 3:00. Serenade (Andantino), Grondahl.
2—T. And of this union. 2:00. Theme.
3—T. Dick Bradley. 1:00. Misterioso (Crafty Spy), Levy.
4—T. The scandal. 2:30. Remembrance (Lento), Barford.
5—T. Please let me go away. 1:30. Dialogue (Moderato), Meyer-Helmund.
6—T. Wine, jazz, lights. 1:30. How 'Ya Gonna Keep 'Em Down on the Farm.
7—T. Oliver J. Morton. 2:30. Le Reve (Andante), Goldermann.
8—T. And a home of splendor. 2:30. At Last (Waltz), Constance.
9—T. In the vast silence. 2:30. Scaramouche (Waltz Intermezzo).
10—D. Mary enters hotel. 1:00. Misterioso (Crafty Spy), Levy.
11—D. Mary enters room. 1:00. Theme.
12—D. Bradley knocks at door. 3:00. Madame Chrysanthemum (Moderato), Messager.
13—T. Days passed. 2:00. April Moods (Moderato), Eugene.
14—D. Clifford reading letter. 2:45. Tendre Amour (Allegretto), Clements.
15—D. Mary entering restaurant. 4:00. Come on Papa (Segue). Ma Cherie (Waltz), Kendall.
16—T. Leaving restaurant. 2:30. Le Retour (Vivace), Bizet.
17—T. As Miss Regan. 1:15. Aida (Lento), Verdi.
18—T. I'm scared for you. 2:00. Theme.
19—T. I was just finally. 2:00. Tu Ne M'Aimais Pas (Moderato), Toulmouche.
20—T. Immediately following a secret. 1:30. Histoire de Blondinette (Allegretto).
21—T. Good Heavens, my father. 2:00. Along Came Another Little Girl, Caryll.
22—T. Long distance Mrs. Brown. 1:00. Crafty Spy, Levy.
23—T. Is Mr. Brown here. 4:00. In the Garden (Piu Lento), Goldmark.
24—T. Married, yet compelled to. 3:45. Melody (Moderato), Friml.
25—T. Away from Mary's influence. 2:15. Hindustan, Wallace and Weeks.
26—T. Safe-tea first. 2:00. How'd You Like to Be My Daddy, Snyder.
27—D. Mary enters apartment. 3:00. Theme.
28—D. Jack lying on couch. 3:00. Andante Dramatico No. 62, Borch.
29—T. These crooks have tricked you. 6:00. Joycelyn (Andante Sostenuto), Godard.
30—D. Lovema enters Mary's apartment. 8:00. Symphony in B Minor (Allegro), Schubert.
31—T. Throw her in a car. 2:00. Sicilian Vespers (Allegro), Verdi.
32—D. Father and Clifford enter to Jack. 1:00. Lamento (Adagio), Gabriel-Marie.
33—T. The city. :30. City of Sighs and Tears (Moderato).
34—T. But one soul was found. 1:30. Theme (to end).

"The Exquisite Thief."

Released by Universal Film Manufacturing Company.

Prepared by James Bradford.

Theme—When You Look Into Her Eyes, Hirsh.
1— At Screening. 2:30. Ripples (Moderato Grazioso), Brewer.
2—T. In a private office. 1:15. Whispers (Moderato), Barrett.
3—T. While at the. 1:30. Intermezzo (Allegretto), Onivas.
4—D. Dining room curtains open. 2:15. Gavotte Piquanie, Pierson.
5—D. Blue Jean enters. 4:30. Woodland Dreams (Andante Cantabile), Vargis.
6—D. Detective released. 1:30. Hurry No. 33 (Vivace), Minot.
7—T. Parasites. 1:30. Dramatic Andante No. 39, Berge.
8—T. Chesterton releases himself. 2:00. The Wooing Hour (Moderato Grazioso), Zamecnik.
9—D. Jean enters room. 2:15. Phyllis (Tempo di Valse), Deppen.
10—D. Jean and Chesterton at table. 2:15. Theme.
11—D. Conspirators talking. 3:00. Dramatic Tension No. 9, Andino.
12—T. They figured it was. 2:15. Misterioso No. 2 (Moderato), Langey.
13—D. Shaver enters house. 2:30. Allegro No. 8, Andino.
14—T. I know nothing of her. 1:30. Mood Pensive, Applefield.
15—T. Far away. 1:15. By the Mill Stream (Poco Vivace), Smith.
16—D. Police headquarters. 1:30. March Joyeux (Moderato), Chabrier.
17—D. Cabin again. 2:00. Bluette (Allegretto Grazioso), Aitken.
18—D. Jean enters cabin. 1:45. Theme.
19—T. It was Shaver's story. 1:15. March Militaire, Granados.
20—T. Good conduct. 4:00. Theme.
21—D. Jean leaves door. 1:45. Wayside Flowers (Poco lento e semplice), Smith.
22—T. With the new day. 1:15. Valse Idylle, Schmid.
23—D. Shaver enters. 2:45. Turbulence (Allegro), Borch.
24—T. Are you sorry? 1:30. Theme.
25—D. Words—detective approaching. 2:15. Hurry No. 26 (Vivace), Minot.
26—D. Detective opens satchel. 3:00. Misterioso Dramatic No. 22 (Allegro Giusto), Borch.
27—T. Where is he? 1:30. Souvenir (Andante con moto), German.
28—D. Shaver at door. 2:15. Furioso No. 60 (Allegro), Shepherd.
29—D. Chesterton locks men in room. 1:30. Theme (to end).

"Taxi."

Released by Triangle Distributing Corporation.

Prepared by M. Winkler.

Theme—Birds and Butterflies (Intermezzo Grazioso), Vely.
1—T. Thatcher Tremont, who has both. 4:20. Theme.
2—T. Vivien Vivviere. :55. Sidewalks of New York (old New York song hit).
3—T. I'll find some food. 2:50. Impish Elves, Borch.
4—T. Good-bye legacy. 4:50. Capricious Annette (Moderato), Borch.
5—T. Nerve, and plenty of it. 3:55. Theme.
6—T. Mrs. Millyuns and her daughter. 2:30. Three Graces (Allegretto), Herman.
7—T. Far from his beaten paths. 1:45. (continue to action).
8—T. Now I'll hear some real. 4:15. Gavotte and Musette (Allegro), Raff.
9—T. Tam comes into her room. 2:05. Babillage (Allegretto), Castillo.
10—T. When a man hunts a deer. 2:55. Valse Divine (Lento), Rosey.
11—T. Mr. Beamer calls. 1:40. Eccentric Comedy Character, Roberts.
12—T. Mr. Randolph wants you. 2:35. Theme.
13—T. With your holding and. 4:05. Fairy Phantoms (Allegretto), Friedman.
14—T. The following night. 3:15. Sweet Jasmine (Allegretto), Bendix.
15—H. The following day. 1:30. Scherzetto (from Symphonette Suite), Berge.
16—T. The completion of the plan. 1:05. (Continue to action.)
17—T. Bobby's driving an Ajax taxi. 3:45. Sinister Theme, Vely.
18—T. Send all the boys out. 2:55. Clematis (Moderato poco Agitato) (from Boutonniere Suite), Tonning.
19—T. Thank, gentlemen. 2:45. Intermezzo (Allegretto), Pierne.
Theme (to end).

"Redhead."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—Golden Youth (Valse Moderato), Rosey.
1—T. Go easy Daze and Matt. 2:25. Wierd Oriental Dance, Levy.
2—S. Orchestra commences to play second number. :45. Tacet.
3—T. I pronounce you man and wife. 2:35. Mysterious Nights (Valse), Berg.
4—T. In the forenoon. 1:40. Theme.
5—T. That's clean money. 2:55. Dramatic Narrative, Pement.
6—T. Parker Thurlow, banker. 1:45. Andante Doloroso, Borch.
7—T. Some events of the day. 3:35. Cavatine (Dramatic), Bohm.
8—T. It was several days before. 5:20. Song D'Enfant (Moderato), Gabriel-Marie.
9—T. For a few days, Matt. 2:10. Theme.
10—T. The consequence was that Matt. 4:45. Blushing Rose (Andante), Johnson.
11—T. There was no drink. 2:55. Flirty Flirts (Melodious Intermezzo), Levy.

12—T. The Third morning. 2:40. Dramatic Recitative, Levy.
13—T. But for Matt's fifty cents. 2:00. Theme.
14—T. I'll give you twenty a week. 3:55. Rose Leaves (Andantino), Ashleigh.
15—T. And now followed. 2:35. Melody (Moderato), Huerter.
16—T. Mr. and Mrs. Mellowes arrived. 2:30. Theme.
17—T. And late that night. 1:40. Capricious Annette, Borch.
18—T. But despite Matt's stated resolution. 1:05. (Continue pp.)
19—T. A few days later. 1:25. Old Timers, Werner.
20—T. Thurlow, I want you to explain. 3:05. Valse Moderne, Rosey.
21—S. Matt in his office. 5:05. Babillage, Castillo.
22—T. It was late that night. 3:30. Theme.
23—Birds and Butterflies, Vely (to end).

"Vicky Van."

Released by Famous Players-Lasky Corporation.

Prepared by George W. Beynon.

Theme—You're So Beautiful (Moderato), Berlin.
1—T. At screening. 5:00. The Enchantress (Light Opera), Herbert.
2—T. Your veil has just come. 1:30. Love's Lightning (Andante), Frontini.
3—T. On their way to New York. 2:15. Theme.
4—T. For the first time. 2:45. Serenade (Allegretto), Pierni.
5—T. To Ruth the gloomy. 2:30. Songs Without Words (Allegretto), Tschaikowski.
6—T. Unloved, constantly. 2:00. Pleading (Andante), Wood.
7—T. Time wears off the first. 3:15. Sunbeams (Moderato), Helier.
8—T. Ruth gets an inspiration. 3:00. Ma Cherie (Waltz), Kendall.
9—T. And very soon the misses. 2:00. Les Dragms de Villars (1st 27 bars repeated), Maillard.
10—T. In Metropolitan art circles. 2:00. Springtime (Waltz), Drumm.
11—T. Thus introduced. 2:15. Theme.
12—T. And you never saw. 1:00. Jazz Baby (One-Step), M. K. Jerome.
13—T. By the time Schuyler. 1:45. False Faces (chorus only), Wendling.
14—T. That night. 2:00. Reverie (Lento), Drumm.
15—T. In spite of Schuyler's. 2:15. Theme.
16—T. Mr. Commers, make your best. 4:00. Dramatic Tension (play to action), Andino.
17—T. Each of the four women. 1:30. A Little Song (Andante), Erdody.
18—T. A few days later. 3:00. Intermezzo (Moderato), Huerter.
19—D. Detective and lawyer enters. 2:30. Yesterlove (Andantino), Borch.
20—T. So you are Vicky Van. 3:15. Agitato Appassionato (Andantino), Borch.
21—T. Tibbitts will have to stand. 1:00. Theme (to end).

"Let's Elope."

Released by Famous Players-Lasky Corporation.

Prepared by M. Winkler.

Theme—Golden Youth (Valse Lente), Rosey.
1—D. At screening. 3:20. Theme.
2—T. Nora Gail, a young widow. :45. Babillage (Allegretto), Castillo.
3—T. Seeking entertainment. 2:05. (Continue to action.)
4—T. But before Eloise. 1:00. Intermezzo (Allegretto), Puerner.
5—T. Meantime Darrell. 2:45. May Dreams (Andante Moderato), Borch.
6—T. Hilary, won't you please. 2:30. Intermezzo (Moderato), Huerter.
7—T. Announce me. 3:10. Theme.
8—T. Drive me home. 2:15. Dramatic Recitative, Levy.
9—T. You take it entirely. 4:05. Sweet Jasmine, Bendix.
10—T. I have changed my mind. 3:30. Theme.
11—T. I was only trying. 1:30. Love Song, Lee.
12—T. So Hilary opens up. 2:35. Impish Elves (Allegretto), Borch.
13—T. Arrived at last. 4:25. Camelia (Moderato), Tonning.
14—T. This is impossible. 1:40. Theme.
15—T. What is she doing here. 2:45. Humoresque, Kretschner.
16—T. They don't answer. 2:05. Comedy Allegro, Berg.
17—T. Long distance. :50. Birds and Butterflies (Allegretto), Levy.
18—T. Near the witching hour. 3:15. Pizzicato Misterioso, Minot.
19—T. Dawn. 2:35. Dolorosa (Andante Moderato), Tobani.
20—T. I've got to get away. 2:40. Theme.
21—T. Good-bye, soul mate. :35. Theme (to end).

"An Amateur Adventuress."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme for Norma Wood—May Dreams (Moderato Romance), Borch.
1—D. At screening. 2:30. Capricious Annette (Moderato), Borch.
2—D. When Claxtonbury opens door. 2:30. Vampire Theme, Vely.
3—T. I earn only five dollars a week. 2:45. Flirty Flirts (Capricious Moderato), Winkler.
4—T. Norma could never. 2:00. Theme.
5—T. Once a week George too. 2:45. Path of Flowers (Waltz), Waldteufel.
6—D. When George serves sardines. 1:45. Theme.
7—T. That's what I mean, married. 3:00. Impish Elves, Borch.
8—T. If you think I am going to. 1:15. Agitato Appassionato, Borch.
9—T. Her first step along. 2:00. Birds and Butterflies, Vely.
10—D. When Claxtonbury enters home. 1:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
11—T. I wouldn't lie to you, Eugenia. 3:00. Dramatic Narrative, Pement.
12—T. Why, Mr. Claxtonbury, when you. 4:00. Clematis, Tonning.
13—T. In her new adventure. 2:15. Mysterious Nights, Berge.
14—T. That's awfully old stuff. 1:15. Theme.
15—T. And this was Mr. Oliver Morley's. 3:30. Scherzetto (from Symphonette Suite), Berge.
16—T. The lion-hearted fascinating. 2:00. My Hero (from the Chocolate Soldier).
17—T. After dinner, Norma. 2:00. Theme.
18—D. When Norma plays. 1:45. (piano only to action) (telephone bell) The Flatterer (direct cue), Chaminade (segue to theme).
19—D. When Gregory leaves. 2:00. Love's Old Sweet Song.
20—T. After several days of failure. 2:15. Andante Pathetique, Berge.
21—T. What an odd cane. 3:00. Theme.
22—D. When Oliver enters. 4:45. Valse Divine, Rosey.
23—T. By inviting Gregory's. 3:00. Eccentric Comedy Theme, Roberts. Segue to Hunkatin, Levy.
24—T. You have certainly earned your. 1:45. Theme.
25—T. I am sorry you insist. 3:15. Bleeding Hearts, Levy.
26—D. When Norma leaves house. 1:45. Theme (to end).

"Just Squaw."

Released by Exhibitors Mutual.

Prepared by Joseph O'Sullivan.

1—At screening. 2:15. Indian Legend (Lamentoso), Barron.
2—T. After his mother's death. 1:15. Sinister Theme, Vely.
3—T. Eleven years have elapsed. 1:15. Indian Love Song, Lake.
4—T. The phantom outlaw. 1:30. Dagger Dance, "Natoma," Herbert.
5—D. Close-up man on horseback. 1:45. Pastel-minuet, Paradis.
6—T. Twenty years ago Sheriff Hollister. 2:30. Romance, Frommel.
7—D. Exterior—Fawn and man. 1:15. Serenade (Allegretto), Frommel.
8—T. I'd like ter plug Le Gal. :45. Dramatic Andante No. 24, Borch.
9—T. On the morrow. 1:00. Indian Lament, Thomas.
10—D. After fadeout barroom scene. 1:00. Dramatic Tension No. 1, Reissiger.
11—D. Exterior scene. 1:00. Country Dance (Allegro Commodo), Nevin.
12—T. Nightfall. 1:15. Indian Misterioso, Levy.
13—D. After fadeout—Le Gal and two men. :45. Dramatic Andante No. 32, Berge.
14—D. Hollister shooting. 1:00. Impish Elves, Borch.
15—T. Say, tenderfoot, ye'd better watch. 1:00. Sinister Theme, Vely.
16—T. When evening shadows fall. 2:15. Summer Nights, Roberts.
17—T. Days that follow. :15. Tympany rolls.
18—D. Exteriors—Indian hiding note. 1:30. In Poppyland, Albers.
19—D. When Snake Le Gal grabs Fawn. 1:15. Dramatic Agitato No. 38, Minot.
20—T. Lone Pine at dusk. 2:30. Summer Nights, Roberts.
21—D. Le Gal and Romney enter room. :45. Sinister Theme, Vely.
22—D. Exterior—Indian is seen. 1:45. Indian Legend, Barton.
23—D. After fadeout—Fawn and Breed—Le Gal and men. :45. (watch for shot) Misterioso No. 3 (con moto), Andino.
24—D. Fawn and Hollister. 1:00. Serenade (Allegretto), Pierne.
25—D. Roberts enters cabin with box. 1:45. Crafty Spy, Borch.
26—D. Barroom—Le Gal and Dorr. 1:00. Tympany rolls.
27—D. Interior—Vigilants' meeting. 2:45. Dramatic Andante No. 39, Berge.
28—D. Close-up of Indian. 2:00. Dagger Dance, "Natoma," Herbert.
29—T. I've located the Phantom. 2:30. Dramatic Tension No. 44, Borch.
30—D. When Hollister leaves the room. 3:15. (Horses hoofs) Erl King (Dramatic Allegro Agitato), Schubert.
31—D. Indian holds up Hollister. 1:30. Dagger Dance, "Natoma."
32—D. Fawn on horseback. 3:15. Rustle of Spring, Sinding.
33—D. When Fawn enters Le Gal's shack. 2:15. Dramatic Agitato No. 43 (Allegro), Borch.
34—T. You follow trail me take. 3:15. Peer Gynt's Homecoming (Suite No. 2) (Allegro Agitato), Grieg.
35—D. Hollister and Vigilants enter shack. 1:00. Prelude, "Carmen" (Andante Molto Agitato—play f), Bizet.
36—T. She's Jimmy Dorr's lost baby. 1:00. Prelude C Sharp Minor (Lento Dramatico), Rachmaninoff (to end).

"Bare Fists."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Will You Remember (Valse Lento), Romberg.
1—At screening. 1:30. Huetamo (Allegretto), Ancliffe.
2—D. Boy enters house. 1:15. Dear Little Boy of Mine, Ball.
3—D. Saloon. 1:15. Zoo Step (Allegro), Richardson.
4—D. Shooting begins. 1:15. Hurry No. 3, Minot.
5—T. With his broken-hearted mother. 2:30. Mother Machree, Ball.
6—T. I want you to make. 1:30. Erotik (Andantino), Grieg.
7—T. Carillo. 2:15. Mercedes (Allegro Assai), Miro.
8—T. Boone Travis. 1:30. Cuban Dance (Moderato), Cervantes.
9—T. All bets are off. 1:30. Mother Machree, Ball.
10—T. An awkward encounter. 1:15. Stampede (Allegro), Simon.
11—T. A son of the West. 2:00. Habanera, Herbert.
12—D. Dance hall. 2:30. Granada (Allegro), Lon.
13—T. Family wash. 1:30. Baby Doll (Moderato) (Fox-Trot), Friml.
14—T. I thought. 1:45. Theme.
15—T. Craving companionship. 2:15. Land of Joy, Elverde.
16—D. Carillo enters. 2:45. Admiration (Moderato) (Tango), Tyers.
17—T. Reckon you don't want. 1:30. Hurry No. 2 (Allegro), Langey.
18—T. On trial for murder. 3:30. Prelude (Andantino), Damrosch.
19—D. Cheyenne in cell. 2:00. Melancolie, Grainger.
20—T. With a smile on his lips. 4:15. Mother Machree, Ball.
21—D. Carillo on hill. 1:15. Allegro Giocoso (from 3d movement South Suite), Nicode.
22—T. The cattle thieves branded me. 1:30. Evening Song, Martin.
23—D. Cheyenne hits sheriff. 1:30. Hurry No. 26, Minot.
24—D. Cheyenne dismounts. 2:15. Ruy Blas, Mendelssohn.
25—T. I'm sorry, sheriff. 1:30. Remembrance (Andante), Deppen.
26—T. Another homecoming. 1:30. Theme (to end).

Live News from Everywhere

FALKENBURG IS ONE CANNY EXHIBITOR

Instead of the Air, Each Lexington Kid with Fifteen Cans Tied to Him Got One Free Ticket

FOR the tenth successive year Exhibitor R. E. Falkenburg, of the Majestic Theatre, Lexington, Neb., made a big thing of his annual tin-can week, and he reports three definite accomplishments as a result:

1—He cleaned the city of tin cans and made friends with several hundred children.

2—With all the free tickets, his week's total business was ahead of normal.

3—He made every member of the local Women's Club a firm friend.

He "circused" the picture, "Biggest Show on Earth," which he used during the week, utilizing every available billboard in the town. He offered free tickets to children who brought fifteen cans on a wire string, or one seat for an adult for three such strings brought by the children. The freshman, junior and senior classes of the high school were invited separately, under the tin-can conditions; then the west, east and south ward schools in the town were similarly invited, the youngsters coming in a body. The tin-can patrons paid their own war tax, of course.

But Manager Falkenburg raised the admission price on the others to 10 and 25 cents. Many of the children entered on tin-can passes, and their parents paid their own way in.

Speaking of the Women's Club end of the "stunt," he says:

"Now, the Women's Club of the city cooperated with me in this work by having their City Clean-Up Week at the same time as mine, and they advertised my stunt in their notes in the papers. It's an old—old stunt. I have worked it now for over 10 years, I recall, but, believe me, it's better today than 10 years ago, and if any other exhibitor knows of a better stunt to get the Women's Club working for you I sure want to be in on it."

Spring Improvements Are Numerous.

Spring is seeing quite a few improvements in the motion picture theatres of the Middle West. Several new houses are in prospect, some are now building, and many exhibitors are improving their theatres. W. H. Ostenburg, of Scottsbluff, Neb., is building one of the finest motion picture houses in a city of that size in the Middle West. Charles Docekal has opened a new theatre in Abie, Neb., and has bought a new Power's 6-B Cameragraph. F. J. Waugh, of Ewing, has equipped his house with a Power's 6-B and a Minusa gold fiber screen. The Knights of Columbus have opened their hall for motion pictures at Humphrey and have put in a Power's 6-A machine, a new booth and a Minusa gold fiber screen. The High School at Beatrice has put in a Power's 6-B machine and a Minusa gold fiber screen. Tom Hammond, of Anthon, Ia., has built a brand new theatre, equipped up to the minute in every respect with Power's equipment, and will open at once. The big Sun Theatre, Omaha, has put in the latest type of Minusa gold fiber screen.

Utica News Letter

Lintonian Opens May 20.

W. H. LINTON, owner of the Hippodrome theatres at Utica and Little Falls, and also the Richmond at Herkimer, will on May 20, open his new theatre in Little Falls. The name selected is the Lintonian and a beautiful electric sign bearing that name has been erected over the main entrance and marquee. Mr. Linton acquired a long term lease on the old City Opera House and is spending about $25,000 to put it in first class shape as a modern and up-to-date playhouse. The theatre is equipped with a large stage affording excellent facilities for the presentation of big road shows and in fact the opening attraction will be a big road attraction. However, Mr. Linton intends to make the Lintonian the home of big pictures. For his opening week he has booked "The Heart of Humanity" and "Mickey."

Young Acquires the Temple of Ilion.

Benjamin Young, owner of the Big Ben and Ilion Opera House theatres in Ilion, N. Y., has taken over the Temple Theatre which now places him in control of the entire theatrical amusement houses of that town. Mr. Young has not yet opened the Temple.

Utica Business Is Satisfactory.

The spring and summer season for the picture houses in Utica has opened in a rather encouraging manner and all managers appear to be well pleased with the results thus far.

Utica's Family Now Liberty.

The McLoughlin Amusement Company has been formed and have taken over the Family Theatre, Utica, and will operate it as a picture house. The name has been changed to Liberty Theatre.

Karl Takes Over Rialto.

Peter Karl, formerly owner of the Hippodrome, Utica, on May 1, took possession of the Rialto Theatre, a neighborhood house.

Archie Moses Manages Buffalo's Select.

Archie Moses is now manager of the Buffalo office of Select Pictures Corporation.

"Stitch in Time" Breaking Records.

"A Stitch in Time" is piling up new records for the Gladys Leslie-Ralph Ince production. A compilation of booking figures collected at the various Vitagraph offices places the production far ahead of all releases to date which star Miss Leslie.

Corinne Griffith's Vitagraph Is "Thin Ice," So We Would Expect Her to Take All These Risky Chances.
And since the title has "ice" in it we can't object at all to the cold shoulder in the scene at the right.

FOUR PITTSBURGH HOUSES RAISE PRICES

The Liberty, Regent, Cameraphone and Alhambra Jack Up Admissions Without Loss of Business

ON MONDAY, May 5, a new schedule of admission prices went into effect in the four big houses of East Liberty, Pittsburgh.

The Liberty and Regent, two of the Rowland and Clark chain; the Cameraphone, owned by H. B. Kester, and the Alhambra, owned by Friedberg and Adler, announced the advance in prices all of the previous week, and to judge by the business done the first week the increase will have no effect on the attendance.

The Pittsburgh district is notoriously cheap in regard to admission prices as compared with most any other section of the country, and the East Liberty exhibitors deserve credit for the move they have made. It behooves the downtown section to get together in the matter of admission prices, as the advanced expenses in every department of the business makes such a move imperative.

Universal Exchange Driving for a Dinner.

The Pittsburgh Universal Exchange is conducting a "Laemmle Drive." The office force has been divided into two teams, each of which is in charge of a captain. The object of the drive is the securing of new business, and a banquet will be held to celebrate the close of the event, the losers to stand the expense.

Hullinger is captain of one team and Burgan is the head of the other. The former has as his assistants Leresche, Schnitzer, Stern, Gauding, Miss Manders, Miss Hyde. Burgan's team is composed of LeBarton, McNamee, Cherry, Mr. Reiff, Miss Ackenhell, and Miss Brown.

Alexander Goes with First National.

J. H. Alexander, for the past five years with the Pittsburgh Metro in the capacity of bookkeeper and traveling auditor, transferred his scene of operations to the Pittsburgh First National Exchange, Monday, May 5. He will act as office manager and assistant to Manager Skirboll.

Mr. Alexander was the oldest employe of the Metro office, his term of service antedating even that of Manager Davis by three months. He started as bookkeeper for the old Alco Company and continued with Metro when that concern was organized.

Parade Pictures Make Big Hit.

The Globe Film Attractions, Pittsburgh, had moving pictures made of the soldier parade in Pittsburgh, May 7. This was the occasion of the return of Pittsburgh's own soldier boys, the old 18th Regiment and the 15th Engineers. George Bates, the cameraman got about 1,200 feet of fine views of the parade, and on the day following the Globe had seven prints working in as many high-class Pittsburgh houses. The films made a big hit, several of the houses using them as the feature attraction.

Paramount Gets New Publicity Man.

The Pittsburgh branch of the Famous Players-Lasky Corporation has a new publicity man in the person of Paul L. Morgan, succeeding E. E. Rutter. This is Mr. Morgan's first venture in the film game, but he has had plenty of experience in the advertising line before he went to France with the army, a year ago, and where he was until last month. Mr. Morgan was in the 107th Infantry of the 27th Division, New York.

Rutter Joins the First National.

Elmer E. Rutter, for the past two years publicity manager for the Paramount Exchange in Pittsburgh, resigned that position and has accepted one with the Pittsburgh First National Exhibitors' Exchange, to do work along the same lines in connection with "The Unpardonable Sin." Mr. Rutter went to Johnstown and Altoona the week of May 5, to inaugurate a vigorous advertising campaign for the coming showings in those two cities.

Kelly Is a Film Clearing Houser.

T. P. Kelly, the well-known Pittsburgh film man, has resigned from the Paramount-Artcraft organization in Pittsburgh and gone with the Film Clearing House here, to specialize on the Rothapfel Unit Program.

Miss Salisbury Joins Seltzer's Force.

Miss Alice Salisbury, for many years bookkeeper and cashier for the General Film Company, is now occupying a similar position with the Seltzer Music Company, Pittsburgh, who handle the Seeburg moving picture theatre pianos and organs.

Geiger Visited Pittsburgh.

Lou Geiger, formerly of the Pittsburgh First National Exhibitors' Exchange, and now working on the Rothapfel Unit Program, out of New York, stopped off in Pittsburgh, on his way from Cleveland to the Metropolis, May 5.

Bonistall Goes Over the Top.

F. C. Bonistall, manager of the Pittsburgh Paramount office, has received word from the home office that his branch was the first in the country to go over the top on bookings for "Oh, You Women."

Penn Takes Over "Soldier Factory."

Matt Teplitz, of the Penn Film Service, Pittsburgh, has taken over the six-reel feature, "The Soldier Factory at Camp Lee," showing the training activities of our boys, formerly handled by the Pennsylvania Film Market.

Rosenberg Is Expected Home Soon.

A. E. Rosenberg, formerly salesman for the Pittsburgh Paramount and Select exchanges, is reported as being on his way home from France.

Edlis Joins the Craft Exchange.

B. C. Edlis, formerly of the Penn Film Service, Pittsburgh, is now connected with the Craft Film Exchange here in the capacity of salesman.

Windstein with Hatch.

Frank Windstein, formerly with the Pittsburgh Fox Exchange, in the capacity of salesman, has joined the Hatch Exchange.

Goldstein Leaves Exhibitors Mutual.

Leonard Goldstein has resigned his position as salesman at the Pittsburgh Exhibitors Mutual branch.

Beaver Changes Hands.

The Beaver Theatre, Beaver, Pa., was taken over on May 1 by Mr. Krisel.

Wait Until the Sportish One Buys That Straw Hat from Zena Keefe.
And you will see a 'orrible example of manly beauty in World's "An Amateur Widow."

Portland (Ore.) News Letter

Wingham Is Promoted.

L. WINGHAM ("Butch"), former manager of the Exhibitors Mutual in Portland, has been promoted to the managership of the Seattle office of the same company, succeeding H. H. Brownell.

The Portland Mutual office will be in charge of Ted Johnson, former travelling representative. Mr. Johnson was formerly owner of a circuit of theatres in Boise, Idaho, and knows the game from all angles.

Mr. Wingham started as poster clerk in Los Angeles when T. C. Malcolm was guiding Mutual's destinies there.

R. Hasbrooks Visits Portland.

R. Hasbrooks, film producer and agent for film companies in the Orient, was a recent caller in Portland in the interests of his ten-reel picture, "A Trip Through China." Mr. Hasbrooks' visit to Portland is of particular interest because he was formerly connected with the Independent western exchange in the early days of the industry and has a host of friends here. Since leaving Portland he has been affiliated with Brodski in Japan and other Oriental enterprises.

Mattox Revisits Portland.

P. S. Mattox, many years advance man for William Fox, was back in Portland recently for the "Queen of the Sea," which played a successful return engagement at the Sunset. Manager Sam W. B. Cohen, of the theatre, arranged to play the Annette Kellerman picture at the same time the star was appearing in person at the Orpheum. Mr. Mattox was in Portland last ahead of "Cleopatra."

They Still Eliminate.

Here's an excerpt from a recent "elimination blank" of Portland's famous censor board:

Subject: A comedy.

"—Woman sitting on bed, man under the bed." That is to be cut,

"—Cut out part where bear bites the leg of the girl with the checked skirt."

The attention of directors is therefore called to the fact that Portland's censors are still here with bells and naughty

bears should be careful where they bite the ladies.

Paramount Makes Record.

Portland.—For the past four weeks the Portland Paramount office has been doing a phenomenal business and has been put in the bonus class by the Eastern efficiency experts of the company.

Samuels Buys the Alhambra.

Portland, Ore.—The Alhambra Theatre, located on Hawthorn avenue and Forty-ninth street, was sold during the week of May 3 to David Samuels, of Chicago.

Mr. and Mrs. Tebbetts have planned an extensive tour of California, and they will leave Portland as soon as they can get their affairs adjusted.

The Alhambra Theatre is one of the two East Side houses to have a hand-played pipe organ, the other being the Union Avenue.

Personal Items.

Mike Rosenberg, De Luxe Feature Film Company, was a recent visitor on Film Row, looking after the Ideal Theatre here, which he owns.

Lew Cullins, Casino Theatre, The Dalles, recently made a trip to Portland to book serials.

W. H. Rankin, special feature man for Pathe, was another Portland visitor, and reported a big demand for special features.

C. S. Jensen, of Jensen and Von Herberg, is the father of a bright new baby boy.

Indiana News Letter

Will Spend $10,000 on Kokomo's Sipe.

ANNOUNCEMENT has been made by Stern and Turley, managers of the Sipe Theatre at Kokomo, that approximately $10,000 will be expended in remodeling and redecorating the theatre and in re-equipping stage and auditorium.

The improvement provides for many changes in the interior. The gallery will be eliminated, the space it occupies to become part of an enlarged balcony, which will be extended toward the front. Downstairs, in the vicinity of the entrance and foyer, a complete remodeling will take place. Balcony stairways leading from the entrance will be installed and rest-rooms for both men and women will be constructed.

State Health Board Wants to Buy Picture.

"The End of the Road," the Government film which was shown at English's Theatre during the first week in May, so impressed the Indiana State Board of Health with its message for the welfare of mankind, that Dr. J. N. Hurty, state health commissioner for Indiana, has made overtures to the War Department to purchase the exclusive exhibition rights for Indiana, in order that the picture may be shown in every city, town and hamlet in the state. Dr. Hurty believes that no better way to get state-wide distribution could be devised than by placing the tour of the film under the direction of the Indiana health organization. Large crowds attended the exhibition of the picture in Indianapolis.

English's Entertain Red Cross Nurse.

DorothyPhillips, reel Red Cross nurse, was the screen hostess Tuesday night, May 6, at English's Theatre, Indianapolis, to sixty real nurses from the Red Cross nursing unit at Fort Benjamin Harrison, who were brought to Indianapolis on a special car to witness the showing of the film, "The Heart of Humanity," which drew large crowds throughout the week.

The invitation to attend the exhibition of the picture was extended by the management of the theatre and representatives of the Universal Film Company.

1,500-Seat House to Be Built in Anderson.

Neal M. McCullough and Fred E. Mustard, both bankers at Anderson, Indiana, have purchased the lot at the corner of Meridian and Twelfth streets in Anderson and announce that they will immediately begin the construction of a new $100,000 motion picture theatre and business building. They expect to have the structure complete before winter. The new theatre will have a balcony and will have a seating capacity of approximately 1,500 persons.

PHILADELPHIA PREPARES FOR THE BALL

It Will Be Held on May 28 and the Film Men Are Co-operating to Make It a Big Success

BIG preparations are being made for the Movie Ball, to be held in Philadelphia on May 28, at the Turners' Hall. The co-operation of the allied motion picture industry of this city has been assured and several exchange managers have promised to bring over screen stars for the occasion. A big publicity campaign will soon be started for the benefit of the public by David Barrist, who has been appointed the chairman of the ball committee.

Jack Rosenthal, of the South Street Syndicate, reports excellent business. He has made extensive improvements in all of his theatres and pursues a policy of showing first-run productions continuously from 11 A. M. to 11 P. M.

Want Censor Board Close at Hand.

Although it has been known for some time that preparations have been steadily going on for the removal of the Pennsylvania State Board of Censors from its present quarters in Philadelphia to Harrisburg, despite the many appeals made directly to the Governor, a concerted and a final effort is still being made to keep the Board in this city by the exchangemen.

Zorn Reports Good Business at Broadway.

G. Zorn, the active member of the Spalding and Zorn Amusement Company, who control the New Broadway Theatre in Kensington, reports good business. The New Broadway is the last theatre to be built in a neighborhood containing several other houses. A great many improvements have been made recently and a twelve-piece orchestra has been secured.

China Buys Through Moving Picture World

Lewis M. Swaab's Motion Picture Supply House sold an exhibitor in Shanghai, China, last week. A letter calling for a Swaab motor equipment with a draft enclosed mentioned the fact that he had seen the advertisement in the columns of the Moving Picture World.

Humphries Is Secretary of E. M. P. A.

At a recent meeting of the Exchange Managers' Protective Association, held in Philadelphia at the Vendig Hotel, Manager W. Humphries, of the Triangle Distributing Corp., was elected secretary of that organization.

Mrs. Rogasner Dies of Influenza.

Deep sympathy is felt for Manager Rogasner, of the Lafayette and Iris Theatres, who has suffered the loss of Mrs. Rogasner, who recently succumbed from an attack of influenza.

"Spirit of Lafayette" at Union League.

An exhibition of "The Spirit of Lafayette" was shown in this city for the first time, at the Union League, Tuesday, May 6.

Issues Press Book on "Unpainted Woman."

Universal's press book for the exhibitors on "The Unpainted Woman" is now being sent to the exchanges for distribution. Mary MacLaren is the star of this Special Attraction picture, which portrays the life of a woman who lived in the land of the wheatfields.

The press book is complete in every detail. A complete story is given for the exhibitor, short synopsis, newspaper stories and reviews, ad cuts, and advertising aids of every description.

Ellis and Butler Were in Original Cast.

In the Selznick production of "Upstairs and Down," starring Olive Thomas, two of the actors playing leading roles were also in the stage version of "Upstairs and Down." They are Robert Ellis, who plays the part of Terry O'Keefe, the romantic Irishman, and Dave Butler, who has the role of Tom Carey. Both assume the same characters in the film that they did behind the footlights.

The Message That Calls Her to the Boxer Cause.
The musician on the right slips Nazimova the fateful note in Metro's "The Red Lantern."

DES MOINES WILL GET TWO NEW HOUSES

A. H. Blank Will Erect One and Hiersteiner Now of the Family Will Manage the Other

DES MOINES will have two large new theatres devoted to vaudeville and pictures. One will be erected by A. H. Blank at Ninth and Locust in the heart of the rapidly westward moving business section. The other is to be built by the Grand Improvement Company on Grand avenue, between Fifth and Sixth streets, and adjoining the new Iowa Building and Des Moines Theatre. Work on both houses will be started as soon as the present building strike is off.

The Blank Theatre will be housed in a six or eight story building, the upper floors devoted to offices. The house and building wil represent an outlay of approximately $300,000.

Mr. Blank plans to open his house on or before January 1, 1920. It will have a seating capacity of more than two thousand arranged on two floors, and will be of modern, fireproof construction. Mr. Blank has just returned from New York, where he inspected the Loew and Fox theatres, and on his recent trip to the Coast he looked over the new Pantages houses there.

Five acts of vaudeville and feature pictures, with short reels interspersed, will be the policy. There will be four complete shows daily, and programs will be changed on Sunday and Thursday.

Blank Is a Big Operator.

As representative of the First National Exhibitors' Circuit for Iowa and Nebraska as well, Blank controls many big pictures, In addition to several state rights features that he is exploiting. In addition, he controls nine other houses in Omaha, Des Moines, Devenport and Marshalltown, and is in position to secure the cream of the market on account of the long consecutive runs he can give any subject.

H. Hiersteiner To Manager Other House.

The other theatre will be managed by Harry Hiersteiner, long a film salesman in Iowa representing Mutual, Universal and Paramount, as well as state rights subjects. He is at present manager of the Family Theatre, and also part owner of that house, which he has built up to a big paying theatre with second and third run features and first-run serials.

Hiersteiner and his associates have the Loew franchise for Des Moines, and will book Loew shows from Chicago, opening in Kansas City following their local engagement. The policy will be a split week, with six acts and long and short picture features.

House Will Seat Two Thousand.

The house, as yet unnamed, will seat two thousand, and will be on two floors. A big stage is planned, and a huge pipe organ will be installed. Plans call for the last word in modern comfort, safety and commodiousness. Smoking rooms, ladies lounges, a mezzanine floor with every convenience will be provided. The theatre will be part of a nine-story building.

It is planned to open the theatre in the early fall, if building conditions permit. Inasmuch as the local strike has nearly run its course and the trouble is now being arbitrated with the governor, it is thought work will be begun soon.

Julius Buys Fort Dodge Strand.

J. B. Julius has announced the purchase of the Strand Theatre, Fort Dodge's leading picture house. This gives Julius control of the town with the exception of a small theatre, the Lyric, which shows cheaper pictures, at ten cents admission. Julius bought the Majestic from Henry Lego about a year ago.

The Strand is a house of 800 seating capacity, strictly modern and one of the most beautiful in Iowa. It was originally opened by Julius and Awe as partners, Awe later buying the interest of Julius.

This purchase, following the announcement that Julius will soon break ground for a new $100,000 theatre indicates that he will be one of the biggest exhibitors in the state. The new house will be ready to open by Jan. 1 or before and will be of more than a thousand seating capacity.

Awe has not announced his future plans. He is said to be considering a trip to the Coast before entering business again.

Julius plans to use the new theatre for big specials for a four days' run or more at advanced admission, to run the Strand at 20 cents admission and to use the Majestic for a more popular-priced policy.

New Waterloo House.

Charles McGuire, Waterloo representative for the Diebold-Ford interests, operating theatres in Cedar Rapids, Waterloo and Vinton, stated while recently in Des Moines that his firm is to build a new theatre of large seating capacity on the principal business street of Waterloo. They have bought the ground outright and will raze the structures now on it and start building within the next sixty days. Plans call for a seating capacity of 1,500.

The Palace, their other Waterloo Theatre, is a fine house of 800 seats which they also own outright, as they do the Strand and Palace in Cedar Rapids and the Palace in Vinton.

Quality Attractions Is a New Corporation.

A new state rights corporation, Quality Attractions, has started business here, and two pictures have been secured for immediate distribution. "The Boomerang" has been taken over for Wisconsin, Iowa, Missouri, Kansas, Nebraska and the Dakotas.

"Virtuous Sinners" has been bought for Iowa and Nebraska. S. Aronowitz is general manager of the new corporation, and N. Raphael is financially interested and will devote a large portion of his time to the business.

Aronowitz was formerly Pathe representative in Iowa, and recently manager of the Minneapolis office of the Capitol Film Corporation.

Crystal Will Be Enlarged.

J. E. Hostettler, who operates the Crystal and Plaza in Waterloo, is to enlarge the seating capacity of the Crystal to more than 1,100. Mr. Hostettler recently purchased the Gem Theatre at Charles City and also operates the Casino at Marshalltown.

Ottumwa Will Have New House.

Work on the new Lince Theatre in Ottumwa will soon start, and plans call for its completion before fall. It will replace the present Empire. The cost will be in excess of $40,000 and the seating capacity over one thousand. The house will be thoroughly equipped with up-to-date features.

Casino Holds a Newspaper Night.

Manager Paul Tessier, of the Pathe office, Press Representative Will O'Hare and House Manager E. H. Helmts, of the Casino, united in a newspaper night for the showing of Frank Keenan in "Todd of the Times," and more than a hundred editorial and advertising men attended.

Casino and Garden Are Cleaning House.

Manager Helmts, of the Casino; Manager Burgum, of the Garden, and Manager Day, of the Palace, are cleaning house for spring, redecorating their lobbies and canopies and making ready for the installation of light summer tapestries and seat covers.

"Daddy Long Legs" Has Trade Showing.

The A. H. Blank Enterprises held a private showing of "Daddy Long Legs" the past week. C. E. Holah, Omaha manager, and Lee D. Baisly, Kansas City manager, were here for the showing.

Goldstone Visits Des Moines.

Phil Goldstone, Omaha state rights distributor, was a Des Moines visitor the past week.

Here We Present Our Idea of the Happy Hunting Ground.
Fay Tincher was gunning for a lion and found one among the ladies in the Christie comedy, "Rowdy Ann."

Kansas City News Letter

Pathe Has Successful Month.

BRANCH MANAGER STOREY, of the Pathe, states that he has received instructions from New York to completely remodel the branch office. The space has been doubled by the accession of extra rooms vacated by the Equitable.

The month of April was by far the most successful month, both from the point of new business and collections, that the Kansas City office has ever had. In April Mr. Storey completed his first year as manager of the Kansas City branch, and his force took it upon themselves to celebrate the event by an extra spurt of business—a method of celebrating which no manager would object to.

C. A. (Red) Jones, formerly assistant manager of the Universal in Kansas City, has accepted the position of southern Kansas representative for the Pathe.

The Doric Screens Local Events.

Manager Eisner, of the Doric, is making his theatre popular this spring by a series of local moving pictures which are thrown upon the screen before each regular performance. The parades in connection with the return of "Kansas City's Own" troops from France are now being shown and next week the dramatic and burlesque parade of 5,000 Shriners will be exhibited. Manager Eisner is quick at grasping events which will make a hit, and his camera is always ready—and busy.

Truog Returns to World Films.

W. E. Truog, who three months ago resigned his position as manager of the Kansas City office of the World in order to devote his time to the oil business in Texas, has returned to the city and to his former position as World manager. W. G. Carter, who succeeded him, has been transferred to St. Louis, where he has charge of the branch in that city. Mr. Truog retains his interests in the oil company in which many film men own stock, and also retains his office of treasurer of the oil company. There will be no change in the World Films office force, it is announced.

Foland Now with Sherry.

J. E. Foland, who for three years was connected with Pathe in Kansas City and since last September has been the manager at this point for the General Film Company, has taken charge of the Sherry productions, securing the state rights for Missouri, Iowa, Nebraska and Kansas. His office will be with the Clearing House Exchange, through which these films will be distributed. He has taken over the contracts and the business handled in the past from Omaha.

Hutchinson Expects Big Convention.

It is estimated that there will be at least four hundred exhibitors present at the coming convention of Moving Picture Exhibitors, to be held at Hutchinson, Kansas, May 18 to 20. Several leading moving picture stars have promised to be in attendance. Headquarters of the convention will be in the Chalmers hotel.

Equitable Is Doing Well.

The Equitable has started out with new life since its removal to larger quarters in the Ozark building. Their offices are well lighted and cheerful. Their vault space and shipping room are both extensive, and in every way the company is better fited for taking care of its trade. They are doing a large business in projection machines.

Mrs. Brothers Goes to Equitable.

Mrs. A. C. Brothers, who for the past six years has been engaged in the film business, principally with the General Film Company has transferred her allegiance to the Equitable. She has many acquaintances among exhibitors throughout the Southwest.

Bright Nights for Lottie.

Mrs. Lottie Knight, of the New Theatre, Salina, Kan., is making good. When she opened this house the predictions were that it would be speedily closed. But Mrs. Knight has made such a success of it that she is now besieged with offers to purchase.

Personal Items.

Don Woods, formerly booker for Pathe, but more recently booker for the Universal, has accepted the position of field representative for the Hodkinson service, working out of the Pathe office at this point.

W. P. Cuff, who recently remodeled and decorated his Empire, in Chilicothe, Mo., was in the city the first of May booking all the Mutual serials.

A. S. Kirkpatrick, assistant general manager of the Exhibitors Mutual, passed through Kansas City the morning of May 9 on his way to the Coast and was met at the station by Manager McAvoy.

C. S. Parsons, of Pratt, Kan., has been in the city booking the Mutual attractions.

ED JAMES GIVES A THREE-DAY BENEFIT

Tacoma Exhibitor Splits Fifty-Fifty on His Gross Receipts with Home for G. A. R. Widows

ED. JAMES, of Tacoma, gave a benefit performance on May 7, 8, and 9, to help obtain funds for the maintenance of the home for dependent widows of the G. A. R. The women interested in the establishment of the home sold tickets, and Mr. James donated 50 per cent of the gross receipts. There was an "Old Soldiers' Night," when old soldiers put on stunts as a special attraction, and the Copper City Quartette, of Montana boys at Camp Lewis, appeared one night.

Mr. James gave a similar benefit for the soldiers' tobacco fund last year, and as a result $775 was sent to swell the fund.

Rosebaum Goes to San Francisco.

H. G. Rosebaum, manager of the Seattle Famous Players office since the combining of Artcraft with Paramount, has left for San Francisco to become manager of that branch in the place of Mike Lewis, who has been made special representative. Mr. Rosebaum has spent practically his film career in Seattle, having begun in the film business as manager of the Triangle office when the branch was first opened. From Triangle he went to Artcraft, opening that office. Later he was promoted to the management of the Philadelphia territory, then was brought back to Seattle as manager of the combined Artcraft-Paramount office, continuing in that capacity until he was promoted this week to the San Francisco territory.

Mr. Rosebaum's going has necessitated several changes in the Seattle office. George P. Endert has succeeded him as manager, and Guy Navarre has taken Endert's place as assistant manager. Mr. Navarre's position as salesman and office detail man has been taken by R. A. Churton, formerly auditor in the San Francisco office. John D. Howard is now working as salesman through the Spokane territory.

McCormack Will Be Right in the Swim.

"Yankee Doodle," with the Sennett bathing girls in person, is to tour the Pacific Northwest as road show during May and June. John E. McCormack is to have the enviable job of manager with this delectable company. Mr. McCormack has not been working in the Northwest since covering the territory four years ago with "The Birth of a Nation." During the last year he was working for Uncle Sam on the high seas, and previous to that he was with Sol Lesser in California.

Myrson and Cramer Visit Seattle.

A. F. Myrson and A. P. Cramer are in Seattle handling "Reel Life in China" for the Western Feature Film Exchange. Both men were formerly with the General Film Company in San Francisco.

Miss Jaquish Makes Good.

Miss Dorothy Jaquish is making such a success as manager of the Dreamland Theatre, Ontario, Idaho, that all Northwest filmdom is talking about it. Miss Jaquish took over the management of the house after the death of her father last year.

A New Jensen Comes to Portland.

C. S. Jensen, of the firm of Jensen and Von Herberg, managers of the Greater Theatres Company, of Seattle, Portland and Butte, is the proud father of a son born during the last week in April. Mr. Jensen is at present residing in Portland, where he manages the Liberty and the Columbia theatres.

Exchange Notes.

Newton E. Levi, Western division manager for Exhibitors Mutual, is spending ten days in Seattle, getting things settled at this office.

J. S. Nelson, salesman for Exhibitors Mutual, is in town after a long trip covering the Montana territory.

L. A. Todd, now a salesman with Fox, has just returned from a successful trip through Oregon and Washington.

K. L. Burke, manager of the Seattle Fox office, left this week for Butte and Spokane.

C. V. Tevlin, Fox traveling auditor from New York, is spending two weeks in Seattle.

P. D. Struptler has bought the Grand Theatre, Pullman, Wash., from George Stevenson.

Albert Ray Ponders the Day When a Fish Cake Made a Banquet
In his Fox comedy with Elinor Fair, "Words and Music By ———."

LOEW WILL HAVE A 3,000 SEAT HOUSE

New Theatre Being Planned for Ottawa Will Be Next to the Largest in the Entire Dominion

OFFICIAL announcement has been made at Ottawa that the Loew theatre to be constructed in the Canadian capital will be the second largest theatre in the whole Dominion. This news comes from T. P. Birchall, of Montreal, president of the Loew's Ottawa Company, who visited Ottawa on May 9 to arrange final details for building operations. He announced that 66 additional feet of frontage on Bank street had been purchased, giving a total frontage of 264 feet on the one street and 100 feet on the other street, the site being on a corner.

The theatre will have a seating capacity of 3,000 and is only exceeded in size in Canada by Loew's Montreal Theatre. The structure will contain four commodious stores, and one of the upper floors will be used for an assembly hall with direct communication with the mezzanine floor of the theatre proper. This hall will be utilized for dancing and other purposes.

The Ottawa theatre will have a three-color lighting system similar to that in use in various New York theatres and also in the Regent Theatre, Toronto. With this system it will be possible to produce many color tones and effects to heighten the effect of moving picture features.

Tenders for the construction of the theatre will be called about May 20, and actual work will be started early in June. The expectation is that the house will be opened about December 15. A number of old buildings on the site are now being demolished.

Interesting Ceremony at the Regent.

An interesting ceremony occurred at Allen's Regent Theatre, Ottawa, Ontario, after the second performance on Monday afternoon, May 12. Included in the program for the day was a first-aid picture presented under the auspices of the St. John Ambulance Association, and at the close of the second show Mayor Fisher presented the Irwin Challenge Cup to the Ottawa Police Department for efficiency in first-aid work together with proficiency certificates to members of the Police Department, Ottawa Electric Railway Company and Fire Department. After the ceremony the usual program of the theatre was resumed.

Regal Will Distribute Government Films.

Regal Films, Limited, the large Canadian exchange, has been appointed official distributor of all pictures produced by the Ontario Government Motion Picture Bureau. The official films will be released every other week, and the titles of the first four releases are "A Springtime Harvest—Maple Syrup and Sugar," "Vocational Training in Ontario," "The Story of Paper," "Ontario Fisheries and Farmerettes." These subjects will be released through the company's six offices in the Dominion.

The Regal Company has also been releasing the Ford Educational Monthly, contracts for which are booked with payment in advance for a year.

Some of the Recent Hits.

"The Unpardonable Sin" had such a big run at the Dominion Theatre during the week of April 21 that it was repeated during the following week by Manager Davis. Special prices were charged, and the picture was given big advertising in the local papers. During the first week the attendance totaled 28,900 for the six days, six performances being given daily.

Nazimova's "Out of the Fog" drew so well at the Imperial Theatre, Ottawa, during the week of April 28 that Manager Joe O'Leary was summoned by the local police department for blocking the traffic and the entrance of the theatre.

Manager Graham, of the National Theatre, Winnipeg, presented "Civilization" as a special attraction during the week of April 28 at increased prices and with a special orchestra.

No Brutality Gentlemen—Stick to War Film.

The presentation of the prohibited Johnson-Willard fight pictures at an after-show performance in the Peter Pan Theatre, Toronto, cost the management of the theatre a fine of $25 when the case was heard in the Toronto Police Court, the projection machine operator lost his license and the Provincial Government of Ontario confiscated the film.

The theatre was raided during the presentation by the local police, while a representative of the Government seized the banned picture.

More Talent for the Screen.

Mrs. J. Jankes, wife of the proprietor of the Iola Theatre, Toronto, has been visiting various moving picture studios in California, including the Fox, Universal and Mary Pickford establishments. She wrote recently that she had played a minor part in a picture.

George J. Tuckett, of Hamilton, cigar manufacturer, is also telling his Canadian friends that he appeared recently in a Christie comedy as an "extra."

Regal Contemplates Building in Winnipeg.

Announcement is made at Winnipeg, Manitoba, that the Regal Film interests have secured an option on the Fairweather Building, Portage avenue, for the erection of a large moving picture theatre. The property has a frontage of 150 feet, and the proposed theatre will seat 2,800, it is stated. N. L. Nathanson, of Toronto, managing director of the company, recently visited Winnipeg to look over the ground along with George P. Bickell, of Toronto, who is also directly associated with the Regal and Paramount theatre companies.

Craig Gets His Old Job.

Manager Wilson, of the Lyceum Theatre, Winnipeg, Manitoba, is proud of his doorman, John B. Craig, as a result of the war service rendered by his employe. Craig was employed at the Starland Theatre, Winnipeg, before the war when that theatre was managed by Mr. Wilson, and as soon as hostilities were declared he left for overseas. Craig was captured and spent three and one-half years in German prison camps. Upon his return to Winnipeg, Manager Wilson immediately re-employed him as he promised to do when he left in August, 1914.

Allens Have Four Houses Under Way.

Messrs. Jule and J. J. Allen, of Toronto, have no less than four large moving picture theatres in course of construction in the city of Toronto. These include Allen's Danforth, Parkdale, St. Clair and Waverley theatres. They are located in four distinct suburbs of the city. The Danforth is nearing completion. When these houses are opened the Allens will have no less than eight attractive theatres in operation in the city of Toronto alone.

Toronto School Shows Pictures.

Something new in moving picture circles of Toronto, Ontario, was the staging of a moving picture show at the Winchester Street School on a recent Tuesday afternoon under the auspices of the Winchester Home and School Club. The program consisted mainly of official Government educational pictures, and the pupils manifested much interest. The show was held during school hours, the pupils readily agreeing to double up with their lessons during the morning session.

National Closes for the Season.

The National Theatre, Ottawa, has been closed for the season. This house has been operated under the auspices of a French-Canadian organization, La Societe du Monument National de l'Ottawa. It has had a checkered career. It has had three managers during the course of a year and has been closed for various reasons quite often.

Coplan Lenses Princess.

The Princess Theatre, one of the attractive smaller theatres of Ottawa, has been leased by the owner, I. Sugerman, to S. Coplan. The latter is new to the moving picture business.

Cloakey Manages Edmonton's Allen.

Edmonton, Alberta, has welcomed Oral D. Cloakey as the new manager of the Allen Theatre there. Cloakey succeeded Ben Cronk as manager of the Allen Theatre in Calgary after Mr. Cronk had gone to Toronto to assume an important post

H. B. Warner's Costume Is Appropriate for "The Man Who Turned White."
Showing him backed by one of the Arabian village sets in the Robertson-Cole feature released by Exhibitors Mutual.

with the Allens. After a year Mr. Cloakey was switched to the Allen Theatre at Brandon and thence to Edmonton. He is a member of the Rotary Club and an accomplished musician.

Calgary Locals Dance.

Locals 212 and 302, of Calgary, Alberta, consisting of the theatrical stage employes and moving picture projection machine operators, arranged a novelty dance at the Al Azhar Temple for Friday, May 16. A wide variety of unique dances were presented with the help of mechanical effects devised by the union men themselves. A large orchestra made up of drafts from the various local theatres was in attendance. Tickets for the dance were sold at the box offices of all local theatres.

Allens Acquire and Rename Olympia.

The Olympia Theatre, Quebec, Que., has been acquired by Jule and J. J. Allen, of Toronto, and has been renamed the "Allen Theatre." After being refitted and redecorated, the theatre was reopened on Monday, May 5, the opening attraction being Griffith's "The Girl Who Stayed at Home."

Paramount Theatres Will Build.

Permission has been granted by the City of Toronto to Paramount Theatres, Limited, a subsidiary of Regal Films, Limited, to construct a bridge over O'Keefe's Lane to provide an entrance to a large, new theatre which the company proposes to erect in this downtown section. This was the first intimation that the Paramount Theatres proposed to erect another large theatre in the business section of the city.

Case Returns to His Old House.

George Case, who was the manager of the Bijou Theatre, Winnipeg, a number of years ago, when it was called the Empress Theatre, has again taken over the management of the theatre in succession to J. Larsen, who has become joint treasurer of the Province, Gaiety and Bijou theatres, Winnipeg.

Film Editor Is Wanted.

The moving picture branch of the Department of Trade and Commerce, Ottawa, Ontario, recently advertised for a qualified moving picture editor at a yearly salary of $2,400. A man with experience in the editing and cutting of moving picture film was desired. The department has been taking many industrial pictures.

Rose Joins Exhibitors' Distributing.

Mickey Rose, one of the outstanding figures in exchange circles of Winnipeg, Manitoba, has thrown in his lot with the Exhibitors' Distributing Corporation, the headquarters of which are Toronto.

Levine to Represent United Artists.

Intimation has been made at Winnipeg, Manitoba, that the United Artists' producing syndicate will shortly be represented in that city, and that the local representative will be Jules Levine, formerly of Toronto.

McKay Resumes Shows.

H. McKay has resumed the operation of his moving picture theatre at Lenore, a small town of Manitoba. He has booked Universal service.

Nation-wide Publicity for Clive.

Henry Clive, who plays the role of Frank Clayton, in support of Leah Baird in "As a Man Thinks," the first Harry Raver-Augustus Thomas-Four Star production, has just obtained a remarkable campaign of nation-wide publicity through the medium of the Hearst newspapers and their several hundred syndicate affiliations with other newspapers. Mr. Clive, besides being an actor of recognized standing in his profession, is also an artist of distinction. For the past four weeks and for the next eight weeks to come, Mr. Clive has done and is to do the magazine section front cover illustration for the Hearst papers, these being striking portraits of noted types of American beauties done in oils.

GEORGE F. LENIHAN LEAVES WASHINGTON

Former Manager of the Goldwyn Exchange Has Gained the Hodkinson New York Organization

SEVERAL changes have taken place or will be announced shortly among the exchange managers of this territory. George F. Lenihan, manager of Goldwyn's offices here, has gone to New York to manage the exchange in that city of the Hodkinson Film Corporation. Mr. Lenihan came here from New York City about two and one-half years ago. The first year of the period he spent with Vitagraph as manager of the local office, leaving that concern to take the Goldwyn office. Previous to his coming to Washington he covered New York City for Pathe, later being transferred to the Cincinnati office to cover the State of Kentucky. During a year spent with Paramount he was assistant manager of the Willim L. Sherry exchange in New York City.

Jean Crandall Will Probably Fill Vacancy.

It is understood that his place will be filled by Jean Crandall, former Washington boy, who has been a special representative of the company out of the Pittsburgh office for about two months. He joined Goldwyn from the World Film Corporation. His brother, Lee Crandall, who has been a roadman out of the Minneapolis office, goes to New Orleans as manager. He started in with the World Film Corporation.

McCormick to Succeed Whitaker.

Another change reported is that Vivian Whitaker, who has been Select's manager since the opening of that office here, has resigned to go with another organization and that his brother-in-law, James McCormick, who has been booker at the exchange, will succeed him. General Manager Morris has been in town for a number of days looking the situation over and putting the organization in tip top shape, it is said.

Home Company Acquires Corner Site.

William C. Murphy, of the Home Amusement Company, announces that his company has acquired the entire corner of Eleventh street and North Carolina avenue, Southeast, the present site of the Carolina Theatre, which it operates, and three adjoining stores. It is planned to throw the whole property into a theatre, rearrange the interior and secure a seating capacity approximating 1,000. Mr. Murphy is a hustling young manager, who is fast making a name for himself here. During the period he has been handling the Home Theatre in the Northeast and the Carolina in the southeast section he has made a large number of friends. He has built these properties up to a point where they are moneymakers, as is evidenced by the ambitious plans now outlined by the company. He intends making the Carolina a very attractive residential motion picture theatre.

Rochester News Letter

"Victory Nights" Went Over Well.

THE special "Victory Night" programs in the Regent, Gordan and Piccadilly theatres were largely successful. Special programs of films and other attractions were presented three nights in succession and large amounts of bonds were sold. All local theatres and managers aided the loan drive to their utmost.

Piccadilly Entertain Orphans.

A party was given at the Piccadilly Theatre on Saturday morning to the orphans from the local asylums. Special films were shown, including among them shots taken on the last two Orphan Days, annual events held during the summer at a lakeside resort. Norman McClintock, of Pittsburgh, a bird and wild animal expert, told about the usefulness of birds and then showed films of wild animal life taken by himself.

Seneca Falls Wants a Vote on Sundays.

The theatre men of Seneca Falls are planning to present a petition to the city officials, asking them to call a special election to vote upon the question of opening the theatres on Sundays. It is probable that such an election will be called, as the officials are inclined to let the citizens settle the question of whether the theatres should open or close.

Fay's Cannot Accommodate the Crowds.

Fred Sarr, of Fay's Theatre, is cleaning up big on his film offerings. With "Mickey" he had the crowds lined up.

Mary Jane Irving Isn't at All Afraid of Indians.

Seated in the lap of Director Edward Sloman, she offers an orange to Edward McKim. The Indians in the background, Ogallala Sioux, also appear in "The Westerners," the Great Authors' feature released by Hodkinson.

CALIFORNIA FILM MEN HONOR ASHER

Mack Sennett's New Personal Representative Is Given a Big Send-Off by San Franciscans

BEFORE leaving for Los Angeles to become Mack Sennett's representative, E. M. Asher was presented with a handsome wrist watch bearing the inscription: "From the Moving Picture Theatre and Exchange Men of Northern California," the presentation speech was made by James Beatty of San Jose at a meeting held at Photoplayer Hall.

Following the resignation of Mr. Asher the Turner & Dahnken Circuit announced the appointment of Frank J. Costello as manager of the Tivoli. Mr. Costello has been connected with this house for several months as assistant manager, and is especially well qualified to direct its destinies, having been associated with the amusement business for many years. He has had wide experience as a producer of moving pictures, and is thoroughly acquainted with stage art. He will be assisted by Herbert Phelps, who has also been connected with the house for some time. No successor has been named to Mr. Asher as manager of the Turner and Dahnken film exchange and no action is probable until the return of Fred Dahnken, Jr., from New York. In the meantime, this branch of the business is being cared for by Sam Y. Edwards and Chas. I. Luntz.

Myron H. Lewis Is Advanced.

Myron H. Lewis, for the past year manager of the San Francisco branch of the Famous Players-Lasky Corp., and for five years previous to this time manager of the Los Angeles branch of this concern, has been promoted to the position of special representative, and will leave at once for New York to receive instructions in regard to his new duties. It is anticipated that he will make his headquarters at Kansas City. He has been succeeded at the local office by H. G. Rosebaum, of Seattle, who has had charge of the branch maintained there during the past two years, and who opened the Artcraft office there originally. Previous to that time he was connected with Triangle at Seattle.

Ackerman and Harris Plan New Houses.

Ackerman & Harris, whose circuit on the Pacific Coast now includes twenty-one houses, are planning the addition of several others at an early date, and will enter some cities where former plans were upset by the war. Irving C. Ackerman recently completed a tour over most of the circuit, and found conditions in excellent shape generally. While at Salt Lake City, he arranged final details in connection with the theatre to be opened there in the Fall. Plans have been completed for proceeding with the work of remodeling the house at Oakland taken over last year, and negotiations are under way for the erection of several new houses in California cities. This concern is a heavy user of moving pictures in connection with vaudeville, showing features and numerous fillers.

To Attend Fox Convention.

Charles Muehlman, manager of the San Francisco branch of the Fox Film Corporation, is preparing to leave for New York to attend the annual meeting of branch managers. Paul Mooney, district manager, recently paid the local branch a visit.

Consolidated Confines Its Attention to Short Subjects.

The Consolidated Film Corporation is now confining its attention exclusively to the handling of short reel subjects, which include the releases of the Educational Film Corporation of America, the Bruce Scenics, Photoplay Screen Supplement, International Cartoons, Ditmar's Living Book of Nature, Gaumont News and Graphic, Literary Digest, Gale Henry Comedies, Vod-A-Vil Movies and Mexico Today Series. An agreement to confine its operations to the short reel field was made when several of these releases were taken over from another San Francisco house recently. Marion H. Kohn, head of this concern, and D. J. Chatkin, who recently became affiliated with it, are making a visit to Seattle, with the idea of establishing their own exchange in that city.

University Launches New Scenario Course.

The University of California extension division has announced the begining of new courses in scenario writing, to be conducted under the direction of Earl Snell. Both beginners and those already engaged in the writing of scenarios will be instructed in the new classes which will be held both afternoons and evenings at San Francisco and Oakland.

World Increases Force.

Sergeant Jack Kraker, who recently returned from France and received his honorable discharge, has joined the road staff of the World Film Corporation, which has also added two more inspectors and two clerks to care for the rush of business.

Commercial Work Takes a Spurt.

The Tam Film Company, 111 Golden Gate Avenue, notes a great increase in commercial work of late, with advertising cartoons coming in for increased attention. This concern, which suffered a heavy fire loss a few months ago, is now better equipped than ever to care for business, and is finding the new location on Film Row of distinct advantage.

Join the Navy at the Strand.

The newly organized recruiting band for the Navy made its initial public appearance at the Strand Theatre for one week recently, being an added attraction to the inauguration of Fox star service at this house, the film offering being "The Jungle Trail," with William Farnum.

Exhibitor in Hospital.

Oliver Kehrlein, who is associated with his father in the management of the Kinema Tehatre, Oakland, was operated upon recently, for appendicitis. His condition, regarded as serious for a time, is now considered satisfactory.

Clara Kimball Young Is Raisin Queen.

With all the splendor, color and pomp of an ancient harvest festival Raisin Day was celebrated at Fresno, Cal., on April 30, the spectacle surpassing all former fetes of this kind. Clara Kimball Young reigned as Sun Maid Supreme, the goddess of the raisin, appearing in the parade on a decorated float and officiating at the grand ball.

Sirwell Given Pathe Appointment.

Graham R. Sirwell has been appointed special feature salesman for Pathe in California, Arizona and Nevada, with headquarters at San Francisco. He was connected with this office at one time as salesman.

Trade News in Tabloid.

Reynolds and Parker have purchased the interests of Penny and Wilson in the Orpheum Theatre, Gilroy, California.

Peter J. Hanlon, Senior Lieutenant in the navy, has been placed on the inactive list and is arranging to erect a 1,500-seat moving picture house at Vallejo, Cal.

C. E. Bartlett has completed his third two-reel juvenile production at San Mateo, California. The productions will be distributed through the Pathe Exchange.

The new Loring Theatre at Crockett, California, will be opened about June 1.

Edna Purviance, Jack Holt, Wallace Beery and Pauline Stark, moving picture stars of Los Angeles, were recent visitors in San Francisco.

Thomas Rose and Bert Fellows have leased a building on D street, Marysville, California, and will remodel it for use as a moving picture house.

Clara Kimball Young Brooks No False Fish Alarms Questing for Brook Trout.
The star and head of the Clara Kimball Young Corporation cannot keep away from the reel. This reel goes with a rod and not a projection machine.

Hodkinson Releases Much in Demand.

Hodkinson releases have caught on in big fashion at first-run houses in the Pittsburgh territory. Reports from the W. W. Hodkinson Corporation offices in the Smoky City tell of a large exhibitor demand for "Thunderbolts of Fate," starring House Peters; "The Best Man," starring J. Warren Kerrigan; Augustus Thomas' "As a Man Thinks," starring Leah Baird, and Lillian Walker in "The Love Hunger."

Within the past ten days several of the Rowland and Clark first run houses in Pittsburgh and environs report unusual business on Hodkinson-released productions. Harry Davis Enterprises, too, has done remarkably well with the Hodkinson output, the management of Davis' Minerva Theatre reporting packed houses during the three-day run of "As a Man Thinks."

Ernest Truex
Who has been signed by Amedee J. Van Buren to appear in screen comedies.

Detroit News Letter

A New 1,600-Seat House for Detroit.

PLANS are being completed by C. Howard Crane, architect, for a theatre building to be erected by the Oakman Boulevard Theatre Company at Oakman Boulevard and Glendale avenue. It will seat 1,600 people and be modern and fireproof. The officers of the company are Joseph J. Jacobson, president, and George W. Beebe, vice-president and general manager. The present office of the company is at 9 West Fort street. It is the idea to start work on the building at once and to have it ready in the early fall.

Owens Returns from Over Seas.

George W. Owens, former manager of the Knickerbocker theatre, Detroit, who had charge of the physical activities of the Y. M. C. A. with the Italian army for nearly five months, has returned to Detroit and has been appointed excursion manager for the Ingersoll Amusement Co., operating the boardwalk at Jefferson and Belle Isle Bridge approach.

Guest Leaves Kunsky.

Harry R. Guest, for the past three years publicity representative for the John H. Kunsky Enterprises, controlling ten of Detroit's leading theatres, has resigned to connect himself with the H. N. Nelson Productions, in the capacity of scenario writer.

Guise Manages Majestic.

George E. Guise is now in full charge of the management of the Majestic Theatre, Detroit, in addition to handling the press work for the Regent and Orpheum theatres, all three houses being operated by Charles H. Miles.

Sam Ackerman Returns from Honeymoon.

Sam Ackerman is back from his honeymoon. Sam operates the East Side Theatre, Detroit, and was recently married at the Hotel Statler, following which he and Mrs. Ackerman went on an extended eastern trip.

"The Usurper" Aptly Named.

"The Usurper," the strong Earle Williams drama now before the photoplay public, has been aptly named, according to Vitagraph, not only for reasons of plot, but in a business sense as well. It has proven the usurper of all previous booking records achieved by a Vitagraph-Williams subject.

PICO LEASES VICKSBURG OPERA HOUSE

The Chamber of Commerce and the Young Men's Business Association Strongly Indorse Enterprise

L. J. PICO, who for several years has been identified with amusements in Vicksburg, the more recent ones as manager of the Saenger Amusement Company's enterprises in that city, has leased the Walnut Street Opera House, the most pretentious place of amusement in Vicksburg.

The Vicksburg Chamber of Commerce, the Young Men's Business Association, the labor organizations and other business interests have all given the enterprise their endorsement, some of them having passed and published resolutions pledging support and commending the movement. Manager Pico has ample backing, and the business will be conducted under the name of The Palace Amusement Company. Arrangements have been completed for the showing of the Keith vaudeville attractions and the best pictures obtainable. A pretentious orchestra will be a feature. It is the intention to open the theatre formally on May 22.

English Puts Royal on the Map.

The Royal Theatre, with a seating capacity of 500, which has been closed for some time, was recently reopened by Paul English, an experienced showman, who at once proceeded to put the house on the amusement map. The Royal is located in the New Orleans business section, has heretofore been allowed to run itself so far as the publicity has been concerned, depending largely upon the transient patronage. Manager English set about changing this order. He commenced a liberal and vigorous newspaper advertising campaign. He is the first manager outside the Canal street district to use daily advertisements regularly in the newspapers, and the experiment has demonstrated that his judgment is good. The Royal is now playing to capacity audiences and is making money. In addition to a good picture program, Manager English presents vaudeville attractions and the performances are continuous.

The Tulane Has Three Weeks' Run.

"The Turn of the Road," the propaganda health picture approved by the Government, has just closed a remarkable run at the Tulane Theatre, the leading playhouse in the city. The feature was intelligently and properly advertised, but no wild spread was indulged in by the management. The newspapers helped the enterprise consistently and the result was a three weeks' run with the attraction going as strong on the day that it closed as when it opened, and that, too, at prices ranging from one dollar top downward, the balcony being 25 cents and always sold out far in advance. This is considered a remarkable achievement in New Orleans, where the opinion prevails that no picture is good for more than four days. Under the habitual methods of exploitation this has proven to be true, and so long as present methods prevail it is likely to remain so.

Howard and Barbler Are About to Build.

Victor Howard, who has made a marked success in the operation of the Arcade Theatre, a suburban house, in partnership with his nephew, Louis A. Barbler, have commenced the erection of a new and modern suburban theatre in the French section of the city to be known as the "Ellen," and designed for the first-class patronage. It is to be fitted with every modern appliance for comfort and convenience. It will have a seating capacity of 1,800 and be devoted to the exhibition of picture programs in connection with high-class vaudeville productions. This theatre is in a popular neighborhood and will have small opposition. It is the intention of the owners to book their own pictures.

The Brennons Will Build Downtown House.

B. F. and J. P. Brennon, experienced showmen, have purchased three lots in Elysium Fields street, and it is their intention to erect a modern motion picture and vaudeville theatre on the property. The site is near that of the Elysium, recently destroyed by fire, and it is one of the best downtown locations in the city. B. F. Brennon has conducted a booking agency here for several years, and he announces that high-class vaudeville and pictures will constitute the program.

The Ideal Is Reopened.

The Ideal Theatre, which was closed some months ago, has been reopened by Lewis Daurenheim, formerly proprietor of the Elysium Theatre, which was recently destroyed by fire. The Ideal is a very good theatre with a seating capacity of about 900 and is located in a good neighborhood in the uptown district. Its nearest competitor is the Fern Theatre, which is doing a fine business. Another near competitor is the Fine Arts Theatre, a Saenger Amusement Company affiliation.

Cupid Plays a Good Game of Golf—Made the Above Hole in Four.
The Paramount-Mack Sennett comedy, "When Love Is Blind," proves by Ben Turpin that love may also be cross-eyed.

Among Independent Producers

Conducted by C. S. SEWELL

B. P. Fineman Becomes a State Right Distributor

B P. FINEMAN announced this week that he had resigned from the Famous Players-Lasky Corporation to enter the field as a distributor of motion pictures through the state rights exchanges. Offices have been opened in the Fitzgerald Bldg., and an organization is being formed to market features that are of sufficient merit to warrant their being exploited as special productions.

Mr. Fineman has made a careful study of the methods used by the successful exhibitors in the exploitation of their attractions, and states:

"I am in the market for big pictures. The throwing open of the industry by the almost unanimous adoption of the open booking policy by the big distributing concerns has created a new field for the independent producers and distributor. The big theatres will be able to avail themselves of exceptional pictures. That is the type of production I am going to distribute, and am in a position financially to handle the most elaborate productions. As a matter of fact, that is the only type of picture I am interested in—the big special production.

"Exploitation for the exhibitor of the pictures I distribute will be a feature of my business. I believe that there are almost limitless possibilities along these lines, and am going to see that the fullest advantage is taken of them."

Mr. Fineman recently returned to New York after active service in the U. S. Army, as an officer in the Tank Corps. Before his entering the service, he was a member of the Famous Players-Lasky organization and was immediately re-engaged on his arrival by that company, and was promoted just prior to his determination to go into business for himself.

Sherrill Tells of Making Frohman Short Subjects

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation has just returned to New York after a three months' trip to the company's Los Angeles studios, where the Texas Guinan two-reel Westerns and Mack Swain single reel comedies are being produced.

In speaking of these productions, Mr. Sherrill states that in these short length productions, his company will give the public something altogether new and original. "I travelled with the company to every location and went over every scene in advance with the director, and when I say I supervised the making of the first four Westerns and three comedies," says Mr. Sherrill, "I mean not a foot of film was turned out unless the work from every angle was perfect in advance.

"Once having made up my mind to embark on shorter length attractions, I felt the reputation of the Frohman Amusement Corporation would suffer unless these productions were constructed along the lines of features. All of the stories were written for five or six reel productions and have been contracted to fit a two reel length, and one can readily imagine the action must be fast in order to do this.

"My judgment as to the demand for meritorious one and two-reel pictures seems to have been sustained. More than seventy per cent. of the entire world has been sold on the Westerns and comedies without a cancellation clause in any contract, and with a substantial deposit, without the showing of a foot of film.

"In the making of short length subjects it is not to be assumed that I have abandoned the production of features. This company will continue to turn out larger attractions, and the subject of the next seven reel picture has already been chosen.

"Conditions in the state rights market have arrived at just that stage which I predicted just a year ago. The motion picture is gradually, yet surely coming to where, as in any other line, the buyer will pay only for what he approves of in advance and exploit only those productions he is permitted to choose."

George Chesboro

Smiling gun man in Frohman's Amusement Company's Western two-reelers starring Texas Guinan.

Arrow Reports Continued Activity.

The Arrow Film Corporation reports continued activity in the state rights market. Since this firm has moved into its new offices, business has shown a decided increase. "The Masked Rider," the fifteen episode Western serial handled by Arrow, is selling fast. This serial stars Ruth Stonehouse, Paul Panzer and Harry C. Myers. It is said to be full of action and stunts, and has just been finished. William Steiner produced this serial near San Antonio, where the scenery is well suited for this kind of a picture.

Announcement Trailers Designed for S-L Film

THE executives of S-L Pictures, Arthur H. Sawyer and Herbert Lubin, announce that in place of the slides ordinarily used to herald the coming of a feature attraction, they have prepared film trailers.

These trailers will carry the main title introducing the star E. K. Lincoln, and the director, Ralph Ince, together with flashes of a few of the biggest scenes in the production and the announcement that "Virtuous Men" is coming to the theatre the following week.

The S-L organization is of the opinion that this method of advertising will prove more efficient than the slides, and the scheme is endorsed by various buyers who have secured territory.

These announcement trailers are but one of the unique presentation aids designed to assist exhibitors in the exploitation of this production.

Rights to "Confession" Secured for Walthall

THE film rights to the stage play "Confession," by Hal Reid, have been purchased by the Pioneer Film Corporation for the National Film Corporation of America. The production will be included in the six specials which are being made for Pioneer with Henry B. Walthall as the star.

Isidor Bernstein, general manager of the National, states he has engaged William H. Clifford to write the script in association with Franklyn Hall, who prepared the scenario for "The Boomerang" and "The Long Arm of Mannister."

Smiling Billy Parsons, president of the National, says: "We intend to put our best foot forward, and if 'Confession' don't prove to be the greatest picture dramatically that ever hit the country, I am going to retire from the picture business forever."

"Confession," for several years, played in New York and on the road with Theodore Roberts and Orrin Johnson as co-stars.

Film Market Reports Sales

ROBERT W. PRIEST, president of Film Market, Inc., announces the sale of "The Spoilers" to the Motion Picture Products, Chicago, for Illinois and Indiana; "The Natural Law" to Walter A. Baier, of Milwaukee, for Wisconsin; "Zongar, the Daredevil of Romance" to Columbus Film Company, for Mexico, West Indies and Central America; "The Still Alarm" and "Persuasive Peggy," to Gonzola Varela S & C, for Mexico, San Salvador and Guatemaula, and "A House Divided," the latest Blackton production, to Independent Sales Corporation, for the United States and Canada.

"Side Views on Clara Joel."
By herself in S-L's "Virtuous Men."

Gaumont Will Feature Trans-Atlantic Flights

THE GAUMONT COMPANY will be kept in close touch with actual happenings connected with the first attempt to cross the Atlantic through the air, and furnish information to the public through the News and Graphic. An expert corps of cameramen has been sent to Newfoundland, some by rail and others by water, and are stationed at advantgeous points so that they will cover not only the flight of the three N-C seaplanes of the U. S. Navy, but also the three British planes, including the big Handley-Page, which has just arrived from England.

The big "hop-off" of the three American seaplanes from Rockaway Point, Long Island, on the first leg of the flight, to Halifax, Nova Scotia, is shown in Gaumont Graphic No. 59, with the full personnel of officers who are expected to add additional glory to American history. Gaumont cameramen had preceded the planes to Trepassey Bay, Newfoundland, to photograph their arrival there, and final preparations for the long flight to the Azores.

Other Gaumont cameramen will picture the arrival of these pioneer aircraft in Europe, and the happenings en route.

Southard Brown Handling Publicity for Pioneer

THE Pioneer Film Corporation announces that in line with the policy of expansion adopted by M. H. Hoffman since he became general manager, Southard Brown has been placed in charge of the publicity department under the general direction of Mr. Hoffman.

Mr. Brown is known to the film trade for his work as chief of staff to the late Benjamin Chapin in the production and marketing of the "Son of Democracy series," having had considerable experience in the manufacturing and exploitation of films.

The publicity activities of Pioneer are to be carried out upon a large scale in placing before the public the productions distributed by this company. Already a poster campaign on "Virtuous Sinners," in which Wanda Hawley is starred, is under way. This will be followed by similar campaigns on "The Boomerang," "Sins of the Children" and "The Long Arm of Manister."

S-L Picture Plays to Big Business in Columbus

ARTHUR H. SAWYER, of S-L Pictures, has returned to New York after a trip in the interests of "Virtuous Men," during which he visited several cities in Indiana, Illinois, Michigan, Pennsylvania, West Virginia and Ohio, as well as quite a number of the states in the Far West.

He reports that in all the territories where this production has been sold to state rights buyers, it is meeting with great success. In Columbus, O., where it opened on May 11, at the Grand Theatre to record breaking business, W. D. Harris, manager of the theatre, reports: "With unfavorable weather conditions prevailing today, against perfect weather last Sunday, cash receipts for the first showing of 'Virtuous Men' were twice as large at three P. M. as they were at the closing house last Sunday. Street lined on both sides with autos and crowd is lined up at box office, while every one of the fifteen hundred seats in theatre is occupied. Picture making a tremendous hit."

Mr. Sawyer found that Arthur S. Hyman, who is handling the production for Indiana, Illinois and Michigan has received an unusual number of first run bookings from leading exhibitors and plans to send several companies out with "Virtuous Men" as road shows during the summer. H. C. Simeral, handling western Pennsylvania, West Virginia and Ohio, announces he is booking the picture in the leading theatres in his territory, and exhibitors are enthusiastic in their praise of the production.

During his tour, Mr. Sawyer completed arrangements with several buyers of the picture to supply them with reproductions of the oil paintings by Clarence F. Underwood and Gustave Michelson, which show scenes from the production and will be rented to exhibitors at a nominal cost, for lobby display. In many cities he found exhibitors will present "Virtuous Men" at increased admission prices for week runs or longer.

Other members of the S-L sales force have been on tour in connection with the picture. Bert Lubin has just returned from a tour of the Northwest, while Bert Ennis is at present in New Haven, preparing for the opening of this production at Poli's Palace Theatre, commencing May 19 and conducting an extensive newspaper, billboard and street campaign in connection with the run of the picture.

Several More Exchanges Handling "Carter Case"

DURING the past week several other exchanges were added to the list of those that are distributing "The Carter Case," the fifteen episode Craig Kennedy serial, produced by Oliver Films, Inc., and featuring Herbert Rawlinson and Margaret Marsh. The arrangements with the exchanges were completed by Harry Grossman, vice-president and general manager of the company, who is now on a tour to the Coast in the interest of "The Carter Case" and future productions of the company.

The serial has been placed with the Supreme System, Inc., of Minneapolis, for Minnesota, North Dakota and South Dakota, also with the Crescent Film Exchange for the Kansas City territory. The St. Louis territory is also being arranged for, and the name of the exchange will be announced shortly.

I. Oliver, president of the company, states that he is receiving enthusiastic reports from Mr. Grossman on the success and popularity of the serial along the line of his travels. The Celebrated Players Corporation, of Chicago, are making unprecedented bookings for a serial production and both the Ascher Bros. and Lubliner and Trinz Circuits are meeting with remarkable success with "The Carter Case."

New York bookings continue to increase, the Pioneer Film Corporation reporting tremendous popularity of the serial in hundreds of theatres in Greater New York and throughout its territory.

Mr. Oliver states that enthusiastic reports are coming in from all of the exchanges. The Arrow Film Exchange, of Philadelphia, has prepared an extensive advertising campaign covering the entire territory under its control and reports bookings are coming in at a high rate with heavy popularity being registered in the theatres. In the Southern Territory the Criterion Film Service, of Atlanta, has booked the serial broadcast with prospects for a new record for a chapter picture in the number of theatres played.

Similar reports have been received from Samuel Grand, Boston; Day Film Corporation, Pittsburgh, Super Film Attractions, Inc., Washington; Mid-West Distributing Company, Milwaukee, and Sterling Film Corporation, Omaha.

The highest hopes of the company have been realized, says Mr. Oliver, and the success and popularity of the first output of his concern is fully up to his anticipations.

Frohman Contracts for Lithos

J V. RITCHEY, president of the Ritchey Lithographing Corporation, has closed a contract with the Frohman Amusement Corporation to make the posters on the twenty-six two-reel Westerns and the twenty-six single reel Mack Swain Comedies. Each series to be released at the rate of one production every two weeks. Prior to placing the order, the Frohman Amusement Corporation submitted still photographs of scenes from their first four releases to several lithographic concerns and awarded the contract, not on a competition of price, but on the color drawings or sketches submitted. It was stated at the offices of the Frohman Amusement Corporation that the order for one, three and six sheets on the Westerns and comedies involves the making of 725,000 sheets of paper.

Ethel Teare
Featured in "Ham and Bud" comedies, reissued by Jans Productions, Inc.

Jans to Release "Ham and Bud" Comedy Each Week

WHILE [illegible]

Several Sales Announced on Mack Swain Comedies

ALTHOUGH [illegible]

Two Prominent S-L Players Return to Stage for Summer

THE [illegible]

Shallenberger of Arrow Speaks of Open Market

W. E. SHALLENBERGER, president of the Arrow Film Corporation, [illegible]

Features Will Rogers' Clever Sayings

[illegible]

More Newspaper Praise for "The White Heather"

IN [illegible]

Stanley Company Books Brady's "Stolen Orders"

WILLIAM A. BRADY [illegible]

Aha! The Keenly Analytic Mind of Science Opposes the Craft and Brutish Force of Villainy.
Herbert Rawlinson and [illegible] Marsh [illegible] and the powerful Emanon in the Oliver serial, "The Carter Case."

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"Rothapfel has done for the Movies what Wagner did for Opera; he has co-ordinated the Arts into one harmonious whole."
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"Just viewed Rothapfel Unit Programme. It's a Knockout—one of the greatest novelties I have ever seen."

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"First Rothapfel Unit Programme one of the greatest productions I have ever seen from curtain to curtain. I believe that you have at last given the exhibitors something they really want. Should be a clean-up."

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"I will say right from the heart out that the Rothapfel Unit Programme is an uplift to the motion picture industry, as well as a proposition that will be one of big profit to the exhibitor, for it will make him the leader of the motion picture industry in his city."

I. N. HARTSTALL

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"Your initial introduction of a Unit Programme, according to my views, is positively great. Predict an immense success for your future."

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"Taken as a whole it is incomparable and the most intelligent programme I have ever seen."

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"I have just reviewed the opening programme at the Rialto Theatre, New York, and I must say that I was agreeably pleased with the entire programme. It meets with the highest expectations of the most exacting exhibitor and marks another step forward in the ever-improvement of the motion picture industry."

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"Congratulations on your first Rothapfel Programme. It's one of the greatest novelties I have ever seen and I believe marks a distinct advance in motion picture art."

C. L. CARR
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H. C. HORATER
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"Mr. S. L. Rothapfel is to be most highly commended upon his marvelous achievement. It is both a pleasure and an honor to me to be able to say that I am proud to be one of the many exhibitors throughout the United States who will exhibit this highest class entertainment in the world."

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F. EALAND

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INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade

In This Issue—

Cover Portrait of Alice Brady, whose pictures are available for export through Select Pictures Corp. and Gillespie Bros. & Co.

American Pictures Entrenched in Foreign Field
Nicholas Power Agent Back from Long Trip
Figures on Argentinian Trade
Hague Film Man Uses Progressive Methods
"Drumming" Film in Far East
Editorial
Paramount Now Girdles Australia
Government Hurts Australian Business
Consider Reprisals Against Newspapers

Advertisements—

Famous Players-Lasky Corp.
David P. Howells
Inter-Ocean Film Corp.
Goldwyn Distributing Corp.
Export & Import Film Co., Inc.
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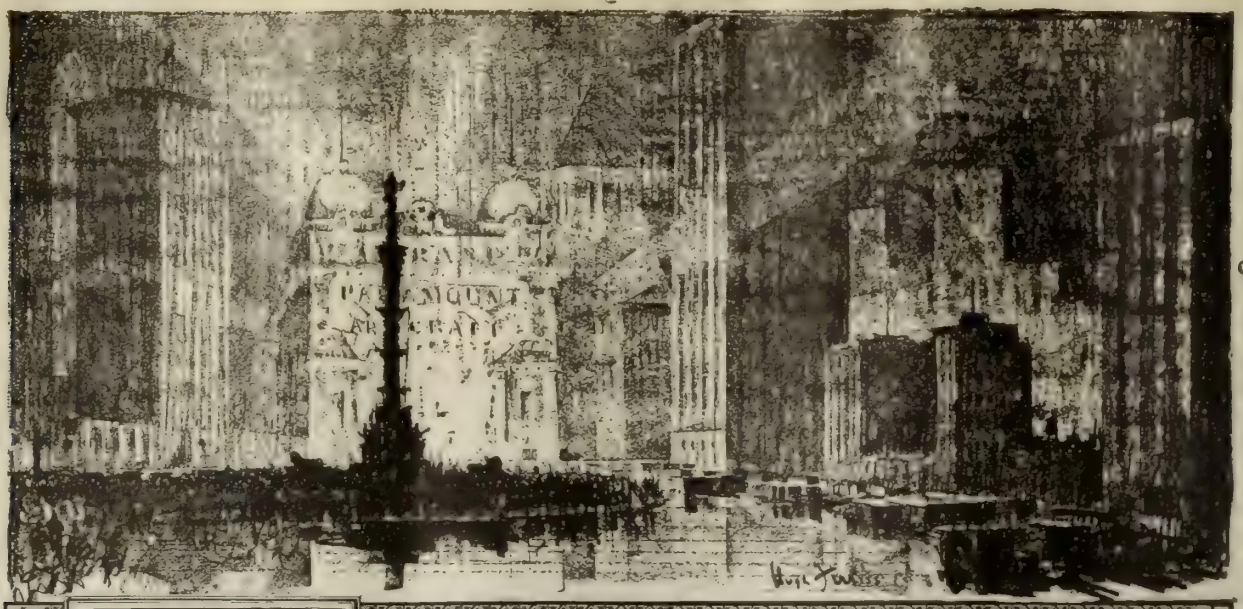

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HARRY HOUDINI
LILA LEE
VIVIAN MARTIN
SHIRLEY MASON and ERNEST TRUEX
SHIRLEY MASON
ERNEST TRUEX and LOUISE HUFF
JACK PICKFORD
JACK PICKFORD and LOUISE HUFF
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NEW YORK

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Street in Cairo, Egypt.

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Egypt, queer in its customs, is fond of moving pictures and buys them *in the English language.*

AMERICAN PICTURES ENTRENCHED THROUGHOUT THE FOREIGN FIELD

Audiences Demand Them on All Programs, and Distributors and Exhibitors Find It Profitable to Provide Them

BRIGHT FUTURE SEEMS ASSURED

David P. Howells, Just Back from Europe, Brings Interesting Report on Conditions Abroad in Their Relation to This Country's Photoplay Product—Theatre Building Boom Expected—Foreign Producers Timid.

David P. Howells, well known American exporter and president of the Film Exporters' Association of America, returned from Europe some days ago after a three months' business trip. During his absence abroad Mr. Howells visited London and other important cities of the British Isles as well as Paris. Arrangements which he was engaged in making for the furtherance of his own business interests made Mr. Howells particularly keen in his observation of general moving picture conditions abroad, and the impressions he brought back to this country are of genuine interest to film men everywhere.

That the greatest development of the business of exporting American-made moving pictures has taken place incident to the World War, which is just about a thing of the past, makes the future of the American-made moving picture in the foreign market the subject of greatest interest in this country. American-made pictures have been flooding the foreign markets for the past three or four years. Because the production of moving pictures in England, France, Italy, and other countries that formerly bid for the international trade had been practically at a standstill, it has been at least a reasonable conclusion that American-made moving pictures owe a large measure of their popularity to the fact that no other pictures were available.

Exporters' in this country, discussing the future of the American picture, figuring the competition which must be met when conditions return to normal, generally agree that the American-made moving picture is in the foreign market to stay, but that "things are not going to be so easy." There has been talk of a constantly growing jealousy between European producers whose output formerly dominated the international market and American producers who have grasped the plum within the past three years. There has been more talk of the vast difference in business methods practiced by American producers and European producers in their relations with prospective customers. Mr. Howell's opinions dealing with this big question seem sound and are hopeful and illuminating.

REAL DEMAND EXISTS FOR AMERICAN PICTURES.

"It will be easily understood," says Mr. Howells, "that everywhere I went I found American-made moving pictures. Throughout the British Isles and France, American features form the backbone of every picture program. As I sat in theatres in London, Glasgow, Dublin, Paris, and other important cities the conviction was forced home that the strength of the American picture today—no matter what it may have been in the early days of the war, when there was a mad rush for our photoplays as the only ones available to keep the theatres open—lies in the fact that the picture theatre patron everywhere has developed a fondness for the kind of screen product we turn out and will never be satisfied with something which does not equal it in story, production, and general style.

"Without the slightest suggestion that there may exist among foreign exhibitors and distributors the inclination to turn the cold shoulder to a 'foreign invader' which has grown to alarming strength, I am expressing the opinion that American-made moving pictures are in the theatres abroad because the man who pays at the box office insists that they dominate his picture programs and not because of any academic personal thought on the part of the man who is making the film selections. If this is true, then the future of the American-made moving picture in the foreign field is assured. American pictures will never be less popular. The development of the moving picture art in this country has been more rapid than in any other country and there is no reason to believe that its development here will be surpassed in the future."

The possibility of their being imposed upon American-made moving pictures entering the foreign markets—particularly England and France—extra tariffs and import duties has been discussed in foreign moving picture trade papers. Mr. Howells says that he found nothing alarming in any plans which may be contemplated abroad. "In all likelihood there will be additional tariffs and duties," the American exporter remarked, "but I am satisfied that if these duties are levied they will be for revenue only and with no thought on the part of the governments imposing them of closing the mar-

kets to American-made pictures. This means that the duties and restrictions are likely to be reasonable."

THEATRE BUILDING BOOM WILL INCREASE BUSINESS.

Mr. Howells found the moving picture business splendid in all of the cities which he visited. "Things are humming in the important centers," he said. "The masses—which are the backbone of the picture business in any country—have plenty of money to spend. If there is any particular drawback to the business at this particular time it probably is the scarcity of the right kind of theatres. As you know, there has been absolutely no theatre—nor unessential—construction since 1914. This means that the existing theatres are not only inadequate in numbers, but also poorly adapted for the kind of moving picture presentations which have become popular during the past few years. One of the biggest promises for the future lies in the fact that there will unquestionably be a big theatre building boom in England and France just as soon as governmental restrictions are removed. Amusement men see the need of the new theatres and are not only anxious to build them, but have ample funds to carry out their plans."

FOREIGN PRODUCTION WILL START TIMIDLY.

The situation in Europe as regards future activities of European producers is of interest. Mr. Howells says: "There is considerable talk of the European producers' getting busy. Information of a really definite nature is hard to secure, however. In a rather curious manner, the popularity of the American-made picture affects these plans for production on the other side. I may say right here that there are only two grades of American-made pictures which are in real demand in Europe. What is wanted most are real big pictures—big in story, and big in production.

"These pictures have been getting the money, and European distributors will buy all of them they can get their hands on. The so-called 'average' picture—of the kind that are to be found on some of our best programs in this country—interests the foreign buyer but little. If he cannot have the real big ones for which he is willing to pay a regular price, he wants the unimportant ones—which he can buy for a song—in order that he may clean up a profit through intensive booking—and some foreign distributors can give their American brothers cards and spades and still beat them when it comes to getting the last penny's rental out of a subject.

"Inasmuch as it has been the success of the real big pictures that has excited the cupidity of the European producer, the high standard set by American pictures is making him timid about entering the producing list in competition. High class moving pictures of the type turned out in this country cannot be made anywhere without the expenditure of a lot of money—and it is pretty generally conceded that Americans excel in the ability to spend money with real abandon. American money, too, has already lured from their native heaths many of the worthwhile artists and artisans in the moving picture industry, with the result that those who remain do not provide the most desirable foundation upon which to rear a production structure calculated to outshine American pictures."

Mr. Howells says that during his visit abroad he spent considerable time in attempting to locate foreign-made productions which might be available for the American market—and with but little success. The one English-made picture which appealed to him was "The Elder Mrs. Blossom," released by the Sun Exclusives. This picture, by the way, has been secured by the First National Exhibitors' Circuit for American distribution.

HOWELLS OFFICES IN LONDON AND PARIS.

Mr. Howells' definite purpose in going abroad was to establish branch offices in London and Paris. When he left Paris to return to New York he had not finally arranged for personal representation in the French capital and it is his purpose to return to Paris in the near future to open offices and select a representative. Mrs. Howells, who accompanied her husband on his business trip, did not come home with him and is still in Paris, awaiting the return of her husband on his second trans-Atlantic jaunt. In London, Harry R. Smith, one-time manager of the Edison moving picture interests throughout the United Kingdom and more recently with the Motion Picture Sales Co., has been appointed Mr. Howells' representative with offices at No. 29 Charing Cross Road. Mr. Smith has just completed a term of service in the British Army.

The most important business deal closed by Mr. Howells during his sojourn on the other side was the sale of the Anita Stewart pictures to Jury's Imperial Pictures. As the result of this deal all of the Stewart releases on the First National program will be placed in about forty of the most important theatres throughout the British Isles which are booked and operated by Sir William Jury and his associates. Other sales of product which Mr. Howells has for export were made to Ideal Films, Ltd., and to Mundus Film Co., of Paris.

During his visit on the other side, Mr. Howells fraternized in person with Walturdaw, Ltd., of London, and the Mundus Film Company, of Paris, with whom he has been doing business for some time. These concerns control the First National Exhibitors' Circuit franchises for Great Britain and France, respectively.

NICHOLAS POWER AGENT BACK FROM EXTENDED TRIP

Arthur J. Lang Found Moving Picture Business Booming in Latin-America, with American Pictures Greatly in Demand—Warns of Organized European Propaganda to Recover Trade.

Arthur J. Lang, export manager of the Nicholas Power Company, arrived in New York April 7 by steamship direct from Buenos Aires. Mr. Lang made an extensive tour throughout Central America during the past year studying moving picture conditions generally and more particularly devoting his time to the establishment of agents for the sale of Power's cameragraphs.

Arthur J. Lang.

In response to the inquiry as to the general acceptance of American film in South America, Mr. Lang stated that the American productions have dislodged European films, and that the public as well as the exhibitors are enthusiastic admirers of a great many American stars whose popularity in South America is equally as great as their fame at home.

Mr. Lang stated further that there seems to be no system employed in the exploitation of film. He criticised the method employed by some of the exporters, claiming that loss of business resulted through delays, incorrect translation of titles from English into Spanish, lack of judgment as to film suitable for Latin-American exhibition and other causes of similar seriousness.

Mr. Lang expressed the belief that the American film predominance in Latin-America will remain providing the film producers immediately take steps to meet the actual propaganda of European producers launched since the signing of the armistice. Mr. Lang furthermore strongly criticised the manner in which films are advertised. He spoke at length on this subject, and claims he cannot understand why moving picture producers who occupy such great space in the domestic editions of motion picture journals give their foreign advertising such scant attention. The films are well known here and so are the artists, but should the same class and quantity of advertising be employed in the new markets as at home, no fear need be felt as to the outcome of the present strenuous propaganda on the part of European producers mentioned above. We were pleased to learn through Mr. Lang that American moving picture magazines are widely read in Latin-America and that Cine-Mundial, the Spanish edition of the Moving Picture World, is the best known and easily the most popular of all these magazines in Latin-America.

Mr. Lang concluded by stating that his trip was very successful and we know that before his trip Power's cameragraph was not known to any great extent in at least Argentina and Chile, whereas today it is doubtful if there is any other machine so extensively advertised and used.

Interesting Figures on Argentine Trade

Mr. Lang brought back with him a manuscript which contains some unusually interesting information concerning moving picture conditions in Argentina. The manuscript, which embodies some specific figures, was prepared by an Argentinian moving picture man who is conceded to be an authority on his subject and is published herewith without comment:

There are about eight hundred moving picture theatres in Argentina in which are shown films that are imported by the leasing houses. This figure gives a total of ten moving picture theatres for each million inhabitants, and shows the development of the silent art in that country.

During 1918 there were imported into Argentina about 5,760,594 feet of film, distributed as follows:

Fox	281,250
Sud-Americana	1,125,000
Norte-Americana	462,500
Sociedad General	825,000
Max Glucksmann	2,750,000
Other companies	316,844

The total amount taken in at the box office through the importation of this material, has been as follows, in United States currency:

Fox	$67,850
Sud-Americana	228,340
Norte-Americana	103,550
Sociedad General	178,975
Max Glucksmann	376,425
Other companies	83,250
	$1,038,390

What the producers of the above films charged for the export rights amounted to $235,620, that is, 25 per cent. of the total receipts from the exhibition of the films.

But there is something more extraordinary still: The amount taken in for the exhibition of the films would have been even greater had it not been for the tremendous competition there is among the producers, and which in the first place is detrimental to the moving picture trade in its main aspect, and, second, discredits to a great extent the world's production of some makes of films that the Argentine public prefers.

In the federal capital alone, there are 115 moving picture theatres, from which 35 must be deducted, and in which only Max Glucksmann's pictures are shown. Another twenty-five theatres are supplied by the Sociedad General, and the rest, by the other companies. The result of this individual competition is, that films of well known makes that could be exploited at bigger profit, only get part of the benefit that otherwise would readily go to them.

On the other hand, in order to draw the public, they offer to exhibit first class pictures at cheap price. For instance, you can see every day Hart or Mary Pickford at any of the ordinary moving picture theatres for ten cents, that is, two exhibitions per day, afternoon and evening.

The afternoon program is divided into five parts, and four are given at night. The picture that is released for the first time in the afternoon and is shown again in the evening; therefore, there are two daily shows of the same picture.

The so-called "Super-Productions" are shown for the account of the leasing house, who fixes the prices of admission for the respective exhibitions and collects 50 per cent. of the gross receipts. We mention herein some examples of such productions:

"The Daughter of the Gods" took in $27,500 and cost $4,500.

"What My Eyes Saw" ("Lest We Forget") took in $11,250 and cost $960.

"My Four Years in Germany" took in $14,850 and cost $5,000.

"The Kaiser" took in $11,000 and cost $850.

The exhibition of these films is still going on and, of course, the profits are also going up.

Handsome Offers Had to Be Turned Down

The success of the new Nazimova pictures, which are being made by Richard Rowland and Max Karger for release through the Metro Pictures Corporation, has been exciting much comment throughout the moving picture industry for months. It is conceded that, in the hands of her present producers, Mme. Nazimova has developed a screen strength which makes her easily one of the foremost stars before the picture going public not only in this country but throughout the world

Striking proof of the popularity of the new series of pictures has been given in New York during the past couple of weeks in the offices of the Export & Import Film Co., Inc. The Export & Import people have the Nazimova pictures for Continental Europe and Latin America, and when the latest subject, "The Red Lantern," was shown at the Rivoli Theatre to tremendous business they were besieged in person and by cable with handsome offers for this and future pictures by the same star. Lou Auerbach, who is directing the business of the firm while Ben Blumenthal is in Europe, complains that he was unable to acceptany of the offers because the territories controlled had long since been sold.

BARNSTYN, HAGUE FILM MAN, USING PROGRESSIVE METHODS

Big Holland Operator Now Here Buying American-Made Moving Pictures Looks for Era of Great Prosperity Throughout Europe—Modern Offices in His Home City.

Because he plans to reach every country in Europe with his films, and because he believes that the films to accomplish this must be of American make, J. C. Barnstyn, director of the British and Continental Trading Company, with headquarters at The Hague, Holland, arrived in New York, this week, on "important business." In addition to his British and Continental Company duties, Mr. Barnstyn is the sole buying agent of the H. A. P. Film Company, of Holland, which supplies film

J. C. Barnstyn.

programs to one hundred and forty of the two hundred and twenty-five motion picture theatres in the Land of Dikes.

The H. A. P. are "renters"—what we in America would call an exchange—and the exclusive distributors of World, Triangle, Keystone, Christie Comedies and other well-known American film productions in Holland. It is expected that the plans now maturing will enable Mr. Barnstyn and his associates to cover the entire continent of Europe, exclusive of the British Isles, as thoroughly as they now do their native Holland.

"We will immediately extend our operations to Belgium, France and Italy," said Mr. Barnstyn, when seen at Inter-Ocean Building, "and eventually cover the Continent with American pictures. I am here to get a close-up view of the producing conditions on this side. I shall remain on this side until middle August, when I return to The Hague, but I will be back in October for a stay of at least a year.

PICTURE BUSINESS GOOD DESPITE ECONOMIC UNREST.

Mr. Barnstyn declared that while there was considerable unrest in Europe, picture conditions were good. He said that unemployment was an evil, but that it had not especially affected the cinemas, as the masses had the small admission fee for moving pictures, although they often lacked the means to attend the theatres producing legitimate attractions. Having plenty of time on their hands, the cinemas got their patronage.

"Of course," the visitor explained, "we profited from the prosperity that all countries knew in war time, but when conditions become settled—as they surely will—our cinemas will know a prosperity that shall surpass that of war time, for the reason that it will not be a forced one. You see, in dealing with the unemployment problem in Europe, it has been decided everywhere to cut down the working hours of the individual worker, so that there will be more employment for the workers as a whole.

"This will give the masses more leisure time, and that leisure will largely be spent in the cinema—which is today established in Europe as the great entertainment of the common people."

Mr. Barnstyn said that in Holland the "classes" had also become attendants at the cinemas, due to the showing on the screen of events in the terrible conflict that was raging so close to them. He did not believe that Bolshevism would get any hold on the Continent beyond those countries in which it had already lodged. "But even in these countries," he states, "the masses must have entertainment and that means they must have American films.

BARNSTYN'S HOLLAND OFFICES ARE REMARKABLY APPOINTED.

Mr. Barnstyn's rental business at The Hague is today a local institution, utilizing an entire building and boasting forty-five separate offices. There is a hundred-seat projection room and—what is quite unknown in film exchanges in this country—a private bath and buffet for visiting exhibitors, together with three guest-rooms for such of the latter as may desire to stay at The Hague over night. Film men from this side who called upon Mr. Barnstyn at home told him that they considered his office systems in connection with film renting, as good if not better than systems of the same nature here.

The visitor admits that it was not always thus with his Dutch business. When he started four and a half years ago, he rented a small building near the present one, which the firm owns outright. He had five employes, whereas today there is a staff of sixty. His first American films were purchased through Inter-Ocean and the late Henr J. Brock, of that firm, was the first American film man with whom Mr. Barnstyn did business. Gus S. Schlesinger, of Inter-Ocean, who attended to Mr. Barnstyn's first purchases, is still with Inter-Ocean and is again assisting Mr. Barnstyn in the selection of pictures from the American field.

Mr. Barnstyn is making his temporary headquarters at the Inter-Ocean Building, 218 West Forty-second street, until he finds quarters in the Manhattan film district for a permanent American buying office. He is residing at the Hotel Astor.

Brockliss Co. Gets Mack Swain Comedies

Announcement is made by the Frohman Amusement Company that Sidney Garrett, of the J. Frank Brockliss Company, has secured the entire foreign rights on the series of twenty-six Mack Swain comedies at what is said to be the highest figure ever paid for foreign rights to single reel productions.

It is further announced that Mr. Garrett purchased the rights on this series without witnessing the screening of any of the productions, his decision being based on Mack Swain's reputation as a screen comedian.

"DRUMMING" WITH FILM LINE

Horace G. Clarke, Traveling the Far East for Howells, Sends Interesting Picture.

Horace G. Clarke, who represents the David P. Howells' picture interests in the Far East, is just completing an extended tour of the Orient upon which he set out from New York some months ago. Mr. Clarke's headquarters are in Sydney, Australia, but, after having completed his tour of the Orient, he will remain in Sydney only a short time before sailing for the United States to report again at the Howells offices in New York.

To Mr. Clarke and Mr. Howells the International Section is indebted for the interesting photographs which are herewith reproduced. The first picture shows

a portion of Mr. Clarke's display in the interest of his wares in one of the big hotels in the Orient. One does not usually think of a film salesman unpacking a sample kit and "laying out his line" for the inspection of prospective buyers, after the fashion of the dyed-in-the-wool "drummer," but it seems to be good form in the Far East.

The picture at the left in the panel gives a good idea of the new moving picture theatre just being completed by the Southern Palace Cinema Company at Canton, China, and shows that there is developing in the land of the "Heathen Chinese" considerable stability in the picture business. The same operating company have already announced that they will begin the erection of another theatre along similar lines in the very near future.

The picture at the right in the panel shows the Holmes Empire Theatre in Penang, China, during the engagement of "The Romance of Tarzan," supplied them by the Howells office. The feature drew crowded houses throughout its lengthy engagement. The "perambulator" shown in front of the theatre, which is quite evidently trundled through the city streets by coolies in their picturesque garb, shows that even in Penang advanced methods of advertising are catching on.

AUSTRALIA FIGHTS NEW CENSORSHIP

Sydney Churchgoers Want Special Performances for Children and Exhibitors Scent Danger

CABINET MEMBER WILL DECIDE

Showmen at Hearing Call Attention to Many Restrictions with Which Industry Is Already Burdened—Objectors' Contentions Are the Usual Ones.

SYDNEY, Australia, Mar. 11.—A certain section of Sydney churchgoers has asked the Government to provide that there shall be special matinees for children. This matter engaged the attention of the leading film exchange men and picture showmen. A deputation representing their views waited today upon the Chief Secretary, the Minister in charge of the regulation of amusements.

The Minister pointed out that even if the people complaining as to children attending all the picture sessions might be in a minority, every citizen of the State had a right to express his views and have them considered.

The showmen urged that already there was sufficient censorship of films. These were examined in the United Kingdom and New York, once more by the Federal Government on arrival in Australia, and finally by a State board of censors in New South Wales. They considered that the present censorship already erred on the side of over-strictness. Futher, the parents would take care that nothing likely to affect injuriously the morals of the young should be exhibited. A majority of parents were of opinion that the motion picture was the strongest educational force ever brought to bear on the youthful mind. It brightened the child's faculties and always impressed a good moral. The Australian race would greatly benefit by the knowledge secured through this medium.

Already the Government had recognized the value of motion picture instruction. An objection existed that the pictures would be exhibited in darkness. This, in the schools, would mean poor ventilation. With the advent of the daylight motion picture screen, however, the introduction of the scheme throughout the State might be looked for. It was also pointed out that in contrast with the study of classic works, which often formed part of the curriculum of the older scholars, no motion picture displayed the triumph of evil. No vile-minded man ever screened won out in the pictured battle of life. The general public of Australia was a clean-minded one. It was a pleasure-loving people assuredly, but if any picture showman pandered to the evil tendencies in human nature his collapse would be sudden and final.

The Minister has the matter under consideration.

German Protest Causes Change in Big Feature

Cable advices by the Press Publishing Company to the New York Evening World, under London date of May 14, recount that a protest against certain scenes in an American-made moving picture, entitled "We Shall Never Forget," lodged by the German consul in Geneva, Switzerland, have been upheld. The moving picture export trade throughout the world is particularly interested in this information because of its possible bearing upon moving picture conditions in general after the peace treaties have been signed and, nominally at least, all the countries which have been at war with Germany, have become friendly countries.

The cable says that "We Shall Never Forget"—which is quite evidently the Rita Jolivet feature, "Lest We Forget"—was being shown in a moving picture theatre in Geneva, when certain scenes dealing with the sinking of the Lusitania, on which Miss Jolivet had been a passenger, attracted the attention of the German consular representatives as well as German residents in the big Swiss city. A formal protest was lodged with the Geneva authorities, and as a result the manager of the moving picture theatre, in which the feature was being shown, cut out portions of the picture, including the Lusitania incident.

Arthur Levey Off for Europe.

Arthur Levey, general manager of the recently formed World Wide Film Exporting Co., was scheduled to sail Saturday, May 17, for Europe in the interest of the firm he represents. He expects to return to New York in about sixty days. During Mr. Levey's absence the New York office of the company in the Brokaw building will be in charge of Mr. Klein, who is associated with Mr. Levey in the business.

To Cuba on Business Trip.

David P. Howells, well known American exporter, and Chester E. Sawyer, New York buying representative for the Carribewn Film Co., of Havana, sailed from New York May 13 for Cuba on a ten days' business trip.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, JUNE 21, 1919.

Advertising forms close, Tuesday JUNE 10, 1919.

Met Himself Coming Back

One of our foremost producing and exporting houses prides itself on "its wonderful efficiency methods of foreign distribution," and it must be admitted that the export manager of the firm has virtually no peer in New York and its brands are exhibited wherever films can be sold at present.

This producing company closed a deal about seven months ago with an exchange in Brazil, but the war was on, the army had its censorship, so had the navy, so had the Committee on Public Information—or whatever Mr. Creel wishes to call it—and the film business, in a word, was entangled in a mass of red tape. As a result, the shipments of the firm in question to the Brazilian renter were still at the Custom House two months after the armistice was signed.

At this stage, when the foreign house had almost given up all hope of securing the film contracted for, it received a circular from the New York producer —which, by the way, had been sent broadcast to all other local distributors —stating that "in view of the fact that our contract is about to expire, we shall be glad to entertain offers on our next year's output."

The rage and astonishment of the foreign customer can be easily imagined.

This is a case where less efficiency and a little more common sense would have given better results.

The Power of Babel

The translators are at it again.

Here are some of the latest tit-bits:

"The Woman on the Index" was rendered into Spanish as "The Woman on the Indexes." What reasons the translator had for pluralizing in this case are beyond comprehension. The whole thing should have been changed, of course, as this index stuff does not convey anything in Spanish—or in English either, for that matter—and sounds outlandish, to say the least.

"Mr. Fix-it" is appearing in some foreign languages as "I Will Fix You."

"The Bravest Way," one of Hayakawa productions, goes under the name of "The Most Brave One."

A picture recently shipped abroad struggles under the main title of "Rewarded Virtue." According to our records, this is the twenty-second time that the name has been used.

The climax is capped, naturally, by our own beloved Committee on Public Information.

From a picture produced under the auspices of that august body, which has serenely manhandled every language in creation, we cull the following:

English original: Contemptible little army.

Spanish translation: Army of happy children.

English original: Barrage fire.

Spanish translation: Building the barricades.

Film production is booming in Argentina and all advices indicate that some of the pictures turned out in the past six months can hold their own, on merit, with the imported article. This is particularly the case in the latest venture of the Gallo Film Company, "En Buena Ley," about to be released in Buenos Aires. Expert film men who have seen the production claim that it stands comparison with American-made subjects of the same class.

There is a great shortage of moving pictures in Spain. Our correspondent in Barcelona reports less than twenty releases during the past month, American pictures taking the lead with about eight releases and the rest being made up of Italian, French and Spanish productions.

Scarcity of raw stock is also hampering local production to a very large extent. It seems that only very limited quantities of either American or European undeveloped film are available at present in Spain.

The latest news from Scandinavia predicts that the moving picture business will soon be "socialized" or "nationalized" in all the countries of Northern Europe. This means that the different states will bring all theatres under their direct control, and will dictate to producers and distributors the amount of their profit on the sale and rental of films. This socialistic plan, which has already been established in some of those northern nations, is one of the reasons why the Scandinavian producing companies have combined for export purposes in an effort to secure abroad the profit that they are barred from obtaining at home.

Europe Afraid of the Bogey-Man

An outcry has been raised in the French and English trade press against a publication issued from Zurich, Switzerland, which aims to act as cinematographic go-between among the different belligerent countries.

It is hard to predict what practical effects this campaign may produce, but it is obvious that, although it may retard, it cannot stop trade. If concerns in allied countries are willing and anxious—and some of them are—to sell their films to the Germans, there is no reason why the Teutons should be taken to task for displaying their wares to the Allies.

After all, the Germans themselves are to blame for the jealousy that any attempt of theirs at commercial rehabilitation inspires in allied countries. They tried so hard to impress the world with their superior ability in all lines of endeavor that the world was hypnotized into believing it. Even today, after untold humiliations and complete military defeat, the bogey of German superiority is strong outside of Germany. And this bogey, we believe, is at the bottom of the cool reception given in Entente film circles to the luckless Zurich paper. Some of our French and British friends, though they will not admit it, still have a lingering idea that the German film product might turn out superior to their own!

However, peace will be signed, the habit of writing according to censorship requirements will gradually give away before the advance of common sense; hypocrisy and muddled thinking will no longer be virtues; Paris, to make good its claim as "the trade center of Continental Europe," will try to do as much business beyond the Rhine as possible; London, in the role of "the world's export center," is already exploiting every possible commercial advantage wherever it may happen to be found; and French and British trade papers, when compelled to review and comment, in justice to their readers, on the invasion of American, French, British and Italian pictures through every theatre in Germany, will soon arrive at the conviction that German film superiority is just another myth and will simply forget the Zurich doctor and his "peace propagation" scheme.

PARAMOUNT'S THEATRE CHAIN NOW GIRDLES AUSTRALIA

Splendid New Open-Air Structure in Rockhampton, Erected Despite Difficulties, Is Latest Link in Chain—Building for Big Increase in Moving Picture Business Which Is Confidently Expected.

By Chas. A. Lee

SYDNEY, New South Wales, Australia, Tuesday, March 18.—Paramount has now a chain of fine picture theatres stretching round the coast of Australia. In these it places its film, and in each of the centres it has made ample arrangements for big advertising campaigns.

The organization only began its operations as a separate entity in this continent two years ago. Its progress has thus been amazing.

Alec Lorimore, Paramount's farsighted Australasian chief, has been able to influence certain capitalists in Rockhampton, in the north of the State of Queensland, to build an elaborate open-air theatre. Needless to say, the open style of building is essentially suitable for the tropical climate of the place. The arrangements have been made in spite of the building restrictions still resting upon such operations, under the War Precautions Act of the Commonwealth.

This theatre constitutes another link in the girdle that binds Paramount to the picture industry of the island continent. For in the theatres composing the belt of the organization's activities its pictures will be handled in a big way, assuring excellent publicity to the back country.

EVERY BIG AUSTRALIAN CITY NOW WELL REPRESENTED.

Beginning in the northeast of Australia, these theatres are as follows: Townsville, Paramount Theatre; Rockhampton, Paramount Theatre; Brisbane, Tivoli Theatre; Newcastle, Lyric Theatre; Sydney, Haymarket Theatre; Melbourne, Hoyt's; Adelaide, Finklestein's Wondergraph, and Perth, Coombe's Grand.

These towns represent the big cities of Australia and the organized advertising in these places concentrate tremendous publicity upon the releases of this great manufacturers' distributing agency. The system is now complete, leaving no town of importance uncontrolled by Paramount. Further, after being shown in the centres specified, the film runs for a period in the country back of the coast.

But the information so far given applies only to the continent of Australia. The southern island of Tasmania comprises one of the six states of the Australian Commonwealth. It has its capital —Hobart—in which is to be found the Paramount Palace Pictures—also a large northern town, Launceston—containing the Paramount Majestic Theatre.

The Dominion of New Zealand is also adequately catered to. In the north island, Auckland has its Tivoli and Wellington two theatres, Artcraft and Paramount. The south island contains two large towns, Dunedin and Christchurch, and these have the Empire and Strand respectively—of course, all Paramount theatres.

Naturally, a solid backbone of business and publicity has been created in Australasia, and the operations of the organization are contantly extending. It is believed in Australia that as things settle down after the war there will be a considerable increase of population. Should this be so, the organizing of Paramount will be seen to have made preparations that will support with ease a much heavier load of business than it carries now. So far, however, the advances have been made on a sound basis and, even as things are, rapid growth is manifest.

WILL START IN BUSINESS.

Nicolas Diaz, One-Time Cine-Mundial Employe, Makes Change.

Nicolas Diaz, for some time manager of the Spanish and Portugese section of the Foreign Department of the Fox Film Corporation, left his position at that organization at the end of last month and,

Nicolas Diaz.

it is said, will establish an import and export office that will deal principally in motion picture films and supplies.

Mr. Diaz was connected with the Spanish edition of the Moving Picture World for a number of years, having been one of its founders. He organized throughout South America the distribution of Cine Mundial.

While at the Fox Film Corporation, Mr. Diaz closed several contracts for South America in territories that were not covered by Fox productions.

The good name and reputation that Mr. Diaz enjoys among his numerous motion picture friends in Latin America, together with his knowledge of the American film market, are undoubtedly a very valuable asset for his future activities in the export field.

Inter-Ocean Books Big Travel Series

President Paul Cromelin, of the Inter-Ocean, announces the conclusion of contracts in behalf of the Frederick Burlingham Travel Series in many parts of the world.

The most important sale was for Great Britain, through Managing Director Taylor, of the London Inter-Ocean office.

The Paris branch has placed this series for France and Belgium.

Louis Brock, of the home office, has sold the series in Japan and Cuba and their closure for a number of South American countries is expected shortly by the member of the Inter-Ocean staff.

The New York Sunday World gave a full page in its Sunday Magazine section to the Burlingham pictures, under the heading "How To Get Killed on the Alpine Peaks." The "touching the high spots" still used in a recent issue of this trade paper was the feature of the newspaper illustrative lay-out.

"What Inter-Ocean has done with the Burlingham films gives the lie to the contention that the foreign market will only accept drama and comedy," said President Cromelin, in announcing the deals mentioned above.

Apollo Corp. Secures New Read Feature

The Apollo Trading Corporation has secured the sales rights for the new J. Parker Read, Jr., feature, "Sahara," for all territories excepting the United States and Canada and the United Kingdom. The deal was closed a few days ago, after the picture had created a very favorable impression throughout the trade, when shown privately at the Rialto Theatre. W. W. Hodkinson is to distribute the picture throughout the United States and Canada, the release being scheduled for some time in June. The rights to the United Kingdom had been disposed of before the Apollo Company took up negotiations for the foreign territory.

"Sahara" is admittedly a big picture. Louise Glaum is the star, and the direction is by Allan Dwan.

The Apollo Company, which is best identified in the export trade of New York by reference to the activities of "Bobbie" North and "Larrie" Weber, in its behalf, is just now busily engaged in marketing the foreign rights on the big Harry Garson production, "The Unpardonable Sin," which has achieved such a great success throughout the United States and Canada and is now running at the Broadway Theatre, New York. The company, which has personal representation in the important cities on the other side of the Atlantic, is rapidly establishing itself as one of the important American film exporting houses.

Manheimer Selling Powerful Serial

E. S. Manheimer, one of the real old-timers in the moving picture industry in the United States and at present following the export branch of the business, with offices at No. 130 West Forty-sixth street, New York City, is marketing the new Western Photoplays serial, "The Great Gamble," in the foreign markets.

The serial stars both Anne Luther and Charles Hutchison in powerful roles and is winning high praise throughout the trade. The story and direction is by Joseph A. Golden. It is in fifteen episodes.

Mr. Manheimer has already placed the serial for many of the important territories.

Moving Picture Men the World Over have been reading the

MOVING PICTURE WORLD

for Years
Use It as the Preferred Advertising Medium

I HAVE JUST RETURNED from Europe where I have established offices in London and Paris, through which I can render a more intelligent and effective service for the American producer and the foreign distributor.

David P. Howells

729 Seventh Avenue
New York City, U. S. A.

LITTLE TALKS WITH FOREIGN

"WE OPERATE EVERY

Inter-Ocean has, since its inception, used the advertising slogan "We operate everywhere" which, since Inter-Ocean is the great international firm of the films, is its right. But we might properly have added "EFFICIENTLY" to that catch-line, for **there's a difference!** The thing is that we believed Inter-Ocean's reputation to be so high that buyers would read the missing word INTO THE SLOGAN, ANYWAY!

Our operating efficiency is maintained by our steady effort to find for buyers the exact kind of picture that is **suited to their territory.**

GRAPHIC FEATURES

	RECOMMENDED FOR:
"ASHES OF LOVE"	France, Switzerland, Holland, Germany, Austra - Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, India, China, Japan, Dutch East Indies, United Kingdom, Great Britain and Ireland.
"WHEN MEN BETRAY"	Great Britain, France, Switzerland, Holland, Germany, Austria-Hungary, Balkans, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, India, China, Japan and Dutch East Indies.
"ECHO OF YOUTH"	France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, Mexico, Central America, Porto Rico, Santo Domingo, India, China, Japan, Dutch East Indies.
"WIVES OF MEN"	Holland, Chile, Peru, Bolivia, Ecuador, Austria - Hungary, Balkans, Russia, Italy, Central America, Japan, China.

WHARTON COMEDIES

	RECOMMENDED FOR:
"KUTE KIDS VS. KUPID" "THE MISSIONARY" "THE CANDIDATE" "MARRIAGE A LA MODE" "APRIL FOOL" "BELOW ZERO"	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Argentine, Uruguay, Paraguay, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.

WILLIAM L. SHERRILL'S

	RECOMMENDED FOR:
"HEARTS ACROSS THE SEA"	Chile, Peru, Bolivia, Ecuador, Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria - Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Argentine, Paraguay and Uruguay, Brazil, Mexico, Central America, Costa Rica, Colombia, Panama, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.

PAUL CAPELLANI'S

	RECOMMENDED FOR:
"DOLLARS AND DESTINY"	Great Britain, France, Switzerland, Holland, Scandinavia, Peru, Bolivia, Ecuador, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Paraguay, Mexico, Guatemala, San Salvador, Central America, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, Malay Settlements.

KNICKERBOCKER FEATURES

	RECOMMENDED FOR:
"DAUGHTER OF THE WOODS"	France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Italy, Belgium, Australia, New Zealand, Mexico, Central America, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, Chile, Cuba.
"HOUSE OF MYSTERY"	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Italy, Belgium, Australia, New Zealand, South Africa, Chile, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Dutch East Indies, Scotland.
"THE HEART BREAKERS"	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Dom'go, Venezuela, India, China, Japan, Dutch East Indies, Scotland.
"CRIME OF CIRCUMSTANCE"	France, Switzerland, Holland, Scandinavia, Germany, Austria - Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, Scotland.
"THE BIG BROTHER"	Great Britain, France, Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Chile, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Dom'go, Venezuela, India, China, Japan, Dutch East Indies, Scotland.

Many Others for Same Territories

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

164 Wardour Street, London, W. — **43 Rue Le Bruyere, Paris**

BUYERS— *New Series, No. 1*

WHERE—EFFICIENTLY"

We would rather lose a sale than ship a customer a film that might not prove popular in the theatres to which he caters.

The tastes of those theatres is our study!

And we claim a proficiency in that study which is not equalled by any other American film exporting firm. And so Inter-Ocean's recommendation of a film has come to **mean something to the buyer,** and that is why the **following recommendations** will be carefully considered by my readers:

PLAZA PICTURES

	RECOMMENDED FOR:
"THE ANGEL CHILD"	Great Britain, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Venezuela, India, China, Japan, West Indies.
"DIVIDED LAW"	Same as "THE ANGEL CHILD."
"PLAYING THE GAME"	Same as "THE ANGEL CHILD," but including Switzerland.
"MISTAKEN IDENTITY"	Same as "THE ANGEL CHILD," but including Switzerland.
"PETTICOATS AND PANTS"	Same as "THE ANGEL CHILD," but including Australia, New Zealand, and Dutch East Indies.
"WHATEVER THE COST"	Great Britain, Holland, Germany, Austria Hungary, Balkans, Russia, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Dom'go, Venezuela, India, China, Japan, Dutch East Indies, West Indies.
"THE GIRL ANGLE"	Great Britain, Switzerland, Holland, Germany, Austria Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.
"THE LOCKED HEART"	Great Britain, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, Australia, New Zealand, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies, West Indies.
"WANTED A BROTHER"	Same as "THE LOCKED HEART."
"THE MIDNIGHT BURGLAR"	Same as "THE LOCKED HEART."
"NO CHILDREN WANTED"	Same as "THE LOCKED HEART."
"SALLY O"	Same as "THE LOCKED HEART."
"LITTLE MISS GROWN UP"	Same as "THE LOCKED HEART."
"SUNNY JANE"	Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan.
"WILD CAT"	Same as "SUNNY JANE."
"A BIT OF KINDLING"	Same as "SUNNY JANE."
"BETTY BE GOOD"	Same as "SUNNY JANE," but including Brazil.
"BAB, THE FIXER"	Same as "SUNNY JANE," but including Brazil.
"THE CHECKMATE"	Same as "SUNNY JANE," but including Australia, New Zealand, Brazil and Dutch East Indies.
"JACKIE THE HOYDEN"	Great Britain, France, Switzerland, Holland, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Belgium, South Africa, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China.

BLACK DIAMOND COMEDIES

	RECOMMENDED FOR:
"BRIDGET'S BLUNDER" "HIS IVORY DOME" "COUNTERFEIT VACATION" "BRAVING BLAZES" "HE DID IT HIMSELF" "VILLAINOUS PURSUIT" "NEARLY A DESERTER" "TROUBLESOME TRIP" "THEIR WEEK-END" "THOSE PANTS" "HER SCRAMBLED AMBITION" "SPEED"	Switzerland, Holland, Scandinavia, Germany, Austria-Hungary, Balkans, Russia, Spain, Portugal, Italy, Argentine, Uruguay, Chile, Brazil, Mexico, Central America, Cuba, Porto Rico, Santo Domingo, Venezuela, India, China, Japan, Dutch East Indies.

Many Others for Same Territories

VIM COMEDIES

	RECOMMENDED FOR:
"BATTLE ROYAL" "MIXED AND FIXED" "PAYMENT IN FULL" "HUBBY'S CHICKENS" "CANDY TRAIL" "CHARITY BEGINS AT HOME" "TANGLED TIES" "LOVE AND DUTY" "REFORMERS" "THE GREAT SAFE TANGLE"	Scandinavia, Russia, Germany, Austria-Hungary, Balkans, Central America, China, Japan, Dutch East Indies, Italy, West Indies.

Many Others for Same Territories

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
PRES. & GEN'L. MGR.

"We Operate Everywhere"—Largest Distributors of Films In Foreign Fields.

GOVERNMENT ORDER WRECKS AUSTRALIAN PICTURE BUSINESS

Combating Influenza Visitation Authorities Close Houses at Regular Intervals Daily and Decreased Attendance Causes Severe Losses to Exhibitors—Trade Incensed.

By Charles A. Lee.

Sydney, New South Wales, Australia, March 5.—Governmental decree has permitted the electric luminant to glow intermittently on the silvered screens of this city and Melbourne (Victoria). This ponderous statement fits the ponderous bungle that has been made. Exhibitors are ordered to close for two hours between sessions.

The thing was decided on Friday last. Hotels, race courses and picture theatres were then told they could get to business —racing tracks on Saturday, and the shows and hotels on Monday. Other theatres were delayed till today.

Rain interfered with the races, but though no "act of God" hindered the business of the picture showmen, the "act of man" was quite enough. The pictures started off big, but when the public saw the further restriction in action—or in "inaction"—Sydney business was ruined. The authorities have put forward the necessity for fumigation as the reason for their attitude in the matter. But when the theatres offered weeks ago to fumigate during screening the proposal was treated with chilly silence. Surely if so little, even of ordinary influenza, exists in the State as to permit of reopening at all, the exhibitors could be relied upon to see to fumigation arrangements. This is naturally a precaution that ordinary self-interest would dictate. The fact is that quite apart from any cabinet dictation, a number of the picture showmen have installed an inhaler in the vestibule and are willing to spray their patrons during the progress of filming.

The authorities have been slack to a degree in their treatment of the trade. Showmen could not obtain definite particulars of what the government wanted, and the whole business of making a restart was confused. Loss has naturally occurred. Theatres paying over $500 per week in rent, with a capacity of 1,000 patrons, are seriously handicapped when compelled to close for two hours at the dinner period and submit to a similar break at tea time. They can do only small business; they cannot sell tickets for one hour before the closing of the theatres. The undue interference stops the big shows from advertising as in the past. This lavish expenditure has been curtailed and an air of uncertainty prevails.

Unless the continuous shows are allowed to resume, great losses will be suffered by the trade. Spoken drama is to begin tonight. Would it be rational to expect the continuous picture program to be released? One would think so.

NO UNITY TO COMBAT HARMFUL RULINGS.

Owing to the lack of unity in the picture world here, no combined pressure is brought to bear in the direction of sensible care for its necessities. Officialdom appears to think that picture people can be ignored with impunity. Had it not been for the efforts of Alec Lorimore, the energetic Paramount chief, during the last five weeks of stoppage, no doubt the trade would have been treated far worse. In my opinion but for this action the picture shows would have been still shut up.

Of course it is well known that the government is taking the advice of a board of ten doctors who know nothing of the effects that certain regulations will have upon the public weal. But no government is right in delegating its administrative duties to that extent. We might just as well have government by boards—by the military in war time, by doctors in epidemics, and by financiers in time of financial stringency. Once that argument is admitted, the uselessness of cabinets is practically conceded. Presumably the authorities do not desire to go as far as that!

It would be expected of a cabinet that had made the advent of pneumonic influenza as great a political advertisement as possible, that the climb down from its high horse would be effected as tardily as circumstances would permit. But the way the thing has been done exasperates. It also leaves the unfortunates who have to grin and bear the brunt of the blundering in a mixed frame of mind. They don't know whether the two-hour-break piece of genius is an attempt at some show of dignity, or merely another example of stupidity. The masks and the innoculation craze, it is worthy of note, have already been pronounced absurd by authoritative voices.

CENSOR'S SCREENINGS PILE UP TREMENDOUSLY.

The recommencement of photoplay activity means that a large quantity of film must pass through the hands of the censors. Busy men from the film exchanges have to spend nearly the whole of their day at the Censor's—getting a knowledge of films that would, but for the closing regulations, have been obtained gradually during the last five weeks. Meanwhile, the daily routine—as well as the extra rush—of office work piles up, to be done partly at night.

Naturally it would suit the trade much better if the censors' screening—in this glut of work—were done at night to some extent. But the censor never works overtime. It is beneath the dignity of dignitaries to go beyond stated office hours, even if they have had a holiday of five weeks. It would never do. And a graceful offer to oblige busy people striving to keep their industry going in time of stress would not do either. It would be proper in the case of a navvy, or a street sweeper, but cannot be expected of a censor.

Sydney, Australia, Mar. 11.—Today a relaxation has been announced for theatres fully equipped with up-to-date ventilation plants. Times of running are now from 1 p. m. to 5 p. m. and from 6 to 10.30. Ventilation has had a win.

However, even the less restricted arrangements are seriously affecting business. The public still have in mind that only one show is given at night, and the second screening is poorly attended. Once business is interfered with it is coy as a farmyard beauty in its further advances.

PICTURE MEN ARE CONSIDERING REPRISALS AGAINST NEWSPAPERS

Scare Lines in Australian Dailies Have Hurt Their Business and, Feeling That They Have Been Unfairly Treated, Curtailed Advertising Appropriations Seem Likely—Notes.

By Charles A. Lee.

Sydney, March 25.—Although there are a number of cases of influenza in the State there are few deaths. The infectivity is high, according to medical authorities. Many people are pointing out that these features imply that the disease here is little more than the ordinary epidemic of "cold in the head" that appears here pretty regularly in the spring and autumn. The picture industry, however, is still hampered with restrictions.

Newspapers generally, eager to obtain their scare headlines, are simply helping the Government, which would naturally be glad to have something to show as an excuse for its drastic measures. The press has derived an immense profit in the past from the moving picture industry, but its present attitude appears to film men and exhibitors to be one that tends to damn the industry. Consequently, showmen who have supported the press sheets up till now, are considering some ideas for self-protection. It is proposed to reduce for the future the tremendous advertising that has been a feature of the moving picture business of Sydney.

The annual election of officers of the Federated Picture Showmen's Association of Australia, held this morning, resulted as follows: President, William Zarker, Vice-Presidents, W. Howe and J. Sheerin; Secretary, C. C. Dean; Treasurer, Clay Reid, and Executive, A. Young, S. N. Wright, H. W. Rofe, G. Zarker and F. Mumford. Mr. Zarker has now been re-elected to the chair for the second time. His popularity is such that, to prevent his hold of the position for a longer period than three years, it would seem to be necessary to enact a "closure" clause. For the first time, a big financial man, in the person of H. W. Rofe, has been induced to come on the executive. As one of the foremost business men in Sydney, his services will be highly valuable to the association. This body is to be congratulated on getting him into its harness.

Much business has been transacted by the association lately, especially since the influenza germ invaded the State, and its operations for the immediate future are expected to be of the "busy bee" order. The organization's objects include furthering the picture business in every possible way; keeping it clean, and preventing, as far as possible, the interference of cranks, of gloom-merchants, who would appear to desire Australians to live in smileless quietude; approaching the Government in order to secure protection from iniquitous class taxation; advertising the business. The moving picture industry has been treated recently by the law-makers with as little foresight as were the steam engine and printing press in their earlier stages—as the offspring of the Evil One.

The Haymarket and Crystal Palace, the two largest city theatres, have resumed the screening of their animal pictures, "The Biggest Show on Earth" and "The Romance of Tarzan," respectively. There is no doubt that the large sums spent in the advertising campaigns by the two firms have been justified. This much can be gathered even in the midst of business dislocation.

Members of the staff of Paramount gave a farewell dinner recently to their confrere, J. C. Jones, who is leaving for New York. Sincere, kind appreciation was expressed, and the guest was presented with a travelling bag. "The King," "Our Guest" and "The Chief" were the toasts submitted and honored enthusiastically. In reply to the last theme, Alec Lorimore was in his best and breeziest mood.

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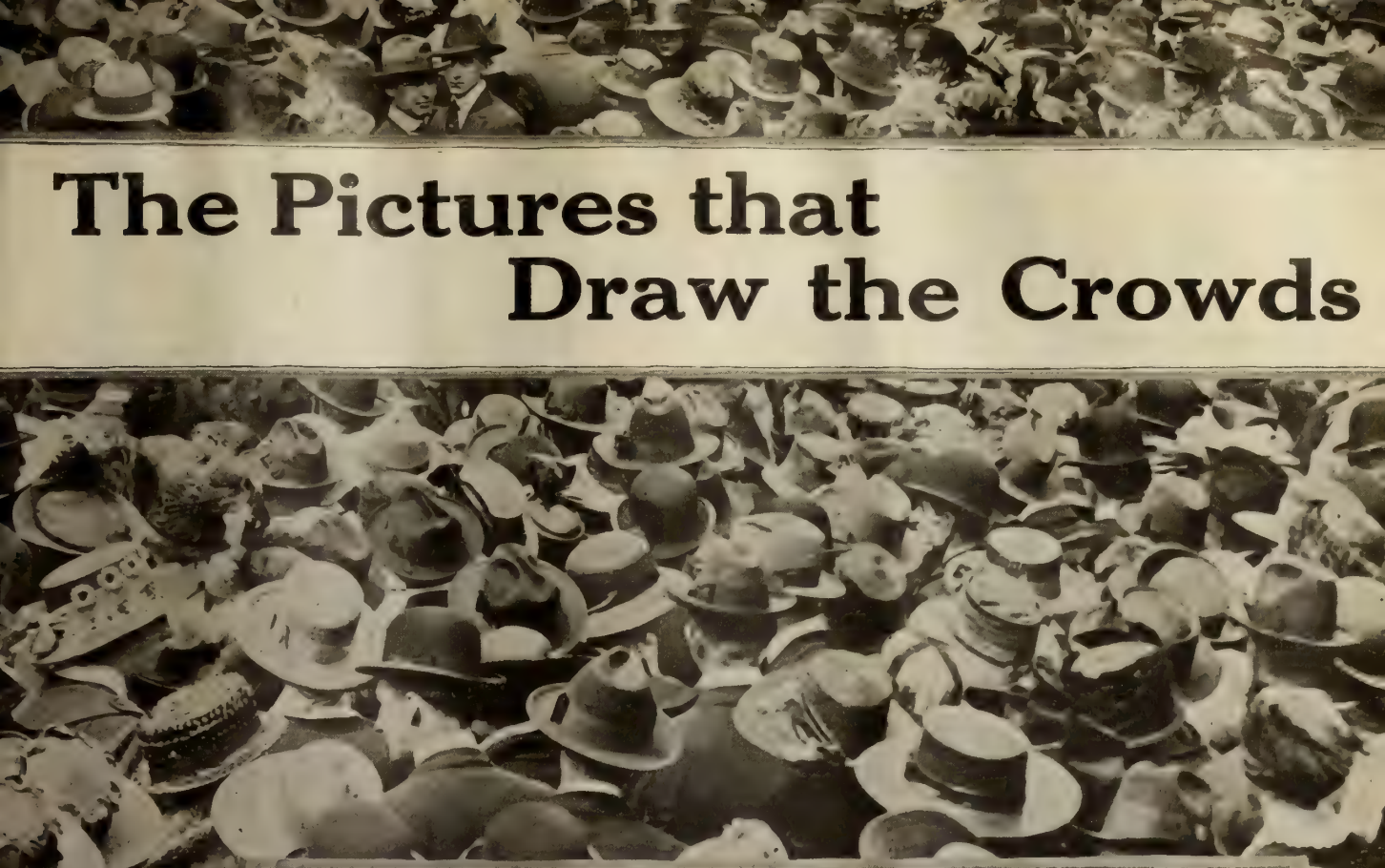

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Producers' and Distributors' News

Many Prominent Players in Cast of "The Fear Woman"

CAPITAL acting opportunities are offered not only Pauline Frederick but every one associated with her in "The Fear Woman," newest of her Goldwyn pictures, which will be released June 8. The star herself is seen in a role of uncommon power and appeal as Helen Winthrop, a girl who is racked by fear lest her father's weakness for drink may manifest itself in her and destroy the happiness of the man she loves.

Sharing interest with Miss Frederick is Milton Sills, now a full-fledged Goldwyn favorite since his support of Geraldine Farrar in "The Hell Cat," "Shadows" and "The Stronger Vow." Excellent scope is given him as Robert Craig, the lawyer whose calm reason and understanding seek to convince his fear-driven fiancée that nothing that might happen could change his faith in her.

Emmett King, as Miss Frederick's father, makes his first appearance in Goldwyn pictures. His sound training extending over a period of many years in support of the foremost stage stars guarantees an interesting and satisfying performance in "The Fear Woman."

In Harry S. Northrup, Miss Frederick finds a veteran. He plays an ungrateful role, of course, in a way calculated to acquaint his audiences anew with his villainy and at the same time gratify those who appreciate his technical skill.

As a fitting foil to Miss Frederick's dark beauty Beverly Travers plays the part of her indiscreet friend, her fairness of face and hair throwing into sharp relief the star's brunette loveliness. Miss Travers is a comparative newcomer to the screen, but her acting in this production gives her the sort of opportunity that promises quick recognition.

Walter Hiers, not often found in a strictly dramatic production, plays a role entirely in keeping with his droll personality. His many scenes with Miss Frederick are replete with those moments which he knows so well how to handle. Lydia Yeamans Titus, identified with the stage for years, contributes an amusing character study, and Ernest Pasque also assumes an important role.

Exhibitors Praise Pathe's Aerial Pictures.

Pathe News continues to hold the lead in its remarkable series of air pictures and the recent special spectacle arranged by the aviators at Kelly Field, San Antonio, taken exclusively by Pathe cameramen, has called forth country-wide commendation from both exhibitors and from airmen at all stations. This thrilling "Battle of the Clouds" reproduced vivid scenes of aerial warfare, first showing Hun planes bombing a model French town; the village in flames and the inhabitants fleeing in terror, and then the Yankee planes to the rescue and, after a fierce battle, completely routing the foe. And in Pathe News No. 38, released May 7, the "aerial touring car" is introduced for the first time in sight-seeing over Atlantic City, excellent panorama of the resort being taken at an altitude of 2,000 feet. Then as you sit in your aerial seat, you hold your breath while the plane loops the loop and then goes into a nose spin.

A Suffragette Stump Speech.

Made by Beatriz Michelena in Robertson-Cole's "Just Squaw," released by Exhibitors Mutual.

"Beauty Proof" a Drama of the Northwest for Morey

VITAGRAPH announces "Beauty Proof" as the next photodrama starring Harry T. Morey. It was written by James Oliver Curwood, the novelist, and deals with one of those strange, relentless man-hunts undertaken by the Northwest Mounted Police.

Harry Morey is seen as Corporal Steele, man-hunter, with many captures to his credit and not a few notches on the stock of his gun. He is the most feared man on the Northwest Mounted Police force, and even his comrades in the service have paused in their duties to reflect on this strange silent man of action, whose past and whose ultimate purpose in life are alike mysteries to them.

A capitally cast company supports Mr. Morey. George Majeroni plays Hodge, alias Garson, the man with a price upon his head. Robert Gaillard, as Inspector McGregor, contributes a striking characterization of a stern arm of the law. Denton Vane has a youthful role of opportunities and Tenny Wright and Bernard Siegel add atmosphere and action to the play as half-breed Indians.

Paul Scardon gave the production his usual painstaking attention to detail and extracted from the scenario every essence of realism.

Conforming to the geographical aspects of the play, the company was taken out of town in order to secure snowscapes. Port Henry, where snows are perpetual over winter, was chosen as the site for these scenes.

Themes of New Metros Run from Circus to Society Life

WITH Viola Dana in a frothy farce, Bert Lytell in a tale of the big tops, May Allison in a story of the stage, Hale Hamilton putting pep into prohibition, and Emmy Wehlen satirizing newly-rich society, Director-General Maxwell Karger finds the spice of variety in his supervising at the Metro studios this week.

There are only five characters in Miss Dana's production, "Some Bride," a seaside farce of a bride with "can't behave" eyes and a jealous husband. Irving Cummings has the latter role.

As in "World of Make Believe," Bert Lytell makes a "special study" of everything he undertakes, and carries that thing to completion. The first week Lytell had to make a special study of getting a job with a circus. The second week he turned his attention to currying a horse, the third week to running a flivver. John Ince, who directs the production, has as assistants Danny Hogan, Webster Cullison and Fred Warren.

Emmy Wehlen and her company have been working two weeks on "Fools and Their Money," the satire on Manhattan society picturized by Finis Fox from the story by E. Forst. Miss Wehlen has a cast including Jack Mulhall, Frank Currier, William V. Mong, Hugh Fay, Charles Hill Mailes, Mrs. Bertram Grasby, Betty Peterson and Molly McConnell. Herbert Blache is directing.

"Almost Married," in which May Allison has the role of a "Swiss Nightingale" who flies to New York's Cabarabia, will be completed this week. Charles Swickard is directing the picture, and the east includes Walter I. Percival, Frank Currier, Harry Ratenbury, James Warton James and Hugh Fay.

What happened to a certain "dry" republic when a lively young man with a gift o' gab and a grip full of liquid "pep" breezed in, is being depicted in "Full of Pep," in which Hale Hamilton is starring under the direction of Harry L. Franklin. The second week of production is past, and this particularly timely subject will be released about the time prohibition sets in in our own United States.

Power Company Reports Big Business.

The Cuban Electrical Supply Company, of Havana, the Cuban representatives of the Nicholas Power Company, is ordering Cameragraphs in good quantities, and state that business is in a satisfactory state. Also the Power's Company Mexican representatives, A. y D. Ehlers, are reporting many Cameragraph sales.

The Power's Cameragraph has been identified with Liberty Loan work. Two of them are being used at the display at Aeolian Hall, New York, and there were two of them that were prominently displayed on the Knights of Columbus floats in the loan parade held in New York on May 3.

The Denver Theatre & Supply Company reports good Cameragraph business.

The home office of the Power's Company has received big orders from Scandinavian countries.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

FOLLOWING the trade showing of the Rothapfel Unit Program at the Rialto Theatre, New York, May 9, a reception and banquet was held at the Hotel Astor and speeches were made by many of the guests, including the editors of the three leading trade papers and two exhibitors, one from the East and the other from the West. The exhibitor from the Coast spoke in favor of men who are experienced exhibitors going into production and using their knowledge of what the public wants as a means toward better pictures.

There isn't the slightest doubt but that there are exhibitors who would be of great value to the producing end of the industry. They would bring with them the results of the close personal touch they have gained while studying their own particular public and would be able to teach the producers several things they have been too busy to assimilate.

To repeat: No man ever knew too much about his business.

There is also another angle to the matter: The exhibitor who goes into producing moving pictures will acquire considerable unexpected knowledge of the difficulties which confront the producer. He will learn, for instance, that unlimited capital, honesty of purpose and the command of the best talent in all departments of production will not always guarantee a successful picture—from the dollars and cents point of view. The reasons for this he will learn by experience—there isn't any other way—and then he will go and sit down meekly in a corner and admit to himself that making money-making pictures is a bit harder than it looks.

Next week this publication will contain an article written by the President of the Motion Picture Directors' Association. Its purpose he explains in this manner:

"We are trying to improve the moving picture story and can best do it, I think, by a great deal of publicity of this kind. Authors have an idea that all they have to do to earn their share of picture money is to dash off a short synopsis of a story, forgetting that all the plots have been done a thousand times before they were born and that all that makes modern writing different from old works is the new treatment and the application of modern inventions and discoveries to those same worn out original seven plots. It is the treatment of the story that we must improve upon, and I hope we can get the big minds in the authors' ranks to realize the symbols of the new medium."

Two prominent authors are quoted on the subject discussed in the article.

WEITZEL.

IN THIS ISSUE.

The Law of Men (Paramount).
Daddy Long Legs (Artcraft).
The New Moon (Select).
Cheerio Chums—Well, I'll Be Blowed (Dudley Buxton).
God Bless Our Red, White and Blue (Samuelson).
Cheerio Chums—Hot Stuff (Dudley Buxton).
A Soul's Crucifixion (Broadwest).
Come Out of the Kitchen (Paramount).
The Veiled Adventure (Select).
An Amateur Widow (World).
All Wrong (Pathe).
Virtuous Sinners (Pioneer).
The Coming of the Law (Fox).
Thin Ice (Vitagraph).
The Mayor of Filbert (Triangle).
The Mints of Hell (Robertson-Cole).
Pretty Smooth (Universal).
A Bachelor's Wife (Pathe-American)
Khavah (Zion Films).
Riders of Vengeance (Universal).
Rothapfel Unit Program. See Page 1147.
Broken Blossoms (D. W. Griffith). See Page 1158.

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Law of Men"

Paramount Presents Enid Bennett in a Resourceful Drama of Man's Aggressive Selfishness.

Reviewed by Louis Reeves Harrison.

IN the Paramount production, "The Law of Men," a bright and industrious young sculpturess, interpreted by Enid Bennett, is guilty of permitting ambition to lead her directly into a trap which could have been easily avoided. Ambition, prompted by self-love, causes her to disregard the advice of her fiance, success in her profession, her cherished object, dominating for the moment her natural desire to be loved and happy in married life and indirectly resulting in an accusation of murder against the young artist who is the object of her love. The star displays more intensity than usual, though it is difficult for her to suppress the magic of her youth and her native joy in life. Andrew Robson is powerful at all times as a husband of noble ideals and shattered ambition, and Donald MacDonald impersonates a debased genius with superb impertinence.

With all these resources in its favor, with admirable direction and good taste in settings the full effect is not driven home because of constant distractions, including too many closeups of Miss Bennett and an inartistic conclusion. The hero, who has barely escaped the electric chair, shows no signs of the ordeal through which he has passed and even small appreciation of the beautiful girl who saved him. The last we see of him is not at her feet in soulfelt gratitude, but sitting calmly with his arm around her waist, smoking a pipe.

The entire Paramount product, "The Law of Men" is impassioned and in earnest, imbued with strong feeling and replete with clear vision of frail human character. This mood preserved to the very end would make it rank high in all the values of fine screen drama.

Cast.

Laura Dayne.....Enid Bennett
Denis Connors.....Niles Welch
Benton Wade.....Andrew Robson
Mildred Wade.....Dorcas Mathews
Jamison Keene.....Donald MacDonald

Story by John Lynch.

Directed by Fred Niblo.

The Story.

"The Law of Men" is unknown to Laura Dayne, an ambitious young sculptress courted by a neighboring young artist, Denis Connors. Her limited contact with the social world causes her to be unsuspicious when a decadent architect, Jamison Keene, lures her to Tarrytown Inn one night, promising the consummation of her fondest ambition, the placing of her work in a municipal building next day, though she has glimpsed Keene's character. He has just had the artist paint a miniature of a foolish woman, the wife of her dear old friend, Benton Wade. Laura goes to the Tarrytown Inn and walks into a nice trap set for her. Keane uses all his disarming wiles in vain, for Laura puts up such a desperate struggle that he is forced by the management to release her. Overwhelmed by a sense of her own folly, she goes directly to the artist and sets his pugnacity afire with her story. He breaks away from her in a fury and visits the hotel of Keene, and uses such threatening language that he is ejected by the house detectives.

The artist returns to his own rooms discomfited and urges a quick marriage as the only protection for Laura. She accepts, but Connors is arrested for murder just after the ceremony. Keene has been murdered.

At the trial Benton Wade, actuated by two motives, one of which is hatred of the spoiler of his own home, makes an impassioned effort to save the innocent young man, but he fails. He then becomes the victim of fear, especailly when Laura traces, step by step, his own guilt and confronts him with evidence of it. At the sentencing of the innocent man the guilty one dramatically confesses his crime and ends his life with quick poison. There is at last happniess for the unjustly accused young artist and for the girl whose devotion and intelligence saved him from ignominious death.

Program and Advertising Phrases: Enid Bennett Star of Resourceful Drama of Man's Agressive Selfishness.

Powerful Story of a Woman's Love Showing How She Saved Her Fiance Who Was Unjustly Accused of Murder.

Ambition Led Her Into a Trap; Later Her Would-Be Betrayer Was Murdered. Who Killed Him?

Thrilling Drama Replete With Action and a Wonderful Vision of the Frailties of Human Character.

How a Woman's Ambition Nearly Wrecked the Life of Her Fiance; and How Her Resourcefulness Saved Him.

(*Continued on page* 1223)

Didst Hear That Soft Voice Over the Telephone of Late?
'Twas the dulcet articulation of Gladys Brockwell in Fox's "The Divorce Trap."

Many Pre-Release Bookings on "The New Moon"

CHICAGO, Dallas, Pittsburgh, Cleveland, Toledo, Fort Worth, Washington, Richmond, Baltimore, Buffalo and several others are among the first of the big first-run cities to secure advance play dates on Norma Talmadge's latest Select picture, "The New Moon," which had its premiere last week at the Rivoli in New York.

Sig Fuller's Bijou Dream Theatre, with a seven days' booking, leads the list of Chicago houses to date in pre-release runs on the production. Other Chicago houses are the Riviera, four days, and the Randolph, four days.

The management of the big Jefferson Theatre in Dallas, Texas, has signed the picture for a seven days' run, while the Grand Opera House in Pittsburgh will also show it for seven days. Other seven days' bookings that have been reported this week are the Stillman Theatre in Cleveland, Alhambra Theatre in Toledo, Metropolitan in Washington and Shea's Hippodrome in Buffalo. The film has been booked for four days each at the Egypt Theatre in Fort Worth, Colonial in Richmond and the New Theatre in Baltimore.

"The New Moon" is a Russian story by H. H. Van Loan. It presents Miss Talmadge in a decidedly new role, that of a Russian princess who is torn from the side of her fiance through the workings of the Bolshevist movement.

The scenes of the story are all laid in Russia, and the action is divided between two centres of the new Nationalist movement. As the Princess Marie Pavlovna betrothed to Prince Michail Koloyar, Miss Talmadge and her leading man, Pedro De Cordoba, are shown in some very interesting scenes. The entire story is one of dynamic action, and the swiftly moving incidents lead up to a climax of refreshing originality. Chester Withey wrote the scenario and also directed the production.

In addition to Miss Talmadge and Mr. De Cordoba, the cast includes Charles Gerard, Stuart Holmes, Marc McDermott, Ethel Kaye, Harry Sothern and Marguerite Clayton.

Shirley Mason in "Final Close-Up."

In a brand new Paramount picture, "The Final Close-Up," Shirley Mason again plays the type of role which is so well liked by screen patrons—a purely American girl, full of pep and activity, who keeps things moving all the time and never allows a dull moment to creep into her daily life. This picture is scheduled for release May 18. Royal Brown wrote the original story, which was scenarioized by Julia Craufurd Ivers.

Walter Edwards directed, James C. Van Trees was the cameraman and the supporting cast includes Francis McDonald, James Gordon, Betty Bouton, Eugene Burr and Mary Warren.

Cast of Prominent Players Supports Marguerite Clark

A NUMBER of well-known motion picture actors will be seen in support of Marguerite Clark when her new Paramount picture, "Come Out of the Kitchen," is released. This is the photoplay based upon the story by Alice Duer Miller which, dramatized by A. E. Thomas, served as a starring vehicle for Ruth Chatterton on the legitimate stage for more than two years.

Miss Clark's leading man is Eugene O'Brien, who has served in a similar capacity for many of the foremost stars of motion pictures, including, beside Miss Clark, Elsie Ferguson, Norma Talmadge and Mary Pickford. Craufurd Kent also has an important part, as does Frederick Esmelton, who for years was one of the best known character actors on the English and American stage.

Others who are well and favorably known to picture fans are Frances Kaye, May Kitson, Bradley Barker, Albert M. Hackett, Augusta Anderson, Rita Spear, George Stevens and the inimitable Frances Grant and George Washington, who appear respectively as Mammy Jackson and "Snowball."

Director John S. Robertson is said to have succeeded in preserving all the delightful humor of the original story and play. The scenario was written by Clara Beranger, and many of the scenes were filmed in Mississippi amid genuine Southern surroundings.

Announce Titles of De Haven Comedies.

Mr. and Mrs. Carter de Haven, who have recently been signed to play in Goldwyn-Capitol comedies, will appear in the following productions: "In a Pinch" and "Some Honeymoon."

In the pictures it is interesting to note that Flora Parker will not be Flora Parker any more, but Mrs. Carter de Haven.

Universal City Is Alive with Production Activity

UNIVERSAL CITY is teeming with cinematic activity at the present time, and more than a dozen companies are "shooting" daily. Several of the directors are working on stories for the stars with a view of starting immediate production.

The cast for the newest Harry Carey picture, "A Man of Peace," written by Frederick Jackson, has been completed and Peggy Pearce, former Triangle star, has been chosen to support Carey in the feminine lead. Others who will support the star are Joe Harris, Duke Lee, Jack Walters, Vesta Pegg, William Cartright, Howard Enstedt and little Zoe Rae. Jack Ford is directing from the script prepared by George Hively and H. Tipton Steck, Universal staff authors.

"The Weaker Vessel," in which Mary MacLaren is starring, is almost completed by Director Paul Powell, who collaborated on the story with Elmer Ellsworth, the well-known screen writer. Thurston Hall is the leading man in support of Miss MacLaren.

Eddie Polo has just finished the two-reel western melodrama "Cyclone Smith's Pardner." The picture was made under the direction of Jack Jaccard and is said to be one of the best of the Cyclone series. Beatrice Burnham is cast as Carey's feminine lead.

Pete Morrison, one of the capable Universal western actors is now working in the two-reel production titled "The Terrible Bandit." Morrison recently completed "Hate Everlastin'" with Magda Lane in the supporting cast.

Two of Goldwyn's Specials Go Over Big in the West

BOOKINGS are increasingly active on Goldwyn's two most recent extras, "The Eternal Magdalene," by Robert H. McLaughlin, and Zane Grey's "The Border Legion." Several cities in the Northwest have already signed up for first runs. The Goldwyn Seattle branch has reported that the Majestic Theatre, of Portland, Ore., has arranged for first runs on succeeding weeks of "The Border Legion" and "The Eternal Magdalene." A strong exploitation campaign has been planned and is now being worked out.

J. J. Parker has already purchased cowboy costumes for his girl ushers, and the lobby will be decorated with hunting trophies collected by the citizens of Portland during the open season.

Preparatory to showing "The Eternal Magdalene," advance notices are beginning to appear in the Portland newspapers. Besides this advance publicity, Mr. Parker has secured many new outdoor locations beyond the city limits along the banks of the Columbia River, where special forty-eight sheets can be clearly seen by visitors and travelers who pass over the Columbia River Highway on the other side of the stream.

"Destiny" Is Dorothy Phillips' Next.

A farm, New York City, the Stock Exchange and a palatial residence are included in the scenes in "Destiny," the new Jewel production in which Dorothy Phillips is starred, and which will be released this month through Universal exchanges. Dorothy Phillips has the role of a mountain girl with two ambitious brothers. In support of Miss Phillips are William H. Stowell, Harry Hilliard, Gertrude Astor, Stanhope Wheatcroft, Walt Whitman, Antrim Short, Tom Ashton, Nanine Wright, Allan Sears and Edgar Sherrod.

"Destiny" was directed by Rollin Sturgeon. The scenario was prepared by Elliott J. Clawson from the novel written by Charles Neville Buck.

The picture tells the story of an ambitious farm youth who dreams of being a lord in the financial world.

Advertising Angles: Make the most of the dramatic features of this story. You have several angles to work from, but the best plan will be to briefly tell the entire story up to the disclosure of Wade's guilt, then add that he refused to make good his promise and ask what Laura could do. If you give the proper emphasis to this strongly dramatic situation, pointing out that she loves one man and is under great obligation to the other, you can capitalize curiosity. For another angle you can stop with the discovery of Keene's death and ask which man killed him. It will have a strong appeal worked either way. Incidentally hammer on it as one of the strongest plays in which Miss Bennett has yet had a chance to show her skill.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"Daddy Long Legs"

AN extended review of this picture, which is Mary Pickford's first production released through First National Exhibitors Circuit is published on another page of this issue. The accompanying program and advertising phrases, advertising angles and advertising aids complete our exhibitor's service on this production.

Program and Advertising Phrases: A Sure-Fire Comedy Without a Dull Moment, Presenting America's Little Sweetheart in the Best Picture of Her Career.

A Combination of Star, Director and Scenario in a Story of Heart-Interest and Comedy Delightfully Blended Into a Picture Unique in Its Excellence.

Charming Comedienne in Clever Character Comedy that Will Cause Countless Crowds to Cast Away Care and Convert Cross and Rabid Cynics into Cheerful Companions.

Not Everyone Can Act With Their Feet, But Mary Pickford Does This Convincingly in Her Latest and Best Photoplay.

Cast.

Judy Abbott.....Mary Pickford
Mrs. Lippett.....Milla Davenport
Miss Pritchard.....Miss Percy Haswell
Angelina Wyckoff.....Fay Lemport
Jarvis Pendleton.....Mahlon Hamilton
Mrs. Pendleton.....Lillian Langdon
Julia Pendleton.....Betty Bouton
Sally McBride.....Audrey Chapman
Jimmie McBride.....Marshall A. Neilan
Mrs. Semple.....Carrie Clarke Warde

Story by Jean Webster.
Directed by Marshall Neilan.

Advertising Angles: Break loose on this. Paste all the paper you can and build up with a house banner even if you are not in the habit of using these. The press sheet carries a number of better than usual stunts. Try to work some of these. Get a grocery hook up with "Mary Pickford would never had led her great prune strike in Daddy Longlegs had Mrs. Lippett bought her prunes here." Then surround the card with stills. Work hard on your newspapers for extra press stories, taking larger advertising spaces in payment. Bear heavily upon the children scenes and feature the "drunk" that followed the seance with hard cider. Throughout use the billing "The best play Mary Pickford ever had." Use this on every announcement, and you will find few to dispute the statement if, indeed, there are any.

Advertising Aids: Two one sheet, two three sheet, one six sheet, one twenty-four sheet, special star one sheet, three slides, heralds, music cues, press sheet. 8x10, 11x14 and 22x28 photos for lobby display. Set of press stills, one column to half page ad cuts, window card, 22x28 cartoon in colors, special cartoon half sheet in colors.

"The New Moon"

A Select Production of Powerful Contrasts in the Red Rule of Russia, Presenting Norma Talmadge At Her Best.

Reviewed by Louis Reeves Harrison.

POWERFUL, vivid and terrible in its effects, "The New Moon" bares much that is sensual and unscrupulous in Russia's red enormities committed under the name of government, at the same time holding attention closely through swift dramatic action wonderfully well visualized by producer Joseph M. Schenck, Norma Talmadge and a brilliant cast.

The power of this Select Production comes very largely from the vitality of its theme and from the dramatic opportunities afforded by actual mandates issued in Russia. The structure of the story is good, and its treatment impressively realistic. When is added a cast of exceptionally high order, the values of "The New Moon" are many and strong. The performance of Norma Talmadge shows that she is constantly improving as an artist. She keeps her youth and beauty while gaining in spiritual charm and in more subtle revelation of mind and feeling. Pedro Cordova as Michail dignifies and elevates every moment of his impersonation, as does Marc MacDermott as the intense Lazoff. No less skilled are the characterizations of cunning Kameneff by Charles Gerard, and brutal Kosloff by Stuart Holmes.

Norma Talmadge

Makes us glad she doesn't rely solely on moonlight in "The New Moon."

The Story.

It is under the New Moon that Princess Marie Pavlovna plights her troth to Prince Michail at a grand ball in her honor, though the Reds of Saranoff are gathering under Kameneff, a pretended anarchist, really in the pay of a foreign government to ruin Russia. Marie is democratic in a sweet way to the peasants, loved by many of them, but Anarchist mob, led by brutal Kosloff, a tool of Kameneff, invades the palace on the night of the ball, where Kameneff has gone as an uninvited guest, and a scene of murder and pillage follows. Michail makes one gallant fight after another to save Marie, and finally succeeds in sending her away in a carriage, though he loses track of her in his own escape. He subsequently searches for her in the guise of a peasant courier with access to military centres. She does not leave the province of Saranoff, but hides in the village of Volsk, where she purchases a grocery store with her jewels.

At her store Marie is accidentally recognized by unscrupulous Kameneff, now in love with her, though she does not know him. He issues a mandate that all females between 17 and 32 must register, and Marie does so under her assumed name, supposing it is for good work. The women are terribly undeceived when they find a second mandate makes them national property at the disposal of men. They appeal to Marie at a moment when Kameneff is within hearing. She says she will appeal to Kameneff. Once she is alone he reveals his identity and offers to revoke the order if she will live under his protection, only to be denied with spirit.

There is now an orgy of brutalitq. Kosloff ruins the daughter of Lazoff, the potter, and Lazoff becomes an instrument of vengeance when joined by Michail, who has been told that Marie is the mistress of Kameneff. He reads her innocence in her eyes, and goes to her rescue when she is arrested and taken to Kameneff's headquarters. Lazoff chokes brutal Kosloff, and his hand aims the pistol that kills Kameneff, the latter having executed a group of women, his own sister in the number. Michail and Marie escape at last, to enjoy new freedom and true happiness, though betrothed under the unlucky new moon.

Cast.

Princess Marie Pavlovna, later known as Sonia Sazonoff.....Norma Talmadge
Prince Michail Koloyar..Pedro de Cordoba
Theo Kameneff.....Charles Gerard
Orel Kosloff.....Stuart Holmes
Vasili Lazoff.....Marc McDermott
Masha Lazoff.....Ethel Kaye
Leo Pushkin.....Harry Sothern
Nadia Kameneff.....Marguerite Clayton

Story by H. H. Van Loan.
Scenario by Chester Withey.
Directed by Chester Withey.

Advertising Angles: Make all the use you can of Miss Talmadge's name. Play up the story as the first romantic play dealing with the new Russia and its ghastly evils. Use the line "Not a war story, but a story of Russia after the war," to carry home the fact that this is not a left over from pre-armistice days.

Program and Advertising Phrases: Powerful and Vivid Story of Russia Under "Red" Rule.

Impressively Realistic Drama Based on Vital Theme of Russian Problem of Today.

Norma Talmadge Star of Intensely Dramatic Story Dealing With the Experience of a Democratic Russian Princess Under the Bolshevist Regime.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

More English Pictures

W. Arthur Northam's "Carnival" Ends With the Best Picture Coming at the Finish.

Reviewed by Walter K. Hill.

IN our last issue we referred to four pictures sent here from England and shown on the New York Roof, under the chaperonage of W. Arthur Northam. Four more of these subjects were screened Thursday and Friday, May 8 and 9, and the upshot of the whole

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Editor's Query: Has This Ever Happened to You?

It's the ever-changing, always new story told in Christie's comedy, "A Rustic Romeo," with Patricia Palmer and Bobby Vernon.

"Jacques of the Silver North" Next Lewis Film

MITCHELL LEWIS' coming Select picture, "Jacques of the Silver North," completes the list of three attractions which Select Pictures has announced for the month of May. The production is now finished, and will be distributed the latter part of the month.

Pleasing in every detail, the production will find particular favor with those lovers of the beautiful outdoors who delight in viewing great stretches of virgin North territory, with snows so deep that human habitations are almost buried in them, with long reaches of ice-crusted open country, with mountain and valley in their dressings of fir and pine. One of its most exciting scenes is a seven days' race over an unbroken snow field by two rivals, each traveling in a sled drawn by a team of huskies.

"Jacques of the Silver North" was originally announced under the working title of "The Gulf Between." It is the third production which Mr. Lewis has made for Select.

Mitchell Lewis has the role of a half-French, half-Indian trapper, trader and prospector. It is one of these lovable characters of the simple northwoodsmen that have made Mr. Lewis so famous in the last three years of his screen career. The story deals with a young girl who has gone into the North country with her father and brother. Jacques meets them when they are in trouble, and during the remainder of the story he figures importantly in their lives.

Norval MacGregor directed this production, which was written jointly by Robert North Bradbury and Frank Howard Clark.

Mitchell Lewis has assembled an excellent cast headed by Fritzie Brunette, who plays opposite him. The other members of the company are Capt. C. A. Van Auker, Murdock MacQuarrie, Edward Hearne, James Gordon, James McDowell and Fred Mack.

Anzac Hero Supports Madge Kennedy.

Roger MacKinnon, a young Australian actor, late of the Anzacs, the Australian-New Zealand contingent that so distinguished itself for bravery in action at Gallipoli, the Dardanelles, and in Egypt, is in the cast that supports Madge Kennedy in her newest Goldwyn production under the direction of Clarence Badger. Mr. MacKinnon, who only recently returned from a British convalescent hospital, where he was confined for some months with shrapnel wounds, was orderly to General Allenby on the memorable night of the capture of Jerusalem from the Turks.

"The Busher" Charles Ray's New Film a Baseball Story

ESPECIALLY timely just now when the American game of baseball has again re-established itself in the hearts of the public and is enjoying the greatest popularity in its history is the release on May 18 of Charles Ray's latest Paramount picture from the Thomas H. Ince studio, "The Busher." In this picture, which thousands of motion picture as well as baseball fans will want to see for the simple reason, if for no other, that they remember with great pleasure the young star's wonderful characterization in a previous baseball picture, "The Pinch Hitter." The small-town atmosphere is again present, and there are promised several typical small-town events that have never been utilized for screen purposes before.

As the best pitcher in the bush league, and a hired man in his spare time, Ray gives to the screen another of those sympathetic and human characterizations which have given him such a unique place in screendom. He is the only actual interpreter of rural America; in his depictions there is neither satire nor glorification, but actual true-to-life representation.

Earl Snell, a Los Angeles newspaperman, wrote the story, and the scenario was written by R. Cecil Smith. The production was made under the supervision of Thomas H. Ince. Jerome Storm is the director.

McRae Engages Chinese for "Elmo" Serial.

In order to obtain realism and genuine characters for several scenes in the serial, "Elmo, the Mighty," being produced by the Great Western Producing Company, and for which the Universal has the exclusive rights in the United States and Canada, Henry McRae, who is directing the picture, obtained the services of several Chinese men to play the parts allotted to those characters. Mr. McRae decided that instead of using the make-up American he would use the real characters, and a trip through the Los Angeles Chinatown resulted in his selecting the men.

American to Release on June 1 "A Bachelor's Wife"

AMERICAN announces that "A Bachelor's Wife," with Mary Miles Minter in the stellar role, will be released June 1. The production is one of the most ambitious recently undertaken by the "Flying A," revealing Miss Minter in a distinctly new characterization.

"A Bachelor's Wife" is the screen title selected for this refreshing comedy-drama, to which the author, Joseph Franklin Poland, originally gave the name of "The Reign of Colleen O'Malley," later changed to "Mary O'Rourke." It is believed that the new title is not only a snug fit for the story, but offers exhibitors a better opportunity for catchy and effective advertising.

The story concerns the amazing adventures of a warm-hearted, spunky colleen, Mary O'Rourke, who comes to America to visit her cousin. Learning that Norah is the mother of a baby and that the husband had deserted her two years before, Mary sets out to effect a reunion. Unknowingly, she becomes involved with the wrong man.

The laughable and often embarrassing predicaments in which she is placed when circumstances force her to pose as the baby's mother; the rumpus that is stirred up when the bachelor's fiancée is introduced to his "wife"; the fiery scenes between Mary and John, she scorning him as a deserter and he looking upon her as a rank impostor; and the final adjustments and confessions by which Mary is free to be wooed and won by her cousin's cousin, combine to make a picture of unusual interest and dramatic power.

Alan Forrest is seen as Miss Minter's leading man, and others in prominent roles include Lydia Knott, Charles Spere, Margaret Shelby and Harry Holden. The production was directed by Emmett J. Flynn.

"Big Little Person" Is Mae Murray's Best.

One of the best Universal special attractions ever produced is the newest Mae Murray picture, "The Big Little Person," according to Universal officials. This little star whose versatility has been shown in many pictures made for the Universal again wins the heart of the picture patron in her excellent character portrayal in this new production. The producer's predictions are that this attraction will be of great box office value. The picture is five reels in length, and was adapted to the screen by Bess Meredith from the novel by Rebecca Cooper Eastman.

Supporting Miss Murray in the cast are Claressa Selwynne, M. Rudolpho De Valentina, Allen Sears, Mrs. Bertram Grassby and several other players. The attraction is scheduled for an early release.

Marie Walcamp Attends Rodeo.

"The Queen of 1,000 Cowboys" is the latest title applied to Marie Walcamp, Universal's serial star, as the result of her exploits at the Fourth Annual California Rodeo staged at Sonora, California on May 3 and 4. Miss Walcamp was the guest of honor at the big round-up of Western events in which more than 1,000 cowboys participated.

Miss Walcamp led the grand cavalcade around the arena, and herself participated in many of the events. Director Jacques Jaccard and a number of the Universal cowboys accompanied the star. Several thousand feet of film were shot, the most thrilling of which will be used in Marie Walcamp's next Universal production.

Northrup's 217th Assignment.

Pauline Frederick's present Goldwyn picture, in which Harry S. Northrup plays an important part, represents the actor's 217th screen assignment. He has supported practically every star on the screen, not to mention almost as many stage luminaries.

series was but one picture, out of the eight, that might be assuredly recommended for exhibition in the United States. Here follows reference to pictures not included in last week's report.

Cheerio Chums—Well, I'll Be Blowed.

This cartoon offering might be said to match the American newspaper cartoon in animation—companion subjects to our "Mutt and Jeff." Two character plays play the leads, depending upon the style of the average English "droll" of the music halls to demonstrate their character. The titles are slang of the strictly British type and might not in every phrase be "caught" by the American "movie fan." Displaying the "Cheerio Chum" in this country would be a needless hazard of audience displeasure. Dudley Buxton is the creator-cartoonist.

"God Bless Our Red, White and Blue."

Six reels (Samuelson Films) marketed by Jury's Imperial Pictures. The colors mentioned denote three separate episodes into which the six reels are subdivided. Each story is independent of the other and they might be shown as three separate offerings—if they were of a nature appealing to our showgoers. But they are not.

Only the Red Cross episode would have any appeal to American's and in that case there would be a wave of resentment at the finish because the spectator could not possibly understand why the girl should aid in his "get-away" a Hun who so justly deserved capture. The other pair of sub-issues are not of a nature, in the writer's opinion, to warrant showing over here—and there are too many reasons to exact particulars in detail.

"Cheerio Chums—Hot Stuff."

The foregoing reference to this Dudley Buxton cartoon series will serve as mention of this one. The "chums" are firemen—members of the "fire brigade" as England knows them—and their proceedings through the cartoon "comedy" are but mildly interesting.

"A Soul's Crucifixion."

Here is a rara avis among this collection of British films—the last and vastly best of the lot displayed during Mr. Northam's series on the roof. Had this subject been screened first there would have been more interest shown by the trade and all concerned in the four days' adventure in the realm of American opinion. Mr. Northam wanted the "honest opinion of those present" and the applause that marked the finish of "A Soul's Crucifixion" was better than any written or spoken verdict.

Again (as in all of the Northam showings) the acting was excellent, although an actress more possessed of the powers of emotional expression might have made more of the leading role than did the one who played it. But in this we have only praise for the woman who acted the part—believing an actress of greater gifts might have made more of her chances.

The men were uniformly excellent—individually fine examples of the upstanding, clean-cut type of Englishmen who so dominate most companies in which they appear. The titling would need but few changes to "put the picture over" for Americans.

The story is strong, well told and runs smoothly in its disclosures. Beautiful scenery—England is so rich in ancient glories of nature and architecture—shows pretty vistas and the interiors are rich in furnishings correctly typify home-life in that great land of homes.

There are trench scenes well enough done to "stand up" for what little is required of them, and not enough of war to annoy those who have had a sufficiency. American exhibitors who desire a photoplay that matches the best average of programs would do well to consider "A Soul's Crucifixion"—and having done so change the title.

"Come Out of the Kitchen"

A Delightful Paramount Comedy Presenting Marguerite Clark in One of the Most Versatile Roles She Has Ever Played.

Reviewed by Louis Reeves Harrison.

ALWAYS bright where it is not tender and genuine in feeling, cheering from first to last in its happy viewpoint, "Come Out of the Kitchen," by Alice Duer Miller, is one of the most thoroughly American stories ever visualized, both in its mood and its characterization. The story is of a high-born Southern family in financial difficulties, trying hard to meet home problems. Devoted to an invalid father, sacrificing all that has made life beautiful to them when the father's life must be saved by a costly operation in New York, they agree to act as servants in their fine old ancestral home when the place is temporarily leased to a Northerner.

The situation of this aristocratic old family of children acting as servants to people less kind and appreciative of our common humanity is one replete with material both comic and tragic. Heavy contributor to the joyous mood of this Paramount comedy is Marguerite

Marguerite Clark

Champions the rights of spigots in "Come Out of the Kitchen."

Clark, more vivacious, more versatile, more persuasive than she has ever been, a source of pleasure to the spectator every moment she is on view. The arbitrary lady of society portrayed by Augusta Anderson is a fine piece of work, and the entire company responds to its opportunities, the genuine colored woman, "Mammy Jackson," true to her role, even an accomplished cat furnishing some of the amusement.

"Come Out of the Kitchen" will be a factor in establishing the popularity of moving pictures on the grounds of good taste.

Cast.

Claudia Daingerfield....Marguerite Clark
Elizabeth Daingerfield.....Frances Kaye
Paul Daingerfield.....Bradley Barker
Charles Daingerfield....Albert M. Hackett
Mrs. Daingerfield.....May Kitson
Mr. Daingerfield.....George Stevens
Burton Crane.....Eugene O'Brien
Solon Tucker.....Frederick Esmelton
Randolf Weeks.....Craufurd Kent
Mrs. Faulkner.....Augusta Anderson
Cora Faulkner.....Rita Spear
Mammy Jackson.....Frances Grant

Story by Alice Duer Miller.
Scenario by Clara Beranger
Directed by John S. Robertson.

The Story.

Claudia Daingerfield is the resourceful little daughter of an old and invalid Southern aristocrat. All that remains of his property is a fine old country house, barely maintained by Claudia, her sister, Elizabeth, and brothers, Paul and Charles, with Mammy Jackson, fat and a wonderful cook, still loyal to the household. When Father goes North to consult a great physician, there is no money left. News comes that a costly operation must be performed. There is only one way the expense can be met, to accept the offer of a Northerner for temporary occupation of the fine old place for three thousand dollars, though he insists on white servants. Claudia as cook, her sister as maid, her brothers as butler and boy-of-all-work, take the positions. Now ensues a veritable comedy of domestic service, each one doing a creditable part, Claudia struggling with the cooking for an entire family until she is compelled to call on the services of fat Mammy Jackson and keep her out of sight by ingenious and highly amusing devices.

Claudia steers bravely through a stormy sea of trouble, meanwhile fascinating the Northern men. Burton Crane gradually falls in love with her, and thinks seriously of taking Claudia out of the kitchen—she is such a wonderful cook. He has come upon a miniature of her, but it disappears. He accuses the elder brother of stealing it and discharges him. One after another of the supposed servants are discharged until only Claudia remains. Then comes a telegram that her father has survived a dangerous operation, and the brave little heart weakens at last. Discovery of her true identity and realization of her superb pluck leads Burton Crane to ask her to be his wife, with the happiest result that could be expected.

Program and Advertising Phrases: Dainty Marguerite Clark Star of Delightful Screen Adaptation of Successful Stage Drama.

Bright and Snappy Comedy of a Brave Aristocratic Girl Who Became a Servant to Help Her Invalid Father.

Marguerite Clark as Charming and Clever Cook in Clean-Cut Comedy.

Vivacious and Versatile Star in Story of a Brave Girl Who Faced Misfortune Unflinchingly and Won Out.

Advertising Angles: Play Miss Clark strong. Tell that the story is from the well known novel which has been also made into a stage play, but centre upon the story itself for your appeal. Tell that it is the story of a family of aristocratic but impoverished Virginians who rent their home, and tell some of the things which happen, using such catchlines as "He fell in love with the cook," and other catch phrases hooking up with the title.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

"The Veiled Adventure"

Another Delightful Constance Talmadge Comedy Released by Select.

Reviewed by Hanford C. Judson.

MANY things commend the new Select release, "The Veiled Adventure," with Constance Talmadge. In the first place the star remains herself and is in her acting as archly and

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The Eggs Are Alarmingly Temperamental in This Pathe Comedy.
That's why Bebe Daniels has to get the proper tempo for Harold Lloyd in "Before Breakfast."

Madge Kennedy in Picturization of Jerome Comedy

THE deliciously amusing possibilities of "Strictly Confidential," the Goldwyn picturization of Jerome K. Jerome's noted comedy, "Fanny and the Servant Problem," are being developed to their utmost by Madge Kennedy in the new production now being directed in California by Clarence G. Badger.

The comedienne's zest and enthusiasm are augmented by the fact that to her is given the opportunity to recreate the play in its fourth form. First it served Fannie Ward for a season of the stage of Wallack's Theatre, in New York. Then it was novelized, which would have sufficed for a story of ordinary merit. But the droll story of the little provincial actress who married a lord and discovered that all his twenty-three family retainers were her own relations, would not die. The result was that "Fanny and the Servant Problem" found its third incarnation in "The Rainbow Girl," the musical comedy sucess which crowded the New Amsterdam Theatre all last season.

This is not to be wondered at by anyone who has read the scenario of the Goldwyn production and compared it with the manuscript of the stage play. The screen version obviously allows greater latitude in establishing the inherent sweetness of Fanny O'Gorman, who later becomes the mistress of Bantock Hall in Rutlandshire, and the narrow conservativeness of the twenty-three servants who have contributed to its stifling formality for generations. The wit and humor of this state of affairs are admirably reflected on the screen by means of graphic bits of acting and keen titling, and the inimitable viewpoint of Jerome K. Jerome bids fair to be popularized even further by Madge Kennedy and her clever aides.

Splendid interiors, in keeping with the rich and dignified character of Bantock Hall, have been designed for "Strictly Confidential" by Hugo Ballin, and correspondingly beautiful approaches to the residence have been found by R. C. Moore, Goldwyn's location expert. The cast introduces Herbert Standing to Goldwyn pictures, besides affording John Bowers as Lord Bantock an opportunity to surprise his admirers with a characterization utterly opposed to his excellent Ridy Scarboro in Mabel Normand's "Sis Hopkins."

The artistic excellence of the production, directed by Louis Mercanton, and the unaffected sweetness and emotional beauty of the star have called forth abundant praise. So great has been its drawing power that return dates have been played and original bookings extended. It captured Los Angeles when it was booked for one week at Quinn's Rialto, beginning April 27.

"Infatuation" Captures Los Angeles.

Gaby Deslys, it is estimated, has reached a higher degree of popularity through the phenomenal drawing power of "Infatuation," issued as a Pathe special.

Holmes Films Little Known Features of Filipino Life

THE entertainment standard set by the recent Paramount-Burton Holmes Travelogues is more than maintained, it is said, in the current release, "Tagalog Toilers of Luzon." This picture takes one a long distance from the centre of the recent war activities and pictures in the most graphic fashion some of the little known features of life in Luzon. The Tagalog rice farmer is a hustler, and doesn't pray for his daily rice, but gets out and works for it. The camera follows the course of production from the time the farmer begins cultivating his paddy fields until the rice crop is harvested.

The camera has also caught interesting scenes showing how the rice is hulled. Still other features of genuine interest are those showing how the natives obtain salt from the ocean and how the cacao industry is carried on. A forty-pound breadfruit which would provide an entire family with its meals for a day or two is also shown.

Larry Semon in Role of Detective.

Larry Semon is seen as a house detective in "Passing the Buck," his newest comedy to come to the screen. The picture is set for release May 12. What with pretty women lounging around the lobby, Larry's existence as a secret guardian of a hotel is all roses until a valise filled with jewels is left in his hands for safekeeping. Larry locks it up in the hotel safe, but not before crooks have caught a glimpse of the gems. Thenceforth every art and artifice is employed by them to separate Larry and the hotel from the jewels. A chain of incidents as exciting as they are laughable follow. Pretty Lucille Carlisle appears opposite Mr. Semon, with greater opportunities than ever to display her charms of manner and person.

Many Prominent Players in "Fools and Their Money"

IN MORE ways than one the new Metro vehicle for Emmy Wehlen will be a production worth while. In the first place, Miss Wehlen herself is steadily becoming more and more of a screen attraction; secondly, the story of "Fools and Their Money," by E. Forst, is a comedy of the newly-rich, treated from a new angle, and thirdly, the cast supporting the comedienne is an all-star aggregation of artists of the stage and screen under direction of Herbert Blache.

The role of Miss Wehlen's leading man is in the hands of Jack Mulhall, a young actor who has acquitted himself with the highest honors in many of the silent drama's best offerings. Charles Hill Mailes essays the role of the star's father. This actor's record of character creations behind the footlights is a remarkable one, including parts in such productions as "The Squaw Man," "The Clansman" and "The Oath." He has also toured the country for some years in vaudeville and all the popular Shakesperian plays.

When Charles Frohman produced "The Prisoner of Zenda" the original cast included the name of an actor who, with the initial performance of this famous play, proved himself a comedian with a brilliant future on the stage. His name was and is John Steppling. Mr. Steppling has a fat part with Emmy Wehlen in her new picture, which gives him ample scope for his inimitable comedy talents.

William V. Mong, a veteran of the stage and now a regular Metro player, had the very distasteful role of a deceitful employer in Miss Wehlen's recently completed romantic comedy, "The Amateur Adventuress." Mr. Mong has a much more pleasing part in "Fools and Their Money," being cast in the character of Martin Tompkins, a newly-rich contractor who eventually becomes the father-in-law of the star in the story.

The ingenue part has been assigned to Betty Peterson. Miss Peterson is a little San Franciscoan who has had considerable stage and vaudeville experience in light comedy roles.

The exceedingly funny role of the contractor's wife, whose good fortune distorts her tired brain, is assumed by Miss Gerard Grassby, who makes her first appearance in Metro pictures in "Fools and Their Money." Miss Grassby has long been identified with important comedy parts in the farcical two-reel releases which have developed so many of our best players.

Prominent Cast in Stage Women's Film.

Followers of the stage and dramatics, as well as the enthusiasts of the screen, will be treated to some exceptional talent in the Stage Women's War Relief picture now being made under the title of "Tom's Little Star," and which will be released through the Universal Company. "Tom's Little Star" is the eleventh of the series of twelve being made for the Stage Women's War Relief under the direction of Eugene Spitz, George Terwilleger and Louis Dunmyre. The cast as has been announced includes Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Wheeler Dryden, Henry Hull, Lucia Moore, John W. Cope and Daniel Frohman.

"Two Women" Holding Its Own.

"Two Women," latest release of the Vitagraph Anita Stewart productions continues to hold a prominent place on the current screen. Reviews received in the Vitagraph home offices, as clipped from newspapers the country over, indicate that its pastoral charm, aside of its unmistakable dramatic appeal, is an element of especial attractiveness to photofans. Ralph Ince directed the picture and George Randolph Chester edited the story.

piquantly charming in this as in any of her other releases. What a pretty scene she makes! Give her a chance to put over a comedy situation and she will not fail to make the most of it and in a romance she is altogether desirable. This story is a pretty romance and is rich in comedy. It is not the best vehicle this player has had, but it surely serves her well and may be counted as a good substantial attraction.

The direction is by Walter Edwards, who is certainly able in comedy. The sets as usual go perfectly with the story and the players. It will be counted by the discriminating as a charming picture.

Cast.

Geraldine Barker....Constance Talmadge
Richard Annesly.....Harrison Ford
Reginald Crocker...Stanhope Wheatcroft
Mrs. Montrose.....Vera Doria
Mlle. Hortense.....Rosita Marstini
Mr. Barker.....T. D. Crittenden
Fred Barker.....Eddie Sutherland
Diana Barker.....Margaret Loomis
Eve Gardiner.....Vera Sisson

Story by Julia Crawford Ivers.
Directed by Walter Edwards.

The Story.

In the new Select picture, "The Veiled Adventure," the heroine, Geraldine Baker, a rich society girl, is engaged to Reginald Crocker, "the catch of the season." She finds that he is flirting with Mlle. Hortense, a beauty parlor woman whose grey veil Geraldine has taken from his overcoat pocket.

Geraldine hires the parlor for a week. Reginald stays away. He is with Hortense. Dick Annesley, friend of Geraldine's brother, gets his nails manicured at the parlor. Geraldine comes to the family seaside home and meets Dick, who is astonished. She finds him wholly by her brother's description something of a prig.

The engagement of Geraldine and Reginald is to be formally announced in one week. She had determined on giving Reginald a lesson, and while she is at the lesson business she decides that she might as well give one or two to the prig, Dick, especially as an elderly woman is trying to catch him and it will do him a service.

Money and jewels are missing, and Geraldine's father has an alarm installed. Geraldine makes Dick think that she has stolen the money, and gets him to replace it. This situation is worked up with a richly varied change of comedy incident. Dick gets caught and so that Geraldine won't be suspected, admits that he stole. He is ordered out of the house. Geraldine meets him on the beach and an elopement is planned. Reginald is given the cold shoulder in a public way.

Program and Advertising Phrases: Charming Constance in Clever Comedy.

How the Discovery of a Grey Chiffon Veil in a Man's Pocket Led a Girl into a Romantic Adventure.

The Story of a Girl Who Started to Teach Her Fiance a Lesson and Ended by Learning One Herself.

The Amazing Adventure of a Sprightly Girl,in Which a Veil, a Manicure Shop, the Moon, Stolen Jewels, and Romance Figure Prominently.

Advertising Angles: Play up Miss Talmadge and bear heavily upon the story angle. You have several high points to work from, the "lesson" Geraldine sought to teach, the discovery that she loves one man and is engaged to another, her novel way of abolishing a rival by buying her beauty shop and the beauty shop itself. Tell of the extensive set and the revelation of the hidden mysteries of the beauty factory. You can work this last angle two ways, telling the men to come and see how the girls do it, and telling the women to come and learn the secrets from Mlle. Hortense. If your lobby permits, you might set up a couple of manicure tables with volunteer girls working for the benefit of some charity, patriotic or otherwise.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts; two one-column, two two-column, one three-column, one one-half-column cut of star and one one-column and one two-column cuts of star.

"An Amateur Widow"

Zena Keefe and Hugh Dillman Give Fine Performance in Meritorious World Comedy.

Reviewed by Margaret I. MacDonald.

ONE of the season's most attractive comedies, "An Amateur Widow," appears on the program of the World Film Corporation, and features Zena Keefe with Hugh Dillman and a competent cast. The main comedy situation of the picture is good, and considering the production as a whole, it is one that will please the average audience and afford many laughs.

The opening scenes of the picture labor somewhat under a weight of detail which becomes tiresome. There is too obvious an attempt to impress the spectator with the over supply of heiress Rhoda Canby's relatives. But before the production reaches its middle stages it has swung into a happy gait, with increasing action and fun to the end. Zena Keefe is particularly attractive in the title role, and Hugh Dillman puts over the part of Irving Mason in good style. One of the pleasing characters of the picture is that of Aunt Chloe played by Pauline Dempsey.

Zena Keefe
Weighs a heavy problem in "An Amateur Widow."

Cast.

Rhoda Canby.....Zena Keefe
Irving Mason.....Hugh Dillman
James Potter.....Jack Drumier
Stanley Potter.....William Black
Aunt Chloe.....Pauline Dempsey
Mrs. Green.....Florence Ashbrooke

Story by Joseph Franklin Poland.
Directed by Oscar Apfel.

The Story.

The pretty young heiress, Rhoda Canby, in the story, "An Amateur Widow," is well looked after by a score of poor relatives, all of whom add a share to the unhappiness of her lot, and hope to find permanent shelter under the wing of her fortune.

After suffering from the eccentricities of Uncle Silas, Aunt Elizabeth, Cousin Hepsibah and various other relatives, she decides to run away, and is accompanied by her old nurse, Aunt Chloe. At the same time Irving Mason, a writer, who has been posing as a chauffeur partly for the purpose of having a chance to be near the pretty girl who has led him to believe that she is Rhoda Canby's secretary, falls from grace by getting intoxicated. The ticket that he has ordered and has not been able to pay for is taken by Aunt Chloe, resulting in their going to Irving Mason's home town.

The artist, shanghaied as he is about to commit suicide, leaves a note in his coat on the wharf, which gives rise to a newspaper notice of his death. Rhoda, who must assume another name for the time being, takes the name of Mrs. Irving Mason, not knowing that it is the name of the young chauffeur with whom she has fallen in love. Just when she is feeling elated over being free of relatives, Mason's uncles, who have the general store, hear that their nephew's widow is in town. They force her to accept their protection, and she becomes a valued member of the family, and of the store staff. One day a fire occurs in the store. Irving Mason, who has returned and has been working at his profession in secret, comes on the scene to introduce the most interesting situation of the story, and to marry the heiress.

Program and Advertising Phrases: Zena Keefe Was Only an Amateur Widow But When It Came to Winning Hearts She Was Strictly Professional.

She Posed as the Widow of the Man She Loved And It Led To Their Marriage and Happiness Ever After.

Her Relatives Bothered Her Until She Decided to Run Away and Be a Widow. Zena Keefe Is the Widow in Charming World Comedy.

She Donned Widow's Weeds to Escape Her Relations and Then She Sold Ties and Men's Weeds in a Haberdashery.

Poor Relations Lead Zena Keefe Into Complications of Relations in One of Most Pleasing Comedy Romances of Season.

Advertising Angles: Play on Miss Keefe's long established popularity for all you can get out of it. Then work on the title. Try such stuff as "She isn't a grass widow nor one of the sod variety. She's just an amateur and she didn't even have good luck to pick a dead one. He was very much alive. See the trouble it gets her into." "Beware of widows—except amateurs." Hammer on that angle without telling much of the story and use cuts to build up with.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides.

"All Wrong"

Pathe Five-Reeler in Which Bryant Washburn Plays Role of Matrimonial Theorist.

Reviewed by Margaret I. MacDonald.

THE delicate question of marital relations becomes the subject of a five-reel comedy, "All Wrong," for Pathe; and it remains for the individual to answer the question of its appropriateness to the theatre program.

The production is well made, and the role of the theorist husband, whose predicaments are many, is played in a spirited fashion by Bryant Washburn; while Mildred Davis as the unhappy victim of her husband's theories, is as sweet a young wife as could be wished for. The picture is artistically set, and its situations are worked out in a thoroughly consistent manner; and only in one or two instances do some

(Conained on page 1229)

It's Not so Bad Being Caught with the Above Goods in "Circumstantial Evidence."

Bill Parsons in his Goldwyn comedy of the above name thinks it's all a matter of form, anyhow.

Rogers Indorses "Break the News to Mother"

CHARLES R. ROGERS, director of sales for Select, has just sent to Select's branch managers in twenty-one cities throughout the country a letter in which he enthusiastically indorses the box-office possibilities of the special attraction, "Break the News to Mother," which has been acquired by Select Pictures Corporation for distribution.

Says Rogers: "Thousands upon thousands of soldiers are coming home these days. 'Break the News to Mother' links up with this, though there is not a single battle scene in the film, nor has it any reference to the war.

"Mother love is the keynote of the picture, but it has a highclass romance as well. It carries a big punch. It is the kind of picture that starts growing on you from the first, and by the time it is ended your heart is in your throat."

It is true that the production does not deal in any way with the war, and although at the very end the picture's leading juvenile—he can scarcely be called a hero—is seen in an army uniform, the fact is emphasized in all publicity and advertising aids that this is not a war picture, but a story of village life. It is a picture of peace and quiet, of human faith and of mother love.

Select is releasing the picture at once, prints having already been shipped to all exchanges. Advance bookings in the Metropolitan district of New York forecast the picture's success in that territory.

The cast includes Pearl Shepard, Gertrude Berkeley, Alice Gerard, Forrest Robinson, William Bailey, Louis Stern, Joseph Smiley and Chester Barnett.

Raymond Bloomer plays the part of the young boy of a lovable disposition but careless habits, who brings great sorrow to the old mother's heart.

World Film Helps Boy Scout Week.

President Wilson, in a proclamation just made public, has recommended that the period of June 8 to Flag Day, June 14, be observed throughout the country as "Boy Scout Week" for the purpose of strengthening the work of the Boy Scouts of America. In connection with this observance of this important event all World Film Corporation branches are fully equipped to co-operate to the highest possible degree with the movement by the use of the World Picture, "The Adventures of a Boy Scout." This film is officially indorsed by the Boy Scouts of America and should be an interesting and valuable addition to the program of any theatre for this particular week.

Already a great many requests for bookings on the picture for this particular week have come to the World branches and all exhibitors are urged to apply early for bookings.

Locale of "Mints of Hell" Makes It Good Summer Film

NOT in the long career of William Desmond, starring in Jesse D. Hampton productions, released by Robertson-Cole through Exhibitors Mutual, has this actor appeared in anything like this next production, "The Mints of Hell." The Desmond smile will be missing from the face of Dan Burke, the character portrayed by Desmond in this production, for the role is one which requires serious interpretation.

Coming at a time when the balmy spring turns into the hot days of summer, "The Mints of Hell" will be an exceptionally pleasing offering, because of its locale. Most of the exteriors were taken during a snow storm in the Sierra Mountains in California.

Aside from the scenic beauty of this offering, Jesse Hampton has moulded a production for Robertson-Cole that will stand the most severe test for dramatic effect. Dan Burke is a character who will be admired by any person who loves a two-fisted, red blooded man, and where is the person who doesn't? As impersonated by Desmond, Burke is made a living creature, who from the very outset, when he begins his fight for fortune until he ultimately wins it and the "handsomest girl in the gold country," retains the sympathy of his audience.

Vivian Riche is the girl, the daughter of "old man Chaudiare" and gives an intelligent performance.

Others in the cast are Ed. Jobson, Charles French, Jack Richardson, Mary McIvor (in real life Mrs. Desmond); Frank Lanning, J. J. Franz, Tom O'Brien, Mrs. A'Costa and Walter Perry.

There are several fights which are real fights, a statement which can be verified by Jack Richardson, the heavy.

Carmen Phillips in Cast of "Man Who Turned White"

ATTENTION to detail which will be found paramount in the first Superior Picture, "The Man Who Turned White," starring H. B. Warner, which Robertson-Cole will release next month through Exhibitors Mutual, extended particularly to the selection of Warner's supporting players.

One of the cleverest touches in the production was given by Carmen Phillips, who plays the part of Fanina. Miss Phillips comes to Shadowland from the operatic stage. So as Fanina, the dancing girl of the desert, she does one of the most graceful "bits" ever seen on the screen. Perhaps her costume is somewhat more abbreviated than one would look for in a ballroom except at the Hotel Des Artistes, but it certainly cannot be found offensive to the most fastidious.

Walter Perry, who made himself a name as one of the most versatile character actors on the West Coast, has another prominent part. Perry has frequently been seen in William Desmond pictures. No matter how heavy the film play, no matter how tense the situation, a bit of character work by Perry injected into the actions throws a ray of light over the darkest shadow.

Wedgewood Nowell, who plays Capt. Beverly, "a moral coward, but a courageous soldier," is well known as a heavy. Jay Dwiggins is M. Mirabeau, the merchant of Mzab.

Eugenie Rorde, a favorite of other days of screen lore, reappears before the camera as the wife of the Merchant of Mzab, but has only a brief part to perform.

Simplex Sales Break All Records.

The month of April, from the very first day until the calendar pad indicated a beginning of a new month, saw unprecedented activity at the Simplex factory. Owing to the rush of orders that poured in, compelling the working of day and night shifts and making necessary immediate changes that would ordinarily have been made in the course of several months. When the month's sales were checked up it was found that the record for April sales was not only broken, but badly smashed.

This month also saw many important changes in the plant, one of them being the segregation of the intermittent department. Owing to the extreme care required in the making and assembling of this important detail to the Simplex Projector a separate room has been allotted. this department, where a maximum of daylight, quiet and even temperature prevails.

Lived with Ogalalla Sioux.

Clark Comstock, who plays a character role in the picturization of Stewart Edward White's "The Westerners," just completed for Great Authors Pictures, Inc., by Benjamin Hampton, has lived among the Indians at the various reservations. For some time he lived in the country of the Ogalalla Sioux Indians, with which the story of "The Westerners" deals. For this reason Mr. Comstock is serving in a technical capacity, as well as his part of the Ogalalla chief, "Lone Wolf." "The Westerners" wil be distributed by Hodkinson.

Kinograms Show Start of Ocean Flight.

The principal feature in the latest issue of Kinograms is, of course, centered around the challenge of the United States for the honor to have the first "heavier than air" machine to fly across the Atlantic. The start of the naval machines from Rockaway, Long Island, to Halifax on the first leg of the journey is shown with pictures taken from an aeroplane that escorted the flyers on the first part of the trip.

of the players exhibit over-anxiety in putting over certain points entrusted to them. It is a production that is liable to have a good run, and will be much improved by a suitable musical setting.

Cast.

Warren Kent.....Bryant Washburn
Betty Thompson.....Mildred Davis
Donald Thompson.....Charles Bennet
Mrs. Donald Thompson.....Helen Dunbar
Randolph Graham.....Fred Montague
Ethel Goodwyn....Marguerite Livingston

Story by Mildred Considine.
Scenario by Jack Cunningham.
Directed by William Worthing and Raymond West.

The Story.

Warren Kent, the young man of original ideas in "All Wrong," believes that a husband and wife should live apart on the unending courtship idea. He marries a pretty young girl, takes her on a honeymoon trip, and orders two rooms prepared at the hotel, one on the second floor and one on the roof. Arrived home he takes two separate apartments, visiting his wife only on Wednesday evenings as of old, which results in the bride becoming very unhappy. One day, because of his inability to land a certain order, he finds himself fired from his job. He immediately slackened up on his theories and seeks Betty, and in her absence looks in her work basket and finds some baby clothing in the making. The overjoyed husband hurries forth to try again to land the order over which he lost his job, succeeds, and becomes reinstated in his old position. With his commission in his pocket, he decides to be a generous father, and buys a storeful of toys for his prospective heir. His next meeting with Betty reveals the fact that the baby clothes were for the child of her laundress.

Complications arise at this point of the story. The mother-in-law mixes matters up when she sees a girl friend of Betty's talking to Warren, her suspicions being increased when she finds them both at Betty's apartment. When the matter is cleared up Warren's theories have been cast to the winds, and Betty announces that she is now making clothes for their own family.

Program and Advertising Phrases: Bryant Washburn Tries His Pet Theory of Unending Courtship, But the Plan Meets With Disaster.

As a Salesman He Was Original But As a Husband He Made a Dismal Failure in the Matrimonial Romance, "All Wrong."

The Husbandless Wife and the Wifeless Husband Are the Result of The Unending Courtship Idea in Pathe's "All Wrong."

Married or Unmarried: That Was the Question With Bryant Washburn and His Pretty Wife in Pathe Romance.

Matrimony Without Marriage Is a Queer Situation, But Bryant Washburn Was Original and He Created It in "All Wrong."

Advertising Angles: Play up Washburn and make a noise about the title. Of course you will use "All Wrong is all right," but get other angles for the same stuff. Start in a couple of weeks before the showing with slides such as "There is a hole in the pavement at Main and Cross street. It's all wrong." Play up three or four kicks a day, if you can think of enough, and don't tell what the idea is when people ask. You can do the same thing in your daily advertisement, if you have one, stopping when you start to advertise the play. For the story angle the Unending Courtship is a novel idea. Work it up strong, but not too sensationally.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"Virtuous Sinners"

Pioneer Has Photoplay of Unusual Name But Ordinary Value in Feature With Wanda Hawley.

Reviewed by William J. Reilly.

PIONEER's production, "Virtuous Sinners," has nothing unusual to back up its somewhat novel title. Its novelty ends with the name. The story lacks a definite plot element. The threads of incident are woven around a mission in the slums, and the love interest, instead of dominating, is put into the background by an accident to an old man and the subsequent question as to whether he will live or succumb. Much footage is given the mission scenes which might have been put to advantage to some escapades of the gentleman-burglar hero or to some sub-plot which would have created the missing suspense element.

The redeeming features of the production are Wanda Hawley's personality and an exciting chase following the hero's "dream" escape from prison.

Cast.

Hamilton Jones.....Norman Kerry
Dawn Emerson.....Wanda Hawley
Eli Barker.....Harry Holden
"Twenty Years" McGregor..Bert Woodruff

Directed by Emmett J. Flynn.

The Story.

Hamilton Jones is a society burglar in Pioneer's "Virtuous Sinners." His

Wanda Hawley
Furry bit of femininity in Pioneer's "Virtuous Sinners."

friends, of course, do not suspect him. He is attracted one night by a beautiful voice coming from out the "End of the Trail" mission, and entering, he finds that it belongs to Dawn Emerson. Dawn is a waif whom McGregor and Eli Barker, the director of the mission, had picked up one night on the streets.

Jones falls in love with Dawn, but continues his burglarizing practices, even though he appears every night at the mission. He is caught one night entering a house, is tried and sentenced to prison. Barker intercedes with the governor for him through the judge, and Jones is released "under the custody of Dawn." McGregor, a kindly character, is lost sight of in the latter part of the story. In the earlier part he is run over by Jones' car, and the heart strings are played upon as he hovers between life and death, finally recovering. It is for an operation to save McGregor's life that Jones takes the final chance.

Program and Advertising Phrases: Life in the Slums Depicted in Photoplay of East Side Mission Starring Wanda Hawley.

He Was a Society Crook But Her Faith in Him Kept Up His Spirit Even in the Shadow of Iron Bars.

She Was Rescued from the Streets, and She in Turn Pulled Him from the Slough of Despond.

Out of the Night Came a Voice and It Led Him to the "End of the Trail" Mission and the Beautiful Influence of Woman.

Story Woven Around Mission Whose Head Believed in Hot Coffee With Salvation.

Advertising Angles: Play up the stars and work on the ethical angle of the story. Ask if a worthy object ever condones a crime. Tell that Jones stole in order to get money for an operation that would save life, and ask if it was right to steal. Work strong on this angle. It is your best approach. For a window display show a broken pitcher and a card reading "The pitcher that went once too often to the well. Hamilton Jones, gentleman crook, decided to go straight for the sake of the pretty mission worker, but he planned just one more raid and the police got him. His object was worthy, but does a worthy object ever justify crime? See Virtuous Sinners at (house and date) and see if you can say 'yes.'"

Advertising Aids: Announcement slide, press sheet, cuts and electros, music cue sheet, 8x10, 11x14 and 22x28 photos, two one-sheets, one three-sheet, one six-sheet, and one twenty-four-sheet.

"The Coming of the Law"

Tom Mix in One of His Best Fox Pictures Shows Kind of Man Who Brings Law.

Reviewed by Hanford C. Judson.

SPECTATORS are pretty sure to think the new Tom Mix picture by Fox, five reels, is the best he has done and the best and most virile of its kind that anyone had done. Tom Mix plays Kent Hollis, a tenderfoot of the Roosevelt type, who brings law and order into a rough and evil frontier community. One of the characteristics of the picture is that nothing is left undone by the star and his support, either of pain to themselves, or personal danger or rough work, to make the film a real picture of the thing it was desired to produce. Every player in it deserves high praise; for all have given themselves wholly to the making of the picture.

Jane Novak, the leading woman, as the lightly built and pretty heroine, not only acts emotional moments sincerely, but puts up a tiger-cat of a fight with Yuma Ed (Pat Chrisman) sent by the villain, Dunlavey (George Nicholls), to capture her. Sid Jordan, as Neil Norton, and Charles Le Moyne, as Ten Spot, are admirable western types. Tom Mix is perfect. He goes the limit to make the picture, and the result is an unqualified success. Here is a western worth any advertising and sure of marked popularity and long runs. Arthur Rosson knows how to put on a real western.

Cast.

Kent Hollis.....Tom Mix
Nellie Hazelton.....Jane Novak
"Big Bill" Dunlavey.....George Nicholls
Judge Graney.....Jack Curtis
Neil Norton.....Sid Jordan
Potter.....B. M. Turner
"Ten Spot".....Charles Le Moyne
"Yuma Ed".....Pat Chrisman

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"Woman Thou Gavest Me" Is an Artcraft Special

ONE of the most vital problems that could possibly arise in marital relations was developed by Hall Caine in "The Woman Thou Gavest Me," and in the picture version of this novel, which will be released as a Paramount-Artcraft Special May 25, a graphic portrayal of a situation that cannot but arouse controversy and speculation seems to have been handled, from all accounts, with considerable skill by Hugh Ford, who produced the picture.

Take a beautiful woman, one who, despite her lowly birth, combines a natural charm with a culture rendered possible by her father's acquisition of wealth, force her into a hateful marriage with a scion of the nobility, who is a rake and a libertine—then, after she has refused to be more than wife in name—conceive of an early and real love re-entering her life—and you have the situation in a nutshell, so to speak.

The question immediately suggests itself—to whom does she belong, spiritually? Certainly the law finds her the wife of one man, but every natural impulse and even her own moral sense propels her to the arms of another. The question then resolves itself into this: "Was she justified?"

Does Not Oppose Law of Marriage.

The argument is used that marriage was never intended to become a law of the Turks—woman was not intended to become a mere chattel. It is against the misapplication of the marriage covenant and not the law itself that the picture inveighs.

Katherin MacDonald is the woman, Mary; Daniel, her father is played by Theodore Roberts; and the role of the rake, Lord Raa, is in the hands of Jack Holt and Milton Sills is Conrad, the other man. The part of the affinity of Raa is played by Fritzi Brunette.

The settings cover India, Africa, Egypt, England and other parts of the British Isles, and in addition, the Antarctic.

Start Work on New Mary MacLaren Film.

The big event of the week at Universal City has been the starting of production on "The Petal on the Current," the Fannie Hurst Cosmopolitan novelette in which Mary MacLaren will star and which is being directed by Tod Browning. Miss MacLaren's leading man will be Robert Anderson, who first rose to prominence as Monsieur Cuckoo in the Griffith production, "Hearts of the World," and who reached the zenith of his screen fame in Allen Holubar's production, "Hearts of Humanity."

In the picture Miss MacLaren will be seen as a department store girl of New York's East Side, who, buffeted about roughly in the sea of fate, eventually finds happiness in the arms of the man she loves. Fritzie Ridgeway and Ina Claire are in support of the star. Waldemar Young prepared the script for screen adaptation.

Lucy Cotton
As star of Independent Sales' "Sunup," made by Gerald Bacon, will cause many to scan the horizon.

"Price of Innocence" To Be Seen in Every Key City Soon

FIRST run presentations of "The Price of Innocence," initial production of the Buffalo Motion Picture Corporation, of Buffalo, in which Stella K. Talbot is starred, will be given in every key city in the United States within the next two weeks.

It already has received its premier of a week's run at the Washington Theatre, Detroit, to exceptional patronage, and a season of seven days to big business at the Strand Theatre, New Orleans. It opened for week runs on Sunday in Cleveland and St. Louis. The remaining key city engagements will be played next week.

The Buffalo Motion Picture Corporation is headed by Frank L. Talbot, a former exhibitor and well known showman, as president. Mr. Talbot was one of the first of the producers for the legitimate stage to enter the ranks of motion picture exhibitors. He used the Hippodrome Theatre in St. Louis to introduce the new art in that territory. Last fall, in Buffalo, he was given the opportunity to work out the production ideas acquired in his years of experience as an exhibitor. The Buffalo concern was organized and financed by a number of prominent bankers and business men there. "The Price of Innocence" was chosen as the first story, and Miss Stella Talbot was selected as the star.

The production is being released independently by all First National Exhibitors' Circuit exchanges. Likened in action and theme to the two famous classics, "Shore Acres" and "Way Down East," it is proving itself to be a genuine box office attraction.

Simplex Goes Into Western Schools.

As an indication of the increasing popularity of the moving picture in the educational and institutional field, a glance at the installation report for April, sent into the Simplex factory from the Mid-Western Distributors, Swanson-Nolan Theatre Equipment Company, is highly significant. This company has installed Simplex projectors in the following institutions and schools: Public School, Rocky Ford, Colo.; Public School, Alto, Iowa; Home for Deaf and Blind, Colorado Springs, Colo.; Soldier's and Sailor's Club, Denver, Colo.; State Penitentiary, Canon City, Colo.; and State Prison, Rollins, Wyoming.

The Denver branch of the Swanson-Nolan Company also report recent installation of two Type "S" Simplex projectors in both the Strand and Rivoli Theatres, Denver.

Tentatively Title Next Salisbury Film.

"Devils Have Their Friends" is the working title of the latest story purchased as the next Monroe Salisbury vehicle. The story was written especially for Salisbury by Elliott J. Clawson and the cast that has been selected includes William Stowell, Colleen Moore, Ethel Ritchie, Virginia Foltz, Sydney Franklin, Harry DuRoy and Arthie Jassman.

The Star Is a Lone Ranger.
Is William Farnum in his coming Fox, "The Lone Star Ranger."

Circuit Franchise Holder Praises "Auction of Souls"

"AUCTION OF SOULS," now being distributed by the First National Exhibitors' Circuit, is being booked on the "see-it-and-take-it" plan by C. E. Holuh, manager of the A. H. Blank Enterprises, First National franchise holders for Iowa and Nebraska. Mr. Holuh says the production promises to create a sensation in the middle west, where it has aroused the strongest commendation among exhibitors and others who have seen it.

Mr. Holuh's plan is to enter a town quietly with the big picture; call the exhibitor to one side; get him and a few exhibitor friends to see the picture at a private showing, and then to discuss with them, after they have seen the picture, various ways of advertising and boosting. In Omaha, where such a small and select group saw it, the release is to be shown at a private view and comments requested for publicity. Some public organization, probably the Chamber of Commerce, or the local Committee for Relief in the Near East, is to be secured to back it. Mr. Holuh is now on the road, showing the picture at Lincoln, Neb., Sioux City, Fort Dodge, Des Moines, Waterloo and Cedar Rapids, Iowa.

The story of "Auction of Souls" ran in the World-Herald, Omaha, under its former title of "Ravished Armenia." This newspaper has probably the strongest circulation throughout Iowa and Nebraska, and with such advertising to fall back on, the picture is certain to go big, says Mr. Holuh.

"Wagon Tracks" Next Hart-Artcraft Film.

C. Gardner Sullivan is responsible for William S. Hart's new Artcraft picture, produced under the supervision of Thomas H. Ince, and following "Square Deal Sanderson" which is now completed.

"Wagon Tracks" is the suggestive title of this picture. It deals with the life of those who followed the old Sante Fe Trail westward in the Eighteen-fifties and sixties. This trail started at Westport Landing, now Kansas City, and proceeded westward to the lands that were then infested by Indians and marauders.

Jane Novak will be the leading woman and Robert McKim will be the heavy character. Lambert Hillyer and William S. Hart will direct.

Jiggs.....Lewis Sargent
Ace.....Jack Dill
From the book of Charles Alden Seltzer.

Staged by Lynn F. Reynolds.
Scenario by Dennison Clift.
Photographed by J. Dev. Jennings.

The Story.

In "The Coming of the Law," Kent Hollis is a tenderfoot of the Roosevelt type who lands in a western community run by an evil gang, of which a cool villain, Dunlavey, is the leader. Dunlavey elects the sheriff. Cattle rustling and murder are a part of his daily business. On a ranch is an invalid, Hazleton, and his daughter, Nellie. Dunlavey is annoying this girl when Hollis arrives. Dunlavey is knocked down.

Hollis finding how things are in the neighborhood decides to remain and run his father's ranch and weekly newspaper till law and order are brought into the community. He falls in love with Nellie. His life is in danger all the time, but coolness, courage and endurance keep him safe till election day, the climax of the big fight between him and the villain Dunlavey.

Hollis has won the respect of the cowboys other than Dunlavey's henchmen. Dunlavey lays plans. He directs Yuma Ed to go to the Hazleton ranch and capture Nellie and arranges it so that in case Hollis comes to the polls, a note shall be handed to him warning him of this.

Hollis and his manager, Norton, do come to the polling place and are dominating the situation when the note is handed in. Hollis leaves at once. Dunlavey now congratulates himself and invites the boys to vote early and often. He is astonished to find that there are others who are willing to take up the fight.

Meanwhile Hollis has come to the Hazleton ranch where Nellie is struggling with Yuma Ed and there is a terrible fight. Yuma is knocked out. Hollis and Nellie are coming to the village. Dunlavey, the voting over, has gone out with his gang to get the girl. The boys count the ballots and find that Hollis is elected. They come to tell him. Hollis sees Dunlavey coming and rides fast. The boys arrive. Dunlavey's crew takes refuge in a cabin. There is an exciting fight, the cabin is fired and those of the gang not shot are captured.

Program and Advertising Phrases: The Story of a Tenderfoot Who Brought Law and Order to a Rough Community.
Tom Mix's Daring Stunts Bring Thrill After Thrill to Virile Story of Western Life.
Daring Death-Defying Deeds and Fast Furious Fist-Fighting Mark Memorable Mix Movie.
Stupendous Soul-Stirring Stunts Provide Punch and Pep a Plenty for Popular Player.

Advertising Angles: Play on Mix's name and get what you can out of the story origin of the drama. A good plugging line would be "A two-fisted man against the two-gun men—and fists win." After a rush of two-gun stories the two-fist argument should be a winner. Tell snatches of the story to show how the fists come in. Play it up as a novelty and work hard on it.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"Thin Ice"

Vitagraph Melodrama With Corinne Griffith Holds Suspense.

Reviewed by Hanford C. Judson.

THERE is marked suspense in the new Vitagraph Picture, "Thin Ice." Corinne Griffith is the leading woman, and the script is by Shannon Fife. Directed by Tom Mills, it has the usual quality of Vitagraph staging, the distinguished sets, the perfect gowns and the consistency of atmosphere. The story is frankly melodramatic; but it holds interest very well, and while not a great attraction, it is a good one and will please the average theatre patron.

There seems to be a never-failing demand for stories of this kind in which a perfectly innocent heroine falls or is made to fear that people will think she has fallen into the power of an unscrupulous villain. This picture is ably put together, and makes a pleasing and effective attraction.

Cast.

Alice Winton.....Corinne Griffith
George Winton.....Charles Kent
Ned Winton.....Jack McLean
Benjamin Graves.....L. Rogers Lytton
Paul Rooks.....Walter Horton
Rose La Vere.....Eulalie Jensen
Robert Burton.....Henry Gesell
Jeffrey Miller.....Walter Miller
Jocelyn Miller.....Alice Terry

Story by Shannon Fife.
Directed by Tom Mills.

The Story.

The heroine of "Thin Ice," Alice Winton, marries a criminologist who teaches that any one who is a thief once, will be one always. Alice's brother, Ned, had once stolen from his employer, Benjamin

Corinne Griffith
Wears a train for her train of thought in "Thin Ice."

Graves, a scoundrel manipulating a certain mining stock. All Alice's fortune is in that stock. She pledges it to Graves to let her brother off.

Graves wrecks the company, and writes to Alice that she must see him about her note for the money. Alice and her husband are staying with the district attorney for a week, who has evidence in his safe that will send up Graves for wrecking the mining company. Graves knows this and plays on Alice's fears. He has forged love letters from her and other evidence. She decides to steal the papers.

In the meantime her brother, Ned, steals and is arrested. The criminologist, Alice's husband, to prove his theory, brings the boy to the district attorney, and they agree to try him, believing that he will break open the safe. He is fed and given a room. A breeze blows open his door. He sees some one like his sister pass, follows and finds Alice trying to open the safe. She has time to tell him about her affair with Graves, and he vows to kill him. They are discovered.

To save Alice, the brother breaks away and is followed. Alice thinks he is going to commit murder, and goes to Graves's house to stop him. She finds Graves dead on the floor and is discovered by a policeman. Ned comes in, followed by Alice's husband and the district attorney. A woman with whom Graves had been intimate enters. She has taken poison and is dying. She confesses to killing Graves.

Program and Advertising Phrases: Corinne Griffith Star of Pleasing Mystery Story.
Gorgeous Gowns, Beautiful Sets and Unusual Suspense Mark Latest Vitagraph Feature.
Absorbing Story of a Girl Whose Brother Was Suspected of Having Murdered Her Would-be Betrayer.
In Trying to Save Her Erring Brother She Found Herself on "Thin Ice." What Was the Outcome? See Vitagraph Feature of Same Title.

Advertising Angles: Play up Lytton and Kent as well as the star. Hinge your story appeal on the problem of the play. Ask if the reader believes that a man's single misstep should place his sister under suspicion. Or take up the big situation as "There lay her persecutor dead upon the floor. On the table were the letters he had forged as coming from her. And there she stood, looking with horror upon his corpse. Is it any wonder that even her husband turned from her? Yet she had merely been skating upon thin ice and————."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Mayor of Filbert"

Triangle Special Presents Thrilling Prohibition Story With Jack Richardson in Title Role.

Reviewed by Margaret I. MacDonald.

THE story on which the Triangle seven-part production, "The Mayor of Filbert," is based is one of current interest, which, put over in a large way should have big drawing powers. Jack Richardson, the featured member of the cast, plays a double role which affords many opportunities. Unfortunately the shaping of the production has not been guided by a master hand, a fact which interferes with the definite outlining of the story, and with the convincing quality of the detail. Many of the players are allowed to overact their parts. Some of the best work in the picture is done by J. Barney Sherry, Ben Alexander and William Dyer. The picture contains a strong plea for prohibition, and is liable to wield considerable influence.

Cast.

Mayor Johann Schmidt } ..Jack Richardson
Charles Smith }
Mollie Vaughn.....Belle Bennett
Dr. Loring.....J. Barney Sherry
Carroll.....Bennie Alexander
Royal Denman.....George Pearce
Roger Taft.....Wilbur Higby
Mike McCarthy.....William Dyer
Jim Grimes.....Joseph Singleton
Mrs. Grimes.....Millicent Fisher
Belle Glover.....Louise Lester
Carolyn Hazard.....Grace Parker
Miss Greta Schwartz.....Olga Gray
Dan Mulligan.....W. Perkins
Officer Burns.....Louis Durham

Story by Charles Francis Stocking.
Scenario by Daniel Carson Goodman.
Directed by William Christy Cabanne.

The Story.

The story of "The Mayor of Filbert" covers a tense situation between the pro-

(*Continued on page* 1238)

World's Releases for June Number Five Features

WORLD PICTURES announces its releases for June and these include five big pictures. Evelyn Greeley leads off on June 2 with "Phil for Short," written by Clara S. Beranger and Forrest Halsey and directed by Oscar Apfel. Hugh Thompson appears as her leading man and the supporting company is one of the strongest ever seen in a World Picture. Included in the cast are Jack Drumier and a number of other film favorites.

Second on the list for the month comes "Thru' the Toils," which is scheduled for release on June 9. Koby Kohn wrote the story and Harry O. Hoyt is the director. Montagu Love, returning from a short sojourn in the spoken drama, celebrates his re-entrance into picture work by starring in this production. Eileen Cassidy plays opposite Mr. Love and Joseph Burk and John Davidson are prominent in the cast.

The newcomers appear in the World release scheduled for June 16. They are Betty Compson and George Larkin, who are co-starred in "The Devil's Trail," a story of the great outdoors directed by Stuart Paton. The story of this production is laid in the Canadian northwest, a region ripe in romance and action where full blooded men and women live, love and hate. Miss Compson has appeared in a number of Christie comedies and big feature productions.

June Elvidge appears on June 23 in "Love and the Woman," a story written by Philip Lonergan with the scenario prepared by Giles R. Warren. Tefft Johnson is the director. Philip Hatkin handled the camera. Prominent in the cast are George MacQuarrie, Rod La Rocque, Laura Burt and Ed. Roseman.

The final release for the month is a Madge Evans picture, "Home Wanted." The story for this production was written by Lucy Sarver. The last picture in which Madge Evans was starred was "The Love Net," and her appearance in this new picture is awaited with much interest.

Carey Attends Arizona Roundup.

Harry Carey, star of Universal's Western pictures, is playing the leading role in his newest picture as well as proving to the cowboys of the West that he is one of them in riding class. Carey and his band of cowboys are attending a roundup in Arizona and are also shooting scenes for his picture "A Man of Peace," which is being directed by Jack Ford from the original script by Frederick J. Jackson. In the supporting cast are Joe Harris, Duke Lee, Peggy Pearce, Jack Walters, Vesta Pegg, William Cartwright, Zoe Rae, and Howard Enstedt.

Summer Fashion, North o' Fifty-three.
Shown by Vivian Riche in "Mints of Hell," released by Robertson-Cole through Exhibitors Mutual.

Paramount's Drug Store Scenes Fooled an Expert

THE care which is exercised by the Famous Players-Lasky Corporation in building its studio sets and the results obtained in simulating the real thing in backgrounds is paid an eloquent tribute in a letter recently received from the editor of American Druggist.

A member of the Famous Players-Lasky publicity department sent to the American Druggist a number of stills from Vivian Martin's new Paramount picture, "The Home Town Girl," showing the interior of a drug store, and suggested that they might be of interest to readers of the magazine. The editor replied:

"I thank you very much for the four pictures of Vivian Martin in 'The Home Town Girl.' I should like to use one or possibly more of them in American Druggist provided you give me the name of the drug store in which they were taken. This would add much to the druggist's interest in the pictures. It really is a very good interior and I cannot imagine that you would go to the expense of fixing up such an interior just for the one series of pictures."

Following the receipt of the letter, inquiry was made at the West Coast studios and it was ascertained that the scenes were made in a studio set.

Universal Comedy Companies Busy.

William S. Campbell has started work on the latest animal comedy, with the working title of "Wild Lions and Loose Bandits." These animal comedies are a depature in the comedy field and Universal expects them to become the leading comedy pictures on the market.

Neal Burns and Josephine Hill are working on a one-reel comedy with the tentative title of "Whose Job's Hardest." The one-reel feature is being directed by Al Santell.

Reggie Morris, formerly with the Sennett comedies, has just completed a one reel comedy entitled "Double Trouble."

Eddie Lyons and Lee Moran are said to have a side-shaker in their newest comedy vehicle, "The Professional Elopers."

Universal Completes "The Open Road."

Universal announces the completion of another Special Attraction in which Monroe Salisbury is starred, the title being "The Open Road." The production was directed by Rupert Julian, and was taken from the story by Bernard McConville. The scenario was prepared by Elliott J. Clawson.

The all star cast includes Rhea Mitchell, Alice Elliott, Sydney Franklin, Marion Skinner, Pat Moore, Alfred Allen, and Herschel Mayo.

Monroe Salisbury is cast as Tony, an Italian immigrant. The scenes of the picture are laid in New York's Little Italy and the West. The time depicted is about a decade ago. The story abounds in human interest from the start and has both sentiment and mirth in it.

Big Holubar Production Near Completion.

Allen Holubar is nearing the completion of the current super-production, "The Right to Happiness," at Universal City. Dorothy Phillips, the star, who has a dual role in this production, is supported by an all star cast, which includes William Stowell, Robert Anderson, Hector Sarno, Winter Hall, Henry Barrows, Margaret Mann, Stanhope Wheatcraft, and Alma Bennett.

Russian Atmosphere's Frigid
So someone has to wear Arctic garb for Norma Talmadge in Select's "The New Moon."

Cincinnati Company Works for a Celluloid Divorce

THE Cincinnati Motion Picture Company doesn't believe in divorce as applied outside the moving picture industry, but within the realm of the celluloid drama it is working hard for the principle. But before you drop this copy of the World to dictate a letter of rebuttal to the Cincinnati Company let us finish the story.

The divorce which this concern is supporting is the divorce of the theatre from the home. Cincinnati is said to be preparing to pass an ordinance establishing two distinct units for films, one being the standard films used by the theatres and the other the safety film for the use of church, school, lodge and home. The safety film is a trifle narrower in width than the standard variety, and the Cincinnati Motion Picture Company, anticipating a movement throughout the country, has invented and perfected an adjustable perforating machine for standard widths and different perforations to match both safety and standard film.

The Cincinnati Company, which has its quarters at 216-220 Liberty street, has also invented a printer that will make narrow width prints from regular standard or narrow width negatives. Its products include display advertisements, titles, educational and commercial reels.

Pathe to Release Keenan's "The Master Man" May 25

THE MASTER MAN," first of the independently made photoplays from the Frank Keenan Productions, Inc., Los Angeles studios will be released by Pathe on May 25. It marks the beginning of eight special productions in which Mr. Keenon is star, director and producer.

"The Master Man" shows a combination of intrigue and tragedy, and love interest. The original story is by F. X. James, a novelist of note, and the photodramatization was done by Jack Cunningham, a past master at the art of adapting stories for the screen. Though written out of the most startling political scandals laid bare in the last twenty years, the play deals with virtually contemporaneous times, without, however, a single reference to the European war.

hibitionists in a Western town and its anti-prohibition mayor.

Mayor Schmidt, of the town of Filbert, owned the most popular saloon and dance hall in the place, and with the help of his henchmen, Royal Denman and Mike McCarthy, ruled the town to suit his own pro-German ideas. The approach of the election season causes local politics to wax interesting, and Schmidt, called into conference with the heads of the prohibition party, falls to the floor with a heart attack. A stranger, down on his luck, and bearing a striking resemblance to Mayor Schmidt, happens along at the moment, and is prevailed upon to impersonate the mayor and work for the prohibition cause.

The real mayor, in an unconscious state, is placed in a vault, from which he escapes through failure of the conspiring parties to lock the door. His memory impaired through the fall, he is picked up and taken to a hospital in a neighboring town, where he is cared for until his memory returns. He sends for his henchmen who hurry him back to Filbert, and in the events which follow, they try to "get" Schmidt's double, and the wrong man is shot. The election is won by the "drys," and Schmidt's double is elected mayor. A little romance is swung into the story by way of obtaining human interest.

Program and Advertising Phrases: Powerful and Appealing Picture of Prohibition and Politics.

Jack Richardson Enacts Remarkable Dual Role in Story of Fight Between the "Wets" and the "Drys."

Remarkable Story Built on Timely Theme Now Uppermost in Everyone's Mind—Prohibition.

Excellent Story With Strong Human Interest Enacted by Unusually Capable Cast.

Advertising Angles: Play up the first four players strongly, then go to the prohibition angle and tell of the substitution of Smith for Schmidt, stopping when you have the story going, and winding up with the suggestion that the reader see the play. For advance work much can be done by teaser stuff apparently put out by the prohibitionists and the wets. If you will spend five dollars for pasteups you can get the town all stirred up on the seeming fight and then hook it up with the first of your direct advertising.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"The Mints of Hell"

William Desmond Gives Creditable Performance in Yukon Drama for Robertson-Cole.

Reviewed by Margaret I. MacDonald.

THE "snow stuff" in "The Mints of Hell," a Jesse D. Hampton feature for Robertson-Cole's program, is a strong drawing card in itself, even if the story of the play had failed to possess the absorbing character which it does. The production as a whole is a powerful presentation of life in the gold diggings of the Yukon, and the struggle of evil passions aroused by the lust of gold, against the better impulses of nobler types of manhood. Made from beginning to end in the snow country, the mind of the spectator is not for a moment diverted from absorbing the true atmosphere of the frozen North. The characters of the play are life-like in their interpretation —their instincts easily understandable.

The scenes in which the half-wit keeper of the cavern of flat gold participates stand by themselves as tributes to the capable acting of Frank Lanning. William Desmond, the featured member of the cast, makes a handsome and convincing hero of the North, and Jack Richardson in the role of Clay Hibbing, the villain of the picture, does some of his best work. In fact there is not a member of the cast, including Vivian Riche and Mrs. A'Costa, the only women of the party, who has not filled the bill to the last letter. The production is full of intense realism, with the only perceptible errors occurring in connection with the staking of the claim and the scooping up of the gold in handfuls from the bottom of the cave.

Cast.

Dan Burke.....William Desmond
Bill Weed.....Ed Jobson
Old Man Chaudiare.....Charles Franch
Aline Chaudiare.....Vivian Riche
Clay Hibbing.....Jack Richardson
Kit Hibbing.....Mary McIvor
Maung.....Frank Lanning
Sergeant Blake.....J. J. Franz
Tete.....Mrs. A'Costa
Reirdon.....Walter Perry

Story by James B. Hendryx.
Scenario by George Elwood Jenks.
Directed by Park Frame.

The Story.

The story of the "The Mints of Hell" takes as its central figure a tenderfoot, Dan Burke, who upon his arrival in the Yukon, hears of the mysterious valley from which one Chaudiare brings quantities of flat gold to be held in safe keeping for him by Bill Weed, the keeper of the Stag saloon in Sundown. Followed by the warnings of sourdoughs about the saloon, Bill starts off with his dog team to find the trail that leads to the unrecorded mine of Chaudiare. He is overtaken by a blizzard and, cold and exhausted, falls over a snow slope not far from the Chaudiare house.

The howling of his dogs attracts the attention of Chaudiare and his daughter, Aline, and they hurry forth to rescue the traveler. He is cared for in the home of Chaudiare until his nerves and half frozen limbs are mended. Chaudiare's extended absence on a hunting trip necessitates a journey to Sundown for supplies.

While in Sundown he treats Hibbing to a beating for a former attack on Chaudiare's pretty daughter, and returns to the cabin to find that he has been followed by Hibbing and his pal, who find the mine, stake the claim over Chaudiare's head, and start back to the recorder's office. Burke, realizing their game, restakes the claim in Chaudiare's name, beats them to the recorder's office, and wins pretty Aline Chaudiare for his wife.

Program and Advertisnig Phrases: William Desmond in Splendid Drama of the Yukon Where He Fights for Gold and Love.

Powerful Cast for Gripping Photoplay of the Northland In Which Woman's Love Is As Deep as Eternal Snows.

William Desmond and Vivian Riche Featured in Story of the White North Where Men Are Wild and the Struggle for Gold Untamed.

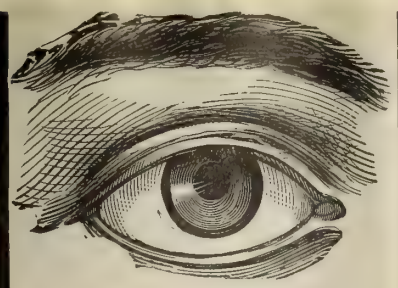
Better Impulses Fight Against Evil Passions Aroused by Lust for Gold in Thrilling Photodrama of the Yukon.

Intense Realism in Story of the Frozen North With William Desmond Surrounded by Strong Cast.

Advertising Angles: Play up the story and the title, but tell of the favorite players in the cast. Ask who can tell what is the coin produced by the mints of hell. Use the line that the coin of the mints of hell makes its possessors mad. Hit the high lights of the story to show the action, and hammer home the fact that it is a story of intense action throughout.

Advertising Aids Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

(*Continued on page* 1235)



The New Moving Picture Projector

WAIT FOR IT!

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Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 362-363
NEW YORK

Next Lila Lee Film Based on Kate Wiggins Novel

KATE DOUGLAS WIGGIN, the writer of innumerable clever stories and books which have had world wide circulation, wrote "Rose of the River," which has been chosen as the next Paramount picture starring Lila Lee. Will M. Ritchey did the scenario and Robert Thornby has been engaged to direct the production.

Miss Lee plays the part of a seventeen-year-old girl in a down-East settlement and the famous old game of "postoffice" is the beginning of a romance which, after many vicissitudes, ends delightfully for the principals.

Darrel Foss is in the leading role opposite Miss Lee. George Fischer has an important role and Sylvia Ashton is also in the cast.

Jans Reports Big Demand for Ham and Bud Reissues

F. E. BACKER, General Sales Manager of Jan Productions, Inc., states that a very large number of applications for territory on the series of "Ham and Bud" reissued one reelers have already been received, and many sales are being made which will be announced soon.

"Only about ten per cent. of the present day motion picture patrons have ever seen the funny Ham and Bud comedies," says Mr. Backer. "They were produced by the Kalem Company and released through General Film Company, beginning November 13, 1914, and since that time I'll venture to say the screen has made such a multitude of new friends that a new clientele now attends the theatre. These single reel comedies will therefore come as a pleasant surprise."

Ted Sloman in a Nutshell.

Edward Sloman, director of "The Westerners" from the novel of Stewart Edward White, is a native of London, England. One of his teachers was the author Israel Zangwill. Mr. Sloman comes from a family of theatrical people. His mother is a cousin to David Belasco. In addition to directing, he is interested in painting and writing, and has written several short stories and scenarios. "The Westerners" is a Benjamin B. Hampton Production of Great Authors Pictures, Inc., and will be distributed by the W. W. Hodkinson Corporation.

"The Usurper" Climbing in Favor.

Although before the screen public for some weeks, "The Usurper," generally accounted Earle William's finest production, still continues at the head of the list of star productions being featured at the foremost screen theatres of the country.

In this production Mr. Williams has a typically proficient Vitagraph cast in his support. Louise Lovely is his leading woman, the others being Bob Russell, Frank Leigh, Billie Elmer, Jay Morley, Clyde McAtee, Audrey Chapman, Helen Carlisle, Bessie Eyton and Lillian Langdon.

"War Stuff" in Christie Comedy.

No one would suspect A. E. Christie of producing big battle scenes for a Christie Comedy, especially this late in the day, when "war stuff" in motion pictures is supposed to be passe. In a comedy which he has just produced, featuring Dorothy DeVore with Earle Rodney, he has, however, a "vision" so realistic it might be mistaken for a government weekly scene of Chateau Thierry. Harry Edwards appears as a Prussian officer, while George French and Thornton Edwards do the heavy lifting as victorious Americans.

Fox Theatre, Springfield, Mass.
Which will seat 3,500 and cost $700,000.

Elaborate Art One-Sheet for Guinan Western Films

THE Frohman Amusement Corporation is preparing in connection with its two-reel Texas Guinan Western attractions a line of advertising matter such as is usually distributed in connection with productions of greater length.

In addition to other line of posters a special art one-sheet is being made in duplication of an oil painting, which is appropriate for framing and lobby display. These art single-sheet posters are to be distributed in every theatre in the United States. There will be no advertising matter on these posters aside from the autograph of Miss Guinan.

The Ritchey Lithographing Corporation is making the unique one-sheet. Miss Guinan is in Western costume, pointing a gun, and from whatever angle the poster is viewed the eyes of Miss Guinan and the muzzle of the gun will always point in the direction of the person looking at it.

The Frohman Amusement Corporation announces its reason for going to such lengths in getting out advertising display is to establish once and for all that a two-reel attraction of extraordinary merit can be booked as a feature, and played as such, thereby disproving the idea that one and two-reel productions are mere "fillers-in."

Pioneer Company Enlarges Film Editing Department

AS a result of the increase in business through its enlarged plan of operation, the offices of Pioneer Film Corporation are being enlarged and rearranged; separate offices will be provided for the salesmen in which to receive exhibitors.

The film editing department has been installed in spacious quarters with Donald I. Buchanan and William A. Rudkin in charge, assisted by Southard Brown.

Mr. Rudkin has had many years' experience in the film business, having been connected with Vitagraph in the early days, and for a time with the Gaumont Company in France. He has recently been associated with B. A. Rolfe and also with the Oliver Films.

Mr. Buchanan is a scenario man of wide experience, having been connected with the Vitagraph and Fox companies, also with Benjamin Chapin in the "Son of Democracy" series.

Record Many Re-Bookings on "Unknown Quantity"

COMPLETING its initial run in the larger theatres of the country, "The Unknown Quantity," a Vitagraph production based on the story by O. Henry, with Corinne Griffith in a starring role, is rapidly enlarging its territory to include hundreds of theatres heretofore not served.

"The Unknown Quantity" is a typically trenchant depiction of an economic problem in life as seen by the penetrating vision of one of the shrewdest analysts of human nature. That it's typically O. Henry neath-the-surface search for cause and effect has not been lost in the screen version is perhaps the highest compliment to Director Tom Mills and the capable acting forces headed by Miss Griffith.

The picture has aroused greater attention than any other Griffith subject to date and already re-bookings have been requested of various branch offices.

Haytian Voodoo Dances in Outing-Chester Picture

H. D. ASHTON, Outing-Chester cameraman, returned Monday, May 12, from a three months' expedition into Hayti, where in order to film one of the prohibited voodoo dances he was compelled to join in the wild gambol himself, and steal off to crank his machine whenever the fun got so fast and furious that his disappearance was not noticed.

There are only three of the old voodoo drums left on the island, and one of these Ashton brought back with him. It will be presented to the American Museum of Natural History later, but will for some time be displayed by first-run houses during the week they have the voodoo dance release.

Pioneer Starts Spring Drive

AS the result of a conference between the heads of the Pioneer Film Corporation, a force of salesmen and service experts will soon leave New York to visit the various exchange centers throughout the country.

The Pioneer is rapidly disposing of the state rights of "The Boomerang," and it is the purpose of the traveling force to get in touch with the independent exchangemen and co-operate with them in exploiting it, together with the specials which will shortly be offered to the trade by that company.

Prizma Announces New Releases.

Prizma announces that it has added to its list of subjects for immediate release through World Pictures, the following four natural color films: "Hawaii," "Glacier Park," "Old Faithful," "The Apache Trail."

So far Prizma has fourteen subjects covering a wide range that affords nature lovers splendid entertainment. The four last subjects are regarded by the Prizma officials as the best offerings that have been made by this concern.

A Story That Was Lived.

Stewart Edward White, the author, started his career of adventure when he left his father's timber land in Michigan for the Black Hills during the gold rush there. This exciting epic of American history served Mr. White as the foundation for "The Westerners," now being picturized by Great Authors Pictures, Inc., as a Benjamin B. Hampton production for distribution by Hodkinson. Many of the characters of "The Westerners" were taken from life and the main events of the story are actual history.

"Pretty Smooth"

Priscilla Dean and Francis McDonald Lead in Crook Film From Fresh Angle by Universal.

Reviewed by Hanford C. Judson.

THE new Universal attraction, "Pretty Smooth," is a six reel crook film from a fresh angle, and is easily very much better than the usual picture of its kind. The two young crooks, played by Priscilla Dean and Francis McDonald, are working together. They are about as unscrupulous as need be; but are reformed through the love each bears to the other. One of the specially good things about the picture is the way the background of these lives, the penitentiary, is dramatically made to loom darkly before them till each comes to fear not for himself or herself, but for the other. There is a deal of new ways of looking at things in the picture, and it holds through every foot of it.

Director Sturgeon has a cast of players capable of being human in everything they do and has kept his action lively and convincing. The staging, costuming and all the mechanical department of the picture are of high order.

Cast.

Gertie.....Priscilla Dean
Hartigan.....Francis McDonald
Mrs. Manson.....Gertrude Astor
Mr. Manson.....George McDaniels
Ex-convict.....Walt Whitman
Nellie.....Claire Greenwood
Judge.....Joseph Swickard
Kersey.....H. Milton Ross

The Story.

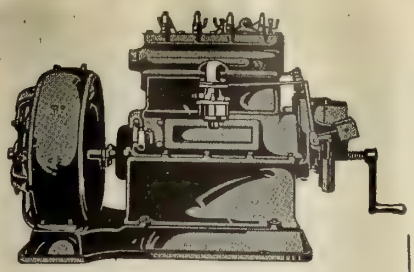
In the opening scene of "Pretty Smooth," we find Gertie, a rich woman's maid, foiled in her attempt to open her employer's safe. She has scratched it, and for an alibi calls up the police and says a burglar is in the house. Before the officers come, Hartigan, a famous safe cracker, enters and breaks the safe. She recognizes him, but it is too late.

He is sent to jail. A year later she helps him escape from St. Guentine, and they go to New York. They have planned a big job when Gertie's sister comes. She has just been released from Auburn and has the consumption. This makes Gertie think. She forbids Hartigan to touch the job and offers to do it herself. Hartigan won't hear of this, and together they decide to go straight for each other's sake.

They invest with a promoter of real estate, who tries to put over a raw deal, and fails through the help of Gertie's sister and Gertie. Hartigan goes back to his old apartments. Two well-known crooks come to see him. Hartigan learns that Kersey, a Western detective, has located him and is on his way up. Gertie enters. The detective comes, and by an arranged plan they capture him. The crooks want to kill Kersey. Hartigan and Gertie save his life, and he lets them go since they have been living on the level.

Program and Advertising Phrases: Priscilla Dean Star of Daring "Crook" Play of Dashing Progress and Tense Interest.
Absorbing Love Story In Underworld Photoplay of Regeneration.
Female Crook Lives to Love and Be Reformed by Circumstances.
Sensational Photoplay Has Theme of Love Among Crooks as Motive.
Thrills and Sensations Give a Dash of Spice to Absorbing Love Drama.

Advertising Angles will be published in our next issue.

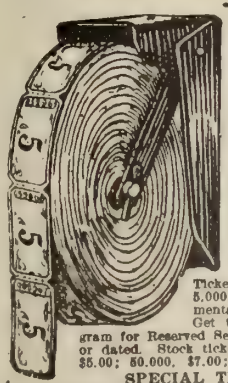


4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.
OSHKOSH, WISC.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	8.00
One Hundred Thousand	12.00

National Ticket Co., Shamokin, Pa.

THE CINEMA

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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"A Bachelor's Wife"

American Five-Reeler for Pathe Presents Mary Miles Minter in Irish Role.

Reviewed by Margaret I. MacDonald.

SOME of Mary Miles Minter's best work has been put into the American Film Company's five-part production, "A Bachelor's Wife," for the Pathe program. She has succeeded in impersonating the character of a refined Irish girl in a faithful manner. The picture's success has been made to depend largely on the work of the star, a fact which at times asserts itself quite loudly. In spite of the far-fetched character of the story, the picture has much interesting detail which is arranged in consistent sequence. It has also a strong vein of human interest that will appeal to the average public. The supporting cast has done good work, but the direction of the production lacks breadth of vision.

Cast.

Mary O'Rourke.....Mary Miles Minter
Norah Cavanagh.....Myrtle Reeves
Mother of J. Stuyvesant.....Lydie Knott
Doctor Burt.....Harry Holden
John Stuyvesant.....Alan Forrest
J. Fred'k Stuyvesant.....Chas. Spere
Genevieve Harbison.....Margaret Shelby
Story by Joseph Franklin Poland.
Directed by Emmett J. Flynn.

The Story.

In "A Bachelor's Wife," the plot centers about the establishing the right of a wife and child to the protection of the husband and father. The stellar role is given to an Irish girl, cousin to the little mother in America, whose student husband has for the time forgotten her. Mary O'Rourke, the stirring young Irish girl, on her arrival in America and discovery of Norah Cavanagh's unhappy plight, sets about to rectify matters in her own forceful way.

One day, with her mind made up to make John Stuyvesant, son of a rich New York family, asknowledge his wife and baby, she takes the child and goes to the Stuyvesant mansion. Here she is met by the family doctor whom she astonishes by her statement, "This is your son's baby" Mrs. Stuyvesant, an invalid, overhears what Mary says, and she is compelled to present herself as the child's mother to prevent shocking the sick woman. This ushers in a situation which leads from one difficulty to another, until the son, John Stuyvesant, arrives on the scene.

Mrs. Stuyvesant, slowly regaining her lost health through the joy of having her son's supposed wife and baby with her, cannot be told of the mistake, which is explained when John's cousin, J. Frederick Stuyvesant, is introduced, and the marriage certificate reveals the fact that he is the man for whom Mary has been

(*Continued on page* 1237)

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Mysteries of Juggling Shown in Pathe Review

PATHE REVIEW NO. 10, released on May 25, offers an interesting and diversified selection of subjects. The Novograph slow motion pictures give a fascinating analysis of juggling; and, if the deft skill of the juggler has seemed amazing to us, these pictures, which show with slow deliberation just how the tricks are done, are doubly so. We have all been puzzled by the cunning art of the sleight-of hand expert, as he keeps various articles going in the air. The ultra-rapid camera, which slows the action to ten times less than normal, analyzes with remarkable precision, the dexterous movements he makes.

Dr. Raymond L. Ditmars contributes an odd animal study of "Odd Appetites." The gannet, for instance, likes fish and eats it whole, without waste. Equally so is the venerable, two hundred year old elephant tortoise. The net weight of Mr. Hippo is about two tons, but just hay in generous quantities satisfies his appetite. We are also shown that the Giraffe is a dainty eater and that he would probably prefer his meal served from the top of a skyscraper.

The ruins of Timgad shown in Pathecolor are not unlike the buried city of Pompeii. The review also shows, in Pathecolor, the cultivation of pear trees in Oregon.

Start Work on "Be a Little Sport."

Albert Ray and Elinor Fair have begun work on a new picture at the William Fox coast studios. The working title is "Be a Little Sport," and the production is said to afford ample scope for the bright and breezy comedy work with which these two youthful stars have become identified under the Fox banner. Scott Dunlap is directing. In the cast with Ray and Miss Fair are Lule Warrenton, George Hernandez, Leota Lorraine and Eugene Pallette.

"Courageous Coward" Not a War Film.

Probably because of its belligerent sounding title, the impression has been gained in some quarters that "The Courageous Coward," featuring Sessue Hayawaka, which Robertson-Cole released through Exhibitors Mutual, is a war picture. In an announcement, Robertson-Cole depreciate this impression. There is not even the faintest hint of war in the production. In reality the story centers about a young Japanese student, who after being apointed an assistant district attorney of San Francisco, sacrifices position and reputation to protect the man he believes the gilr he loves is about to marry.

Noah Beery
In the role of Sam Wang, Eurasian Boxer leader in Metro's "The Red Lantern."

Jackson Gregory Novel as Starring Piece for Farnum

ANOTHER book by a well known author, has been purchased as material for a production starring William Farnum. This is "The Joyous Trouble Maker," by Jackson Gregory.

In "The Joyous Trouble Maker," which is a strong story of the West, William Farnum will appear as Dick Steele, the calm, almost presumptuous, happy-go-lucky "mining engineer, gentleman of adverse fortune, Lord of an empty pocket-book, and a full heart," who defies Beatrice Corliss, owner of the Queen's Ranch, the Little Giant Gold Mine and many millions of dollars besides—all inherited from wealthy and autocratic parents. Beatrice orders Dick Steel off her ranch, where he has staked out eighty acres.

It is not yet decided when William Farnum will begin work, but it is said that J. Gordon Edwards will direct the production as well as a number of others which are to be made for Mr. Farnum from well-known novels, the rights to which have been acquired by the Fox Film Corporation.

Gladys Brockwell in Western Role.

At the William Fox studios at Hollywood, Cal., Gladys Brockwell has begun work on a western picture called "Sadie," which is said to be among the strongest productions in which she has appeared. Frank Beal is the director.

In this picture Miss Brockwell enacts the role of a slangy, self essayed Jabsas City waitress, whose breezy independence attracts the attention of a Western employment agency. The latter sends her on to Bagdad, near Death Valley. There she soon dominates the place—various citizens falling in love with her.

In the cast with Miss Brockwell are William Scott, Richard Hosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Exhibitor Lauds "From Headquarters."

B. Lee Smith, manager of the Tudor Theatre, Atlanta, has just finished a week's run of "From Headquarters" and was so satisfied with the business garnered that he made haste to communicate with the Atlanta branch of Vitagraph and request first run booking of the succeeding Anita Stewart release, "Two Women." This latter production Mr. Smith will show at the Tudor for the week of May 19.

Mr. Smith, in a letter to George R. Allison, manager of Vitagraph's Atlanta branch, pays this tribute to the picture.

"This Vitagraph picture is strong, intensely human, thrilling and satisfying. My patrons were delighted with the production."

Hedda Nova Working on Poland Story.

Hedda Nova, the Russian actress, has begun work on "The Spitfire of Seville" the Joseph Franklin Poland story, which was originally intended as a vehicle for Priscilla Dean, the Universal star, who is now recovering from pneumonia. George Seigmann, recently honorably discharged from the army, is directing the production, which has an all star cast. Thurston Hall plays opposite Mlle. Nova. Others in the cast are Claire Anderson, Marion Skinner, Alfred Allen, Leo Maloney, Robert Gray and Edgar Allen.

Stuart Holmes
Who plays an important role in the Norma Talmadge Select feature, "The New Moon."

Wisconsin Theatre Breaks Record with Pathe Serial

AS an indication of the way in which the current Pathe serial, "The Tiger's Trail," of which Ruth Roland is the star is winning popularity and breaking house records the country over, the following telegram was received by the Milwaukee branch of Pathe from Manager A. L. Robbarg, of the Majestic Theatre, Wausau, Wis.:

"Played first episode 'The Tiger's Trail' today Majestic Theatre to more than 1,500 persons."

In itself this telegram at first glance might not be considered important, but in connection with the explanation offered by J. H. Mergendes, assistant branch manager at Milwaukee, it at once asumes the proportion of a remarkable accomplishment.

"Here is a very remarkable record for a serial," says Mr. Mergendes, "considering the fact that the Majestic Theatre at Wausau seats only 350. Just imagine the mob that must have assembled there all day for Manager Robbard to play to 1,500."

"Final Close-Up" Is Shirley Mason's Best.

It is said that Shirley Mason does the finest work of her career in "The Final Close-up," her Paramount picture which is released May 18. She has the role of a little department store clerk who is befriended by a reporter. The character is wistful and sympathetic, and the star is said to give a wonderful portrayal.

Walter Edwards directed the picture, from the scenario by Julia Crawford Ivers. James C. Van Tree was cameraman. Francis MacDonald has the leading role, that of the newspaper man.

In the supporting cast are James Gordon, Betty Bouton, Eugene Surr and Mary Warren.

Stage Opera Ballet for Fox Film.

The Metropolitan Opera House Ballet was used in the making of Theda Bara's "La Belle Russe," the Belasco play adapted and directed by Charles J. Brabin. This story called for the ballet in certain theatrical scenes, wherein Miss Bara appears as a dancer.

The City Theatre on East Fourteenth street, owned by William Fox, producer of "La Belle Russe" was used to obtain the effects desired. The theatre was especially wired and lighted for the occasion, and the stage transformed to meet the artistic demands.

looking. The delinquent husband explains the situation by telling that he has been forced to meet the requirements of his father's will, which stipulates that he must still be a single man when the legacy is paid to him. A few moments of suspense occur when Mary bursts into the room with the wife and baby, as the lawyer is about to settle up the estate. Mary prevails on him to pay the legacy for the sake of the little heir, and later promises to marry John Stuyvesant.

Advertising Angles: Play up the star. She will pull stronger than the story, so work on her name and portrait, but hook up with the story and use the line "As true hearted as she is Irish" from the press book synopsis. This is especially good where there is a large Irish clientele. Play on the title with such appeals as "See Mary Miles Minter as a bachelor's wife."

Program and Advertising Phrases: Dainty Mary Miles Minter in Charming Characterization of an Irish Girl.
A Story Rich in Human Interest Interpreted by Capable Star and Excellent Supporting Cast.
Interesting Story of a Brave Girl's Fight to Win for Her Cousin's Child the Protection of Its Father.
How a Charming Little Irish Girl Found Love and Happiness in Seeking to Secure Justice for Others.

Advertising Aids: One twenty-four sheet, one six-sheet, two three-sheets, one one-sheet, 22x28 photos of star and scenes, eight 11x14, photos and title card slide. Press book, music cues, star, scene and ad cuts.

"Khavah"

Zion Films Has Photoplay Depicting Principle of Filial Love and Duty in Hebraic Story by Sholom Aleichem.

Reviewed by William J. Reilly.

ZION FILMS presents a picturization of Sholom Aleichem's "Khavah" in the photoplay of the same name. The production, given in seven parts, depicts the great Hebraic principle of obedience to and respect for parents. There is much virtue in the theme, but several vices in its portrayal. The story unfolds a tale of love between Khavah, a Jewish girl, and Fedka, a Russian. They are deeply in love, and despite the objection of Khavah's father, they marry. Khavah is disowned, but in the end, when her parents are being evicted and driven from the town, she renounces her marriage vows, leaves her husband, and goes with her parents for whatever the future holds.

The background of the photoplay is Russian. The simple ways of the peasants are shown, by a largely Russian cast, but too much attention has been paid to the domestic duties and the womanly cares of the household. It is the time devoted to such detail, and the many appearances of Khavah's father in an old Russian cart that drag the picture. The production is melodramatic, losing no opportunity for heavy acting.

The appeal of "Khavah" is directed mainly to the people of whom Sholom Aleichem, considered the Jewish Mark Twain, wrote. Alice Hastings in the title role gives an excellent and sympathetic interpretation.

Cast.

Khavah.....Alice Hastings
Fedka.....Alex Tenenholtz
Tobais.....Giacomo Masuroff
Golde.....Billee Wilson
Parasha.....Sonia Radin
Ivan.....Phil Sanford
Khavah's sister.....Anna Kay

Story by Sholom Aleichem.
Directed by Charles E. Davenport.

The Story.

"Khavah" is a story of simple peasant folk. The Jewish girl, Khavah, falls in love with Fedka, a Christian. Her father, Tobias the dairyman, fearful for the religion of his daughter, arranges a marriage for her with the son of a Jewish merchant, but Khavah refuses to be sold, and marries Fedka. Her family renounces her and mourns her as dead. Life becomes a round of drudgery for Khavah in Fedka's home. Ivan, Fedka's father and starosta of the village, is ordered by the Czar's officers to banish Tobias from the village. When the order is read, Khavah's love for her parents triumphs over that for her husband. She renounces her marriage vows, becoming once more a Jewess, and takes her way out of the village with her own family.

Program and Advertising Phrases: Love of Parents Triumphs Over Love for Husband in Jewish Story.
Her Father Banished Her From His House When She Married a Christian, But She Returned to Her Parents in Their Hour of Trial.
When the Parting of the Ways Came She Chose to be Banished With Her Parents Rather Than Live With Her Husband.
Photoplay of Simple Peasant Life Depicting Faith and Filial Devotion from Story by Jewish Mark Twain.
Happiness With Khavah Meant That She See Her Parents Happy, and She Renounced Her Marriage Vows to Be With Them.

Advertising Angles: If you play this where there is no considerable Jewish population, offer it as a novelty. Tell that Aleichem is known as the Jewish Mark Twain. Hammer on this angle and the fidelity of coloring and you can sell it as a novelty.

"Riders of Vengeance"

Six-Part Universal Special Features Harry Carey in Thrilling Tale of the West.

Reviewed by Margaret I. MacDonald.

THE six-part Western drama, "Riders of Vengeance," a Universal Special Feature, has many commendable points to its credit. Harry Carey, the featured member of the cast, gives a pleasing portrayal of the role of Cheyenne Harry, with pretty Seena Owen in the feminine lead. The picture is well made, the dramatic situations are skilfully developed, and the suspense of the story is well sustained. It also contains much to please the eye by way of artistically chosen locations. One of the chief faults of the picture lies in the fact that an abnormal num-

(*Continued on page* 1239.)

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"Topics of Day" Booked for the Keith Circuit

"TOPICS OF THE DAY," selected from the world's news by the Literary Digest and produced by Timely Films, Inc., has been booked for the Keith circuit, each film for seven days run. The arrangement includes eight houses in the New York district, and Indianapolis, Cleveland, Philadelphia, Pittsburgh, Columbus, Cincinnati, Toledo, Dayton, Youngstown, Ohio, and Louisville.

Omaha audiences have shown the keenest appreciation of the short feature which is booked at the Rialto. It was a big hit from the very start and Manager H. M. Thomas speaks in highest appreciation of it in a communication to Pathe Exchange saying:

"Permit me to compliment you upon your new release 'Topics of the Day.'

"I have just shown the first of these films, and I want to tell you right now that I would not think of running a program in the future with this feature eliminated.

"I watched my audience very closely during the week of the first showing of this subject, and the film went over so big that it convinced me you have something that the public actually wants and enjoys."

Beginning the carefully planned national campaign to get a record-breaking distribution of "Topics of the Day" the Literary Digest on May 3, in the course of a quarter page display in 300 newspapers, gave a conspicuous place to the growingly popular "punch" paragraphs dealing with social and political and other foibles of the hour.

Jenkins Uses Striking Publicity.

A striking and original bit of publicity work by an exhibitor comes from J. C. Jenkins, manager of the Auditorium Theatre at Neligh, Neb. Mr. Jenkins issued an attractive herald twelve inches in length carrying two column filled with an illuminating article on Theda Bara and her purpose in interpreting the role of "Salome" in the William Fox super-production, which Mr. Jenkins was billing for a run at his theatre.

He dwells on her service in the Liberty Loan drives, and begs his patrons to disabuse their minds of the idea—if it exists—that immorality is the keynote of "Salome." He urges that they fix their attention on the beauty of the scenes and the lovable character of John the Baptist, while appreciating at the same time the artistic portrayal of the Biblical character, Salome.

Betty Compson
Whose smile and curls are featured in World's production, "The Devil's Trail," released in June.

Harry Carey
Gives Seena Owen a great hand and likewise smile in "Riders of Vengeance," a Universal.

Beautiful Scenic Effects in "When Doctors Disagree"

THE new art of photography, in which the selection of artistic locale plays an all-important part, has probably never been so well developed as by Director Victor Schertzinger in Mabel Normand's newest Goldwyn play, "When Doctors Disagree," released May 25.

In "When Doctors Disagree" Mr. Schertzinger and the Goldwyn location man, Ray Moore, have chosen unusually scenic exteriors with evenly-balanced, regular grouping. Many of the scenes are laid in the woods of the San Bernardino mountains, with their deep, clear pools, wonderful waterfalls, thickly-foliaged trees, great rocks and deep ravines. Others are in the peaceful vicinity of Ferryville, with its quaint rusticity, its weather-beaten and vine-covered farmhouses and fertile meadows with their winding roads and streams. The old-fashioned repose of the squatty farmhouse, in which a great deal of the action of the opening of the picture transpires, is typical of the American small town, and its curious furnishings take one back to the days of Boston tea parties and Salem witch-craftiness.

Mr. Schertzinger never over-lights his scene, flooding the eye of the camera with sunrays or Klieg glimmers. Instead, he rather diffuses the light in soft profusion throughout his scene, omitting direct rays flashed onto the star, or the much-used "halo" effect of the sun shining through Miss Normand's hair.

In his scenes in the woods, Mr. Schertzinger has arranged his lighting so that the sun does not stream in sharp rays through the overhead foliage, which gives a well-defined balance to the screen pictures.

Harrisburg Theatre Changes Hands.

The Greater Victoria Theatre, of Harrisburg, Pa., considered one of the most modern, up-to-the-minute picture houses of the capital city of the keystone state, has been sold by the three George brothers, James, Athens and Charles, to the Stanley Company, of Philadelphia. The transaction involved a large sum of money, as the Hope Jones Unit Type organ was installed at a cost of $25,000 and the theatre has a seating capacity of 2,200. The purchase price is reported to be somewhat above $300,000.

"Humanity" Film Receives High Praise from Pastor

AMONG the most recent testimonials received by Universal praising its super-production, "The Heart of Humanity," is the one of the Rev. Francis J. Finn, head of the St. Xavier College in Cincinnati. Rev. Finn has a national reputation as a contributor to the literature world. He recently witnessed a showing of the production and said that he considered it to be wonderful in every way.

Thomas Berta, manager of the Grand and Oracle theatres, in Rock Springs, Wyo., says that the picture broke all records for his theatres and that he showed to 40 per cent. of the population of the town. The picture was run for three days in Rock Springs and the receipts on the last day were $20 more than those on the first. The fact that Rock Springs has a population of approximately 3,500 proves conclusively that this production is a safe feature for a small town.

Mr. Berta says that he exploited the picture through the use of a mailing list secured from the county court house and newspaper advertising. Additional publicity was obtained through invitations issued to all allied soldiers and sailors.

Another exhibitor of Wichita, Kan., stated that he packed his theatre for six days, and that with a charge of 25 cents for matinees and 50 cents for evening his receipts increased daily. He added that he expected to play a return engagement.

Mme. Amazar Likes Picture Work.

Elvira Amazar, a Russian operatic contralto, beloved of New York and Chicago audiences for her appearances with the Chicago Grand Opera and Boston Opera Companies in "Thais," "Rigoletto," "Faust," "La Boheme," "Carmen" and "Louise" with Mary Garden, is planning a metropolitan concert tour for the autumn with enthusiastic support of all her operatic friends, including Cleofonte Campanini and John McCormack.

Mme. Amazar, who is the wife of Muratore Baklanoff, one of the best known artists in opera, is now engaged with the Four Star Pictures Corporation under Director George Irving, playing Olga, the Russian beauty, in Augustus Thomas' new sociological drama, now in work at the Biograph studio. Producer Harry Raver induced Mme. Amazar to join the cast because she is a Russian as well as beautiful and understands the part. Mme. Amazar is frankly in love with the pictures and full of enthusiasm.

H. C. Cornelius
Vice-president and secretary of Exhibitors Mutual.

ber of killings take place, which, although they are done in the bringing about of a just retribution, interfere somewhat with the convincing quality of the latter part of the story. The cast as a whole does good work.

Cast.

Cheyenne Harry.....Harry Carey
The Girl.....Seena Owen
Gale Thurman.....Joseph Harris
Buell.....J. Farrel McDonald
Father.....Alfred Allen
Mother.....Jennie Lee
Virginia.....Clita Gale

Story by Harry Carey and Jack Ford.
Scenario by Eugene B. Lewis.
Directed by Jack Ford.

The Story.

A note of tragedy injects itself into the very beginning of the story of "Riders of Vengeance," when the enemies of Cheyenne Harry wreak vengeance on him on the day of his wedding by shooting into the wedding party as it steps from the door of the church. The bride and father and mother of Cheyenne Harry are killed on the spot, and the sorrowful bridgegroom immediately leaves the scene of the tragedy, coming back a year later to avenge his loved ones. A notice posted on the town pump announces to the terrified inhabitants of Mesquite that he is back, "gunning" for certain individuals named in the announcement.

One by one he "gets" them, until it comes to Gale Thurman's turn. Just at this point of the story Thurman's pretty bride-to-be comes on the scene, is rescued from a stage coach hold-up by Cheyenne Harry, and is cared for in the cave which he makes his home. A thrilling scene on the desert where, side by side with Thurman, he fights a common enemy, leads up to the climax of the story, when the love between the girl and Cheyenne Harry is revealed.

Program and Advertising Phrases: Another of the Popular "Cheyenne Harry" Pictures, with Harry Carey in the Title Role.

Powerful Western Melodrama with Plenty of Fast Riding, Quick Shooting and Breathless Dramatic Incidents.

Pleasing Romance Combined With Highly Dramatic Story of Vengeance Forms Basis for Latest "Cheyenne Harry" Story.

How the Love of a Girl Succeeded in Turning the Thoughts of a Determined Man From a Career of Vengeance.

Advertising Angles: Play your star for your chief attraction and add that the story in which he appears was written by himself and his director. Use the opening lines of the synopsis for your advertising text: "With his three brothers and his father lying on the ground, mortally wounded, and his bride dying in his arms—all victims of hired assassins—Cheyenne Harry made a solemn vow that he would not rest until he had fully avenged the blood of his people." Then add, "Two years passed before Harry came back, but when he did—the story is worth seeing in 'Riders of Vengeance'."

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scene cuts one and two columns wide. Press book.

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COMMENTS

Pathe Exchange, Inc.

THE SECRET ASSASSIN (Pathe), May 25.—Episode No. 6 of "The Tiger's Trail" opens with a continuation of the thrilling scene where Belle is about to enter the room where the sacred tiger is devouring a piece of meat. She escapes the tiger and also her pursuers by climbing to the top of the cabin. In flight from the cabin she is forced to pass over a deep gully by means of a rope line, and escapes being shot by hiding behind a rock. The picture closes on a scene in her room where, when she is about to find a new hiding place for the idol, the tiger man enters and grasps her by the throat.

BACK TO THE WOODS (Rolin), An amusing farce comedy in which Harold Lloyd plays the role of a millionaire kid, who goes to the Canadian wilds to hunt. Bears follow him, but he fails to see them and wanders along looking always into the beyond for something his imagination has painted. His valet, an eccentric figure, meets with a wild animal who devours the contents of his lunch basket, while he makes his getaway. A tussle with one of the bears which follows the young millionaire to the cabin, affords some amusing scenes.

Universal Film Company.

CALL THE COPS (L-KO Comedy).—Billy Armstrong is featured in this two-reel comic subject, which abounds in knockabout scenes. Some of the stunts are laughable, but there are one or two traces of vulgarity, which brings down the general average of the production. It is hardly up to the L-KO average.

LET FIDO DO IT, (L-KO), April 16.—Eva Novak and Dick Smith appear in this two-reel comic. This is full of entertaining stunts, though it does not boast of any particular plot. The work of the trained dog at the beginning is excellent and will surely please. The scenes occur on a farm and wind up with a good chase. This is a first rate comic subject of its type.

BY INDIAN POST (Western), April 12.—A two-reel western comedy, adapted from a story by William Wallace Cooke, with Pete Morrison as the hero. The plot is of a light, humorous sort, dealing with a love letter written by the hero to his adored one, which is delivered by an Indian. They are married under difficulties and ride away on horseback after the ceremony. This contains some good riding scenes and is an enjoyable number.

IN BAD ALL AROUND (L-Ko), May 14.—One of the best of recent L-Ko subjects, except for a few slight touches of vulgarity, which we think are funny enough to get by without great offense. Phil Dunham, Charles Dorety and Eva Novak are in the cast. This is full of comic action of a pleasing sort, and will bring many laughs.

THE BULLSKEVIKI (Star Comedy), May 12.—One of the funniest comedies yet shown, featuring Eddie Lyons, Lee Moran and Mildred Moore. The former appear as newspaper reporters, and the latter as a vamping Russian countess. This is a laughable "Bolsheviki" burlesque in which Eddie and Lee find themselves obliged to commit all sorts of crimes, but wake to find it all a dream. Mildred Moore is very pleasing as the countess.

FLAMES OF DEATH (Universal), April 21.—Episode No. 6 of "The Red Glove." This opens with the escape of Billie and Thode from a burning cabin. They barely escape drowning in a swift stream and later come into contact with the Vulture and La Mothe. Thode is made prisoner and Billie falls from a tree trunk between two high cliffs. The instalment is full of picturesque action and carries the interest well.

A DESPERATE CHANCE (Universal), April 28.—Episode No. 7 of "The Red Glove." After her fall from the tree trunk to a stream below, Billie sees the red glove and manages to get it. She makes a temporary captive of the Vulture, single-handed, but he escapes. There are other exciting events, and the number closes with a realistic collision between an auto and a train.

FACING DEATH (Universal), May 5.—Chapter 8 of "The Red Glove." This begins with the auto crash pictured at the close of the last number, a repetition justified by the realistic nature of the occurrence. Billie and Tia Juana escape death. The Vulture leads a prison break, releasing all of his men. The Vulture and Wiley cut down an oil derrick, from which Billie springs to the roof of a nearby house. The number is full of interesting action.

FUN IN A FLAT (Star Comedy), May 5.—A Lyons and Moran comedy, in which Eddie and Lee are assisted by Mildred Moore and Grace Marvin as their respective wives. Moving day and spring house-cleaning give a timely interest to this subject. An overflowing bathtub and a gas explosion are amusing features of a general mixup in the flat. This carries the interest well.

THE EXPERT ELOPER (Star Comedy), April 28.—A good comedy, featuring Eddie Lyons and Lee Moran. The latter appears as a fresh young fellow who tries to help Eddie elope with his intended bride. Lee manages to get hold of the maid by mistake and gets things generally mixed up in an amusing way. A typical success of its kind.

Vitagraph.

"THE MAN OF MIGHT" (Vitagraph),—The title of this episode of the serial made like a feature is called "The Prey of the Volcano." It ends when the band of Aztec Indians who have captured the adventurers, send them on a queer sled into the smoking crater of a volcano. Only the producers know how they are going to get out of this fix. Here is surely a marvelously finished instalment of a remarkable serial. The Aztec sets of this episode would have done credit to any big attraction released. It is breathlessly exciting.

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Specimen on Application

Prints of "The Westerners" Reach Hodkinson Office

NOT only exhibitor but producer interest in the big releases during the summer innovation of Benjamin B. Hampton and the W. W. Hodkinson Corporation will be keenly recalled in a few weeks, when Stewart Edward White's first great screen production, "The Westerners," the initial production of Great Authors' Pictures, Inc., begins playing in the principal cities of the country.

"The Westerners" negative and working prints have just been received from the California studios where Mr. Hampton has been working for months. Mr. White's story has been made on all-star lines instead of following the single-star standards which have dominated pictures for many years. Every role in the production is filled by a player who has been starred frequently by the larger companies of the industry.

Roy Stewart, Mildred Manning, Robert McKim, Graham Pettie, Wilfred Lucas and little Mary Jane Irving are all stars of this powerful drama of the gold rush into the Black Hills of Dakota. The directorial work of Edward Sloman contributes still another star element to the production.

Within a fortnight prints of "The Westerners" will be in the hands of the thirty Hodkinson offices across the nation for showing to exhibitors. This production and all others offered through Hodkinson will be offered to exhibitors singly under the recently announced Hodkinson open booking policy, and it is worthy of comment that no bookings of "The Westerners" have been solicited or permitted in advance of the arrival of the prints at the branch offices. More than 500 contracts with representative big theatres, offered in advance of the completion of this story, have been declined.

Other famous Stewart Edward White stories controlled and to be produced by Great Authors' Pictures, Inc., are: "The Riverman," "The Leopard Woman," "The Rules of the Game."

New Pathe Serial Is Story of Crook Life.

"The Great Gamble," the Western Photoplays, Inc., serial to be released August 3 by Pathe Exchange, Inc., is a tense gripping story of crook life for which the entire United States was searched in an effort to find suitable locations. Actual exteriors in six states are shown in the action of the picture.

The co-stars are Anne Luther and Charles Hutchison. Joseph A. Golden is both author and director of the picture.

Working in the Mint Now,

But it's "The Mints of Hell," released by Robertson-Cole through Exhibitors Mutual, in which William Desmond stars.

Three New Ford Releases Announced by Goldwyn

THE next three Ford Educational Weeklies to be released through Goldwyn disclose the romantic interest which surrounds the history of common things.

"From Mud Dug," the story of pottery making, takes audiences through the largest pottery kilns in the world, where, instead of meeting the potter of biblical days who shaped his vessel by hand on a slowly revolving wheel one may find row on rows of vases and bowls being turned, shaped, polished and decorated by modern power methods. This picture is released May 25.

"The Land of Ukelele," is a visit to the Hawaiian Islands. The beach of Waikiki, with its happy surf-riders, and the vistas obtained from an ox-cart or from the cow-catcher of a baby engine on a narrow-gauge railway, give a week of instructive travel in a quarter of an hour. Released June 1.

In "The Only Way," the traffic copy, the railway guard, the teamster and the fireman tell stories of careleness or thoughtlessness to drive home the warning of "Safety First." June 8 sees the release of this production.

Elaine Hammerstein Starred in Selznick's "Love or Fame"

SELZNICK PICTURES announced that "Love or Fame?" is the title of the first production in which Elaine Hammerstein will be featured. The scenario is from an original story by S. Jay Kaufman and is of unusually strong plot interest. It concerns a young girl who aspires to become a great opera star and who is called upon to decide between a big career or the man she loves.

Can a woman succeed in a professional career and retain her honor without paying the price? This is the question raised in "Love or Fame?" The heroine is informed that the feat is impossible, yet she is determined to try it. Her trials and temptations form the action for an absorbing drama.

In the role of the ambitious singer who is determined to have both love and fame Elaine Hammerstein has a part ideally suited to her and one that brings out all her charms and ability.

Selznick intends that every one of Miss Hammerstein's coming productions shall be something big, something unusual that will lend itself to special exploitation. The company is weighing every story from the exhibitor angle as well as the star angle before deciding upon it.

Novel Title for Fox Film.

To obtain the proper theatrical atmosphere and color in the filming of "Words and Music By——," the William Fox vehicle which stars Albert Ray and Elinor Fair, Director Scott Dunlap made use of the Majestic Theatre in Los Angeles, taking scores of scenes within the structure. A chorus of fifty girls and an audience of nearly 300 in full evening dress were utilized—at a large cost over the expenditure which might have been made with a disposition to slur the effects desired. The result is a remarkable series of scenes of the utmost realism and dramatic effect.

Miss Fair plays the role of a prima donna in "Words and Music By——" and appears on the stage supported by the fifty chorus girls—who are all professionals. Albert Ray appears as a musical conductor, directing the premiere of his own libretto—the songs of which are sung by Miss Fair."

Wilfrid Lucas

Who has big character part in "The Westerners," Great Authors' feature distributed by Hodkinson.

"As a Man Thinks" Makes Stir in East and West

WHAT newspaper and word of mouth advertising combined will do for a motion picture was revealed last week in Denver, where the first Harry Raver-Augustus Thomas-Four Star screen drama, "As a Man Thinks," made a record for itself and for Talbot's America Theatre, Denver. In advance of its first presentation at the America, Manager Talbot advertised the film liberally.

"It was the kind of production I felt I could safely leave on my screen to sustain the America's volume of patronage," said Mr. Talbot in New York at the Hotel Algonquin, where he received his daily box office reports from his Denver associates. "As a Man Thinks" opened to a one day's record business for the house, built up this box office level still farther with each succeeding day and wound up its week by giving us the best Saturday we have had in more than a year. This is the kind of dramatic production that causes patrons to talk and the effect of their talking is visible in the box office receipts.

In Two Crandall Theatres.

A similar experience has been had with "As a Man Thinks," by Harry M. Crandall, the big Washington, D. C., exhibitor, who adopted the unusual policy of using two prints and running this production simultaneously, day and date, at his big Washington Metropolitan and his Knickerbocker, the two leading units of the Crandall chain in the Capital City.

Dayton Books All Larry Semon Comedies.

The Dayton Theatre, Dayton, Ohio, has booked the Larry Semon comedies in their entirety. The first of this new series is entitled "Well, I'll Be ———!" As the inaugural production of the series it is being boosted by the advertising department of the Dayton, of which Mark Gates is managing director.

Right on top of this announcement by the Dayton Theatre, comes news from Montreal, Canada, that the Montreal, one of the biggest picture theatres in that city, has also booked the Larry Semon series.

A. J. Talbot, manager of the American Theatre in Denver, also has booked the Semon comedies, in addition to running Vitagraph's other comedy series.

"Tiger Lily" Announced as Margarita Fisher's Next

MARGARITA FISHER has commenced work at the American's Santa Barbara studios on her new production, "The Tiger Lily." This is said to be a vivid swiftly-moving story from the pen of Joseph Franklin Poland, and was selected in fulfillment of the American's desire to present Miss Fisher in a role that would be more exacting emotionally than parts in which she has lately appeared. It is an absorbing story of the romance of a beautiful Italian girl living in America, and embodies a rare combination of humor and pathos that is admirably suited to Miss Fisher's capabilities.

For the star, Poland has created the engaging role of "Pepita," known among her people as "The Tiger Lily," because of the tiger-like fierceness and agility that commingle with her grace and purity. Through her efforts to keep peace and harmony in her little community she becomes involved in a chain of unusual circumstances, from which she emerges as the affianced sweetheart of a young American millionaire.

Emory Johnson is appearing opposite Miss Fisher and the cast includes also George Periolat, J. Barney Sherry, E. Alyn Warren, Mme. Rosita Marstini, Beatrice Van and Frank Clark.

The production is being directed by George L. Cox.

"Pretty Smooth" Is Priscilla Dean's Next.

A girl crook had the fatal habit of talking aloud to herself. Naturally she couldn't be a successful thief for a long time and that is perhaps the reason she decided later to go straight. That, in a few words, tells of the part played by Priscilla Dean in her new Universal photo-drama "Pretty Smooth," which will soon be released as a Universal Special Attraction. The story was written by Bayard Veiller. The story was adapted to the screen by Waldemar Young of the Universal scenario staff and the production was directed by Rollin Sturgeon.

The scenes of the drama are laid in the fashionable and underworld sections of New York and San Francisco. The picture is in six reels, and is a smooth running affair.

Change Title of Minter Film.

Film-cutters are busy, according to word from American studios, preparing for shipment of the production of the new picture in which Mary Miles Minter soon will make her appearance, originally titled "Mary O'Rourke." That name, however, proved such a tongue-twister for non-Hibernians, that it has been changed to "A Bachelor's Wife."

The film has undergone the biggest part of the cutting process, and the trimming is now being administered. Director Emmett J. Flynn is supervising work of the production, which makes his first directorial effort for the "Flying A."

The story and scenario were written by Joseph Franklin Poland.

Exhibitors Praise "The Veiled Adventure."

While exhibitors in every part of the country are praising Constance Talmadge's current Select Picture, "The Veiled Adventure," in which she is presented by Lewis J. Selznick, Miss Talmadge is putting the finishing touches on her coming Select attraction, "Happiness a la Mode." Even at this early date exhibitors who have already played "The Veiled Adventure," are making anxious queries concerning Miss Talmadge's forthcoming attraction, and although no release date has as yet been announced, hundreds of requests have been received for early bookings.

A Few Lessons in Facial Treatment Are Given Here for the Ladies.
By Margarita Fisher and Olga Grey in their cave-woman scene from American's "Trixie from Broadway."

"Man Who Turned White" Is One of Hampton's Best

THE MAN WHO TURNED WHITE," starring H. B. Warner, which will inaugurate the Superior Picture series released by Robertson-Cole through Exhibitors Mutual, is one of the most pretentious productions made by Jesse D. Hampton.

In this story of the Bedouins, laid in the atmosphere of mysticism, romance and treachery, it became necessary to use not only a big cast of selected players but hundreds of extra people for the street and desert scenes.

A number of real Arabs were found and camels were secured from a circus which happened to be wintering in Southern California. It is said that this is the first time a producer in the Los Angeles film colony has obtained real Arabs.

Mr. Hampton spared no expense to get all his atmosphere. Every costume store in Los Angeles was visited for the correct wearing apparel for the players.

The Soudan, where the story is laid, is a land of love and intrigue, where the favorite pastime of the Arabs is to plot the death of some one. Therefore Hampton faced a difficult problem obtaining an actor who could play an Arabian villain as said villain really would act. He hit upon Manuel Ojeda, a Mexican who has frequently been cast in heavy roles, and entrusted him with the task of impersonating Joudar, the scheming Arab.

Jay Dwiggins as Mons. Mirabeau does all that could be asked of him.

Eugenie Forde will be welcomed back to the screen in the first Warner offering, playing Mme. Mirabeau.

Newman Poster Frames in Four Brentlinger Houses

THE Newman Manufacturing Company, 719-721 Sycamore street, Cincinnati, with branch located at 68 West Washington street, Chicago, manufacturers of brass and wood poster and photo frames, easels, railings and ticket choppers, has equipped the four theatres of which A. F. Brentlinger is director general, with the latest corrugated brass poster and photo display cabinets, with hinged doors and glass, made to fit around the theatre front. The four theatres are the Liberty, Terre Haute; Orpheum, Fort Wayne; Murray and Murret of Richmond, Indiana.

The Newman company is installing these unit display cabinets in some of the best theatres throughout the country. It has installed them in practically every large theatre in Indianapolis, among which are the Alhambra, Lyric, Colonial, Isis, Regent, New-Show, Rialto, Keystone; and in Louisville, Alamo, Rex, Strand, Mary Anderson; and in Springfield, Majestic, Princess, Hippodrome, Columbia, Liberty, Colonial; and in Cincinnati, Strand, Grand, Lyric, Family, Walnut, Bijou, Alhambra, Star, Royal, Norwood Plaza, Colonial.

The company is preparing a large catalogue, showing attractive displays and display frames, which will be sent gratis to theatre managers, upon request.

"Hell on Earth" Select's Special Half Completed

WORK is progressing rapidly on "Hell on Earth," a coming Select Pictures Special Attraction in which Sgt. Arthur Guy Empey will be starred, and according to latest reports the production is already half finished.

Contrary to what its name implies, "Hell on Earth" is not a war picture, nor are there any scenes showing armies in action, trench-digging, spies, nor any other of the many operations necessary in carrying on a world war. The story does, however, concern situations and problems which have arisen in America since the signing of the armistice.

"Hell on Earth" is an original story by Sergeant Empey, and the continuity for the screen was prepared by William Addison Lathrop. The director is Wilfrid North.

Florence Evelyn Martin will be seen in support of Sergeant Empey. Other well known persons in the cast are Marguerite Courtot, Betty Blythe, Sallie Crute, William Dunn and Charles A. Stevenson.

Ford Uses Big Tank in Serial.

Probably the largest tank ever used for under water scenes in motion pictures will be used by Director Francis Ford in his serial "The Mystery of the 13," now being produced. A fight between two divers, in diving apparatus, and a swimmer, will be one of the thrills of the third episode. Besides Rosemary Theby, Francis Ford, and Arthur Troutt, a diver of international reputation, the tank will contain seals, large fish and the wreck of a ship.

ON THE SCREEN IN MANY CITIES

(Features Booked for Week of May 19.)

Eureka, Cal.

Orpheum (J. Lindsay Brown).—Billie Rhodes in The Lamb and the Lion (Exhibitors Mutual); Tom Mix in Treat 'Em Rough (Fox).

Los Angeles.

Grauman's.—Douglas Fairbanks in Knickerbocker Buckaroo (Artcraft).

Broadway (L. T. Tally).—Charley Chaplin in Sunnyside (First National).

Minneapolis.

Garrick (J. K. Johnson).—Elsie Ferguson in Eyes of the Soul (Artcraft).

Philadelphia.

Fairmont (H. M. S. Kendrick).—Wallace Reid in Roaring Road (Paramount); Evelyn Nesbit in Thou Shalt Not (Fox); Bryant Washburn in Something to Do (Paramount).

Detroit.

Regent (Tom Ealand).—D. W. Griffith's The Girl Who Stayed at Home (Artcraft).

Orpheum (Tom Ealand).—John Barrymore in the Test of Honor (Paramount).

Majestic (Geo. E. Guise).—Dorothy Dalton in The Homebreaker (Paramount); Shirley Mason in The Rescuing Angel (Paramount).

Winnipeg.

Province (H. N. Jernberg).—Herbert Brenon's Empty Pockets (First National).

New York City.

Strand (Joseph Plunkett).—Ethel Clayton in The Girl Next Door (Paramount).

Rivoli (Hugo Riesenfeld)—Dorothy Gish in I'll Get Him Yet (Paramount).

Rialto (Hugo Riesenfeld).—Pauline Frederick in One Week of Life (Goldwyn).

Eighty-first Street (A. F. Shackman).—Stella Talbot in The Price of Innocence (Buffalo M. P. Corp.); Enid Bennett in The Law of Man (Paramount).

Fox's Audubon (Ben Jackson).—Tom Mix in The Coming of the Law (Fox); Alice Joyce in The Third Degree (Vitagraph).

Fox's Academy of Music (Charles Wuerz).—Alice Joyce in The Third Degree (Vitagraph); Frank Keenan in The Master Man (Pathe); Gladys Brockwell in The Divorce Trap (Fox); Sessue Hayakawa in His Debt (Mutual).

Fox's Bay Ridge (William Waldron).—Elsie Ferguson in Eyes of the Soul (Artcraft); Mary Pickford in Captain Kidd, Jr. (Artcraft).

Fox's Bedford (Harry W. Moore).—Alice Joyce in The Third Degree (Vitagraph); Sessue Hayakawa in His Debt (Mutual).

Fox's Comedy (David Schaefer).—Griffith's, The Girl Who Stayed Home (Artcraft); Julia Dean in Ruling Passions (Select).

Fox's Crotona (Philip Levy.—Elsie Ferguson in Eyes of the Soul (Artcraft); Tom Mix in The Coming of the Law (Fox).

Fox's City (Sam Fried).—Marguerite Clark in Let's Elope (Artcraft); Evelyn Nesbit in The Fallen Idol (Fox).

Fox's Folly (Harry Lipkowitz).—Alice Joyce in The Third Degree (Vitagraph); Tom Mix in The Coming of the Law (Fox).

Fox's Jamaica (John Spagna).—John Barrymore in The Test of Honor (Artcraft); Alice Joyce in The Third Degree (Vitagraph).

Fox's Ridgewood (A. H. Anderson).—Mabel Normand in The Pest (Goldwyn); Mary Pickford in Captain Kidd, Jr. (Artcraft).

Fox's Star (Arthur E. Smith).—Elsie Ferguson in Eyes of the Soul (Artcraft); Madlaine Traverse in The Love That Dares (Fox).

Fox's Terminal (Fred M. Shafer).—Priscilla Dean in The Exquisite Thief (Universal); Henry B. Walthall in A Modern Husband (Mutual).

In France for Red Cross Film.
Lt. E. D. Barry, late of the Raw Film Supply Company, and Lt. W. C. Dorsey, of Chicago, beautify the Red Cross pictures with their own.

Director Riesenfeld Dines Writers and House Chiefs

AT the Hotel Commodore on the evening of Wednesday, May 7, Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, entertained at dinner two score representatives of the trade and daily press and his staff. The pleasant and informal occasion served also to introduce Ralph Edmunds, publicity director of the two houses. Mr. Riesenfeld made a brief and interesting address, in which he expressed to the members of his executive staff his appreciation for their work since he has occupied his present position. Mr. Edmunds also spoke briefly, asking the co-operation of the press representatives—and from the cordial greeting extended to him as well as to his chief, there was every indication that he would get it.

Mr. Riesenfeld in the course of his remarks stated that the normal expense for the two theatres each week ranged between ten and twelve thousand dollars. The director qualified the statement by saying this was true before the curtains were parted on the shows. Amplifying the particular remark one of his staff said later that the weekly cost of the orchestras without taking account of the soloists amounted to $4,000 for each house.

Reardon Goes to Western Exchange.

John Lester Reardon has severed his connection with the Boston office of the American Feature Film Company to accept the management of one of the largest exchanges in the West. Mr. Reardon has been connected with American for the past five years in the capacity of assistant manager, and carries with him the best wishes of the Metro staff.

Mr. Reardon is succeeded by E. L. McEvoy, the hustling traveling representative of "The Birth of a Nation," who was previously in charge of Metro's New Haven office.

Guy C. Smith Returns from World-Wide Trip

GUY CROSWELL SMITH has returned from a twenty months' trip around the world in the interests of the government official film service. Leaving New York in July, 1917, he went first to Japan, thence to Korea, Manchuria and Siberia to Russia, arriving there during the Kerensky regime and before the Bolsheviki had found their fame. Mr. Smith remained in Russia nearly a year, divided between Petrograd, Moscow and other parts of the country, and his experiences during the troublous times that started with the Bolshevik revolution were strenuous and anything but comfortable. He had several narrow escapes during some of the shooting "parties" that formed part of the daily life in Petrograd after the Bolsheviks gained control and real food was at all times an empty dream.

From Russia Mr. Smith went to Scandinavia, where from his headquarters in Stockholm he directed the distribution of American government films throughout Sweden, Norway and Denmark. He worked in connection with the War Trade Board in controlling the use of American films in these countries—under conditions which eventually brought the percentage of American pictures up to 95 per cent of all films shown. A year ago, Scandinavia was seeing about 50 per cent German drama films. The war control made it possible for Mr. Smith to impose upon every exhibitor that no German films were to be presented at the same performance with American subjects.

For the past several months, Mr. Smith has been located at Berne, Switzerland, in similar government service. He also visited Paris during the conference.

National Fire Protection Association Holds Meeting

THE twenty-third annual meeting of the National Fire Protection Association was held in Ottawa, Canada, May 6 and 8, when representatives of the motion picture industry were in attendance and actively participated in the deliberations.

The convention, which was the largest and most enthusiastic one ever held, was of special interest to the motion picture industry owing to the proposal for adopting scientific rules for the storage and handling of motion picture films.

The rules promulgated by the association are accepted generally by the underwriting interests throughout the country as standards upon which their rates are based, and they are followed by the state and municipal authorities in the passing of fire prevention laws and ordinances.

The National Association of the Motion Picture Industry has been for the past two years working to bring about the recognition on the part of members of the association of the necessity for proper fire safeguards, in order to stabilize the industry and command the respect of the community.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Exhibitors-Mutual

STRAND.

(One-Reel Comedies.)

Mar. 30—Peggy's Burglar.
April 6—Too Many Sweethearts.

FEATURES.

Mar.—The Turn in the Road (all star cast).
Mar.—Hearts Asleep (Bessie Barriscale).
Mar.—Whitewashed Walls (William Desmond).
April—Diane of the Green Van (Alma Rubens).
April—The Courageous Coward (Sessue Hayakawa).
April—Modern Husbands (Henry B. Walthal).
Apil—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).

ROTHACKER OUTDOOR SUBJECTS.

Jan. 19—Bulls and Bears.
Jan. 26—Western Stuff.
Feb. 2—Doing the Dells.
Feb. 9—God's Country.
Feb. 16—Out Wyoming Way.
Feb. 23—A Peek of Paradise.
Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 13—The Foolish Age.
April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.

PARAMOUNT-ARBUCKLE COMEDIES

(Two Reels Each.)

Mar. 2—Love.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Mar. 30—The Sheriff's Son (Charles Ray).
Mar. 30—Little Comrade (Vivian Martin).
Mar. 30—Peppy Polly (Dorothy Gish).
April 6—The Test of Honor (John Barrymore).
April 6—The Rescuing Angel (Shirley Mason).
April 13—Something to Do (Bryant Washburn).
April 20—Greased Lightning (Charles Ray).
April 23—Let's Elope (Marguerite Clark).
April 27—The Law of Men (Enid Bennett).
April 27—The Roaring Road (Wallace Reid).
May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).

Artcraft Pictures.

Mar. 16—The Poppy Girl's Husband (William S. Hart).
Mar. 23—The Girl Who Stayed at Home (D. W. Griffith Production).
April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
May 25—True Heart Susie (D. W. Griffith).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

Mar. 30—Sold (Pauline Frederick).
April 6—Huida From Holland.
April 13—The Dictator (John Barrymore).
April 20—Gretna Green (Marguerite Clark).
April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.

PARAMOUNT-BRAY PICTOGRAPH.

April 13—Coal Mining; A Birdland Study by Finley; A Millionaire Rag Picker; Shadowgraphs.
April 20—Fun in Feet; Scenic Wonders of Mt. Lowe; Cartoon.
April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Feb. 23—The Love Hunger (Lillian Walker).
Mar. 9—The Forfeit (House Peters).
Mar. 23—The End of the Game (J. Warren Kerrigan).
April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

Mar. 23—Thou Shalt Not (Evelyn Nesbit).
April 20—The Jungle Trail (William Farnum)
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 15—A Woman There Was (Theda Bara).
June 29—My Little Sister (Evelyn Nesbit).

EXCEL PICTURES.

Mar. 9—Gambling in Souls (Madelaine Travers).
Mar. 23—The Rebellious Bride (Peggy Hyland)
April 6—Married in Haste (Albert Ray).
April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 1—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).

VICTORY PICTURES.

Mar. 16—Never Say Quit (George Walsh).
Mar. 30—Fighting for Gold (Tom Mix—Five Parts).
April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 8—Putting One Over (George Walsh).
June 22—The Wilderness Trail (Tom Mix).

FOX-SUNSHINE & TOM MIX COMEDIES.

Mar. 29—Six Cylinder Love (Tom Mix—Two Parts).
Mar. 23—Money Talks.
April 6—Tom and Jerry Mix (Tom Mix—Two Parts).
April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts)
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

Mar. 16—William Hohenzollern, Sausage Maker
Mar. 23—Out and in Again.
Mar. 30—A Cow's Husband.
April 6—Mutt, the Mutt Trainer.
April 13—Subbing for Tom Mix.
April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Par).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).

DENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(*Two Reels each*)

April 20—Wanted—A Baby.
May 4—The Sea Woof.
May 18—Circumstantial Evidence.

"Go Get 'em Pette" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 6—Cut It Out.
April 13—Northern Sports Under Southern Skies.
April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

April 21—False Evidence (Viola Dana).
April 28—The Amateur Adventuress (Emmy Wehlen).
May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Patricia (Viola Dana).
June 16—The Family Tree (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 20.

The Sawdust Doll (Baby Marie Osborne—Five Parts—Drama—Diando).
The Tiger's Trail (Episode No. 1, "The Tiger Worshippers" — Three Parts — Drama — Astra).
Crack Your Heels (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe News No. 34 (Topical).
Pathe News No. 35 (Topical).

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln — Six Parts — Drama — Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay — Fannie Ward — Five Parts — Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
April—A Bachelor's Wife (Mary Miles Minter).
April—Trixie from Broadway (Margarita Fisher)
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

April 6—A Royal Democrat (Jack Conway, Marguerite Marsh).
April 13—A Regular Fellow (Taylor Holmes—Special).
April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

April 28—Looney Lions and Monkey Business (Animal Comedy)—03693.
May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.
(*One-Reel News Weeklies.*)

April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.

L-KO.
(*Two-Reel Comedies.*)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.

NESTOR.
(*One-Reel Comedies.*)

April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

April 21—Fire Flingers (Rupert Julian—Six Parts)—03688.
The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.

NEW SCREEN MAGAZINE.

April 25—No. 10 (Novelty and Topical)—03695.
May 2—No. 11 (Novelty and Topical)—03704.
May 9—No. 12 (Novelty and Topical)—03718.
May 16—No. 13 (Novelty and Topical)—03728.
May 23—No. 14 (Novelty and Topical)—03733.
May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).

INTERNATIONAL NEWS.

April 23—No. 17 (Topical)—03694.
April 30—No. 18 (Topical)—03703.
May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.

(*Continued on page 1246*)

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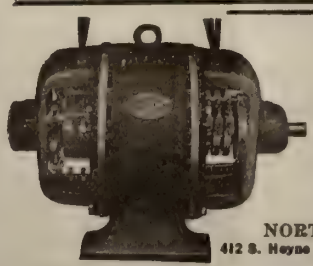

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.

THE RED GLOVE.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.

CURRENT EVENTS.

April 25—No. 17 (Topical)—03696.
May 2—No. 18 (Topical)—03705.
May 9—No. 19 (Topical)—03714.
May 16—No. 20 (Topical)—03724.
May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.
June 6—No. 23, (Topical)—03755.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

April 28—The Expert Eloper—03700.
May 5—Fun in A Flat—03709.
May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

April 19—The Honor of Men (Neal Hart)—03687.
April 26—Even Money (Pete Morrison)—03697.
May 3—The Raid (Neal Hart)—03706.
May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.

Vitagraph

VITAGRAPH FEATURES.

April 21—A Yankee Princess (Bessie Love).
April 28—The Usurper (Earle Williams).
May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).

VITAGRAPH SPECIALS.

Mar. 10—From Headquarters (Anita Stewart).
April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

April 14—"Well, I'll Be —" (Two Parts).
May 12—Passing the Buck (Two Parts).

BIG V SPECIAL COMEDIES.

April 21—Mules and Mortgages (Two Parts).
May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

World Pictures Corp.

April 21—The Quickening Flame (Montagu Love).
April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

KINOGRAMS.

Issued every Tuesday and Saturday (Topical).

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Catalina Islands.
"Skyland," a Tale of the Northwest.
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Feature Releases

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("When a Feller Needs a Friend" Comedy Series)

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Skinny's School and Scandal.

CAPITAL FILM COMPANY.

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(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Oh, What a Night.
Hard Luck.
Marrying Molly.
Four Hundred or Bust.
Oh Baby.
Good Gracious, Bobby.
You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

EDUCATIONAL FILMS CORPORATION

The Wolf of the Tetons.
The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Auction of Souls (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).

Ten-Twenty-Thirty Series

Life's Greatest Problem (Blackton)
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer)
Suspense (Reicher)

First Rothapfel Unit Program, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Mar.—From Scales to Antlers.
Mar.—Teddy Birds.
Mar.—Balahooing on the Anarika.
Mar.—Maids, More Maids and Mermaids
April—Guided and Miss Guided.
April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.

JEWEL PRODUCTIONS, INC.

Feb. 15—The Heart of Humanity (Dorothy Phillips—Six Parts)—03594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ESSANAY.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture)

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

PIONEER.

The Long Arm of Mannister (Henry Walthall).

PUBLIC HEALTH FILMS.

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SELECT PICTURES.

Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).

SELZNICK PICTURES.

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Upstairs and Down (Olive Thomas)

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Burlingham.

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum
Mar. 30—Her Code of Honor (Florence Reed).

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List of Current Film Release Dates

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thirteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
The Demon's Shadow (Serial in Ten Two-Reel
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, 48th Street, N. Y. City.
Stolen Orders.

BULL'S EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry).
The Wild Woman.
Stung.

EXCLUSIVE FEATURES, INC.
126 W. 46th Street, N. Y. City.
The Heart of Texas Ryan.

THE FILM MARKET, INC.
403 Times Building, New York.
The Spoilers (Selig—Reissue).
Columbia, the Gem of the Ocean (Gathem—Half reel).
The Battle Cry of Freedom (Gathem—Half reel).
Home Sweet Home and The Girl I Left Behind Me (Gathem).
The Amazon Jungle (Capt. Besley Expedition).
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion).

FROHMAN AMUSEMENT CO.
Times Building, N. Y.
Once to Everyman.

Western Dramas.
(Twenty-Six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

HARRY GARSON.
Aeolian Building, New York.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT CO.
Flushing, L. I.
Satan on Earth (Two-Part Novelty).
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).
Ashes of Love.
The Echo of Youth.

J. FRANK HATCH.
912 Longacre Building, New York.
Tempest and Sunshine.

HILLER & WILK, INC.
Sept.—Sporting Life (Maurice Tourneur Production).
Woman (Maurice Tourneur Productions).
The Silent Mystery (Francis Ford serial in fifteen episodes).
The White Heather (Tourneur).

JANS DISTRIBUTING COMPANY.
729 Seventh Avenue, N. Y. City.
(Forty Single Reel Tom Mix Westerns.)

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
729 Seventh Avenue, N. Y. City.
Boys' Life Screen Review.

JAMES KEANE.
220 West 42d Street, New York.
The Spreading Evil (Seven Parts—Drama).

VICTOR KREMER.
105 West 40th Street, New York.
(Shorty Hamilton Series—Five-Part Comedies).
The Ranger.
Denny From Ireland.
The Pen Vulture.
The Snail.

OLIVER FILMS, INC.
308 East 48th Street, New York.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.
No. 1—The Phosgene Bullet.
No. 2—The Vacuum Room.
No. 3—The Air Terror.
No. 4—The Dungeon.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).
Wives of Men (Florence Reed).
Little Orphant Annie (Six Parts—Drama).
The Boomerang (Walthall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).

HARRY RAVER.
1402 Broadway, New York.
The Master Crook.
The Liberator (Serial Starring "Maciste").

J. PARKER READ.
Forbidden Fire (Louise Glaum—Seven Parts).

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly)
A Nugget in the Rough (Five Parts—Comedy-Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (a series of one-reel patriotic comedy-dramas issued semi-monthly).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

Lloyd Carleton Productions.
Mother I Need You.

Edwin Frazee.
The Haunted House (Mystic Comedy—Two Parts).

United Film Corporation.
Crime of the Hour (Seven Parts—Drama).

WILLIAM STOERMER ENTERPRISES.
729 Seventh Avenue, New York.
The Tidal Wave (Eight Parts—Drama).

S. L. PICTURES
1476 Broadway, New York.
Virtuous Men (E. K. Lincoln—Seven Parts).

SOUTHERN FEATURE FILM COMPANY
1476 Broadway, New York.
Beyond the Law (Emmett Dalton—Six Parts).

TERRITORIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
In the Wild West.
Peace and Riot.
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz.

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Song Hits in Photoplays.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.
Series of Twenty-Eight Single Reel Liberty Keystones.
Series of Twenty-Eight Single Reel Eagle Keystones.
Series of Fifteen Two-Reel Union-Kay-Bee Western Dramas.
Series of Fifteen Two-Reel Columbia-Kay Bee Western Dramas.

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

WARNER BROTHERS.
220 West 42d Street, New York
The Kaiser's Finish.
Open Your Eyes.

EASTMAN FILM

first made motion pictures practical—to-day it plays its full part in making the best pictures possible.

Identifiable by the words "Eastman" and "Kodak" in the film margin

EASTMAN KODAK COMPANY,
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PERFECTION

In making a sea voyage you would not entrust yourself to an "almost seaworthy" boat. You wouldn't take the chances.

Neither do you want to take chances with "almost" machines to handle your tickets and ticket receipts.

Send today for further information about our

New, Perfected Model

Automaticket System

As a keen-minded, progressive manager who does not want to "overlook a good bet," you need this information at once. Write for it now.

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A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone: Chelsea 3227
Addressing Multigraphing Printing Typewriting

PERFECTED PROJECTION

The DeVry—the universal projector—made practical the unlimited use of motion pictures.

Let us tell you how you can profit by its use—no obligations—write to

THE DE VRY CORPORATION
1256 Marianna Street DE V CHICAGO, ILL.

An Experienced Theatre Architect

AUTHOR OF "MODERN THEATRE CONSTRUCTION"

WILL VISIT AND INSPECT YOUR PREMISES TO CONSULT WITH YOUR ARCHITECT OR YOU ABOUT NEW PLANS OR NEEDED ALTERATIONS TO INCREASE CAPACITY, ETC.

Terms $25 Per Day and Expenses

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CROMLOW FILM LABORATORIES
INCORPORATED
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Cincinnati, Ohio, through City Ordinance to

DIVORCE THEATRE FROM THE HOME

Requiring Standard Films, for the Theatres and SAFETY Slow Burning 28 M.M. Films for the Home, Office, Factory, Schools, Churches, Lodges, Public Parks, etc.

To meet these requirements which will become general throughout the country, we have invented and perfected a new adjustable

PERFORATING MACHINE

for different widths and different perforations, to match any style of Motion Picture Film desired. We have also invented and perfected a new

PRINTER

that will make narrow width prints from regular standard or narrow width negatives.

We have also invented and perfected a new

PROJECTOR

Portable, Adjustable to any width film.

We solicit your orders for anything in the line of (any width or style)

Perforating—Printing—Developing

Illustrated Titles, Art Titles, Air Brush Titles, Hand-Lettered Titles, Type, Trick, Cartoon, Trailers to match. We perforate, print and develop for the Trade. We sell Positive and Raw Stock in Standard and Narrow Widths at market prices, carried in stock.

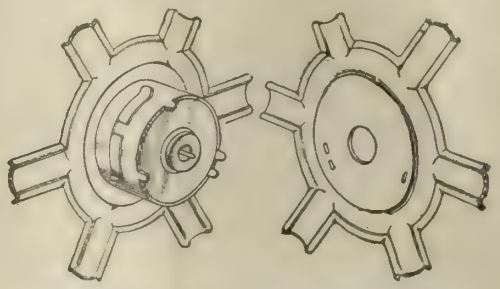
Cincinnati Motion Picture Company

Established 1910

RUNEY BUILDINGS, CINCINNATI, OHIO

Mr. Projectionist:

On account of unavoidable manufacturing delays, it will be two or three weeks before we can get a supply of Boylan Even Tension Reels into the hands of the Distributors.



Please be patient. You will feel well repaid when you finally get the reel and observe the light, even tension on the film, so light that it cannot wear the lower sprocket or the sprocket holes. You will be amazed at its operation.

AUTOMATIC REEL CO.

203 Evans Building, Washington, D. C.

Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

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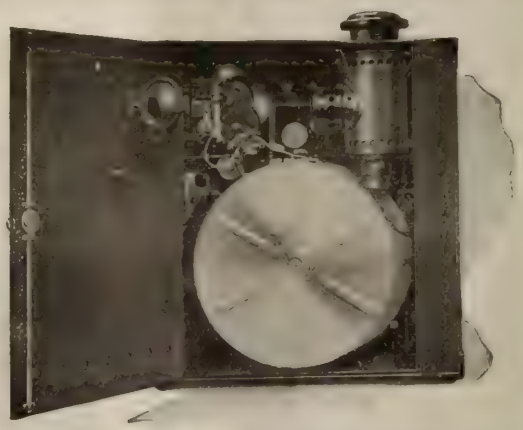

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IS ACCOMPLISHED BY

The American Projectoscope

Shows film backward or forward

Any single picture can be stopped on the screen

ASK FOR DEMONSTRATION

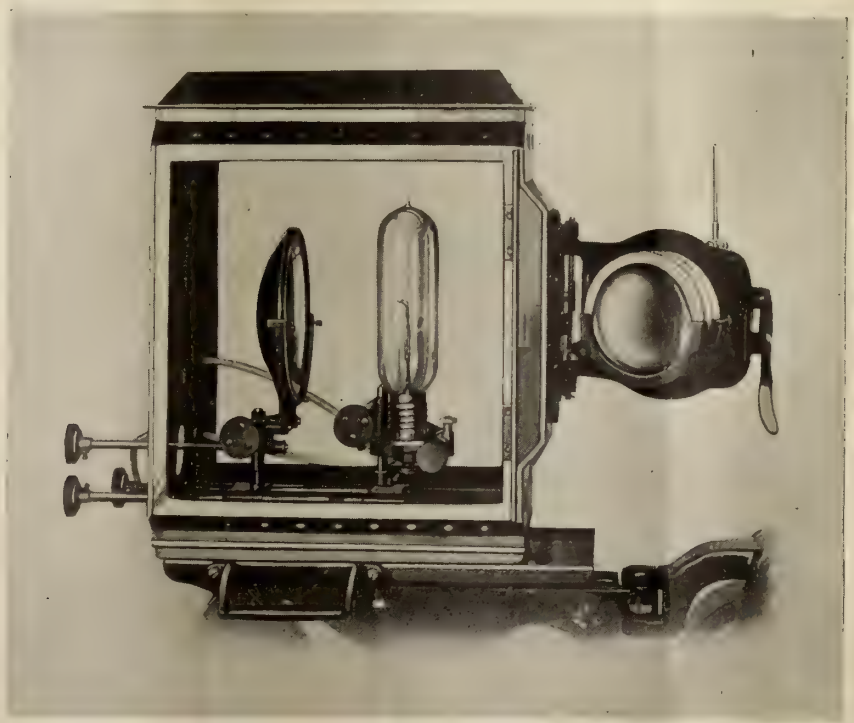
Motion Picture Apparatus Co., Inc.

WHOLESALE DISTRIBUTORS

110 W. 32nd St. Farragut 4779 New York

Simplex

THE CROWNING AFTER-THE-WAR ACHIEVEMENT



SIMPLEX-MAZDA INCANDESCENT LAMP EQUIPMENT—

Not built in haste to satisfy a popular demand in a half-hearted way, but a carefully designed, scientifically correct, skillfully constructed apparatus built in the Simplex way for permanent use wherever the distance of throw is no more than ninety feet and the picture no larger than fifteen feet.

BETTER THAN ANY OTHER—BECAUSE—

One set of plano convex condensers used throughout—greater illumination—finer quality of light. Adjusting handles outside of lamphouse (no scorched fingers). Lamphouse not crowded against mechanism. Results in 80% of saving in alternating current.

PRICE NO GREATER THAN IS CHARGED FOR EQUIPMENTS THAT ARE MUCH LESS EFFICENT

Now ready for the market through our Simplex Distributors,

Send for Mazda Literature.

THE PRECISION MACHINE CO. INC.
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U.S.S. PENNSYLVANIA
Now Equipped with
POWER'S CAMERAGRAPH

The Projector of Service
is Demanded by the Service.
That is why, since visiting
New York,

The Leader of The Fleet
Now Carries
The Leading Projector

NICHOLAS POWER COMPANY,
Incorporated
Pioneers of Projection
90 Gold St., New York

Vol. 40. No. 9 MAY 31, 1919 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

This is the PROOF

ONE repeat engagement during the week beginning June 1, at the Rivoli Theatre, New York, proves the box office attraction power of

NAZIMOVA

in

The RED LANTERN

It will do the same for you.

METRO PICTURES CORPORATION

PUBLISHED EVERY FRIDAY BY
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A AMERICAN PICTURES

American Film Company, Inc., Presents

MARY MILES MINTER IN "A Bachelor's Wife"

By JOSEPH FRANKLIN POLAND

Directed by EMMET J. FLYNN

What's that? A *bachelor's* wife? Yes, just that. The picture is even more enticing than the title. It sets 'em all to talking the minute you announce its coming.

This is one of Mary Miles Minter's best.

Think of the way such a picture and such a title will lend themselves to an advertising splurge for YOUR theatre. Here's a bet that's too good to overlook. Hop to it *now*. See the American Film Company representative at your nearest Pathé Exchange *today*.

Produced by
AMERICAN FILM COMPANY, *Inc.*
Samuel S. Hutchinson, *President*

Distributed by
PATHÉ

Other Minter Successes Now Available

"The Intrusion of Isabel"
"The Amazing Imposter"
"Wives and Other Wives"
"Rosemary Climbs the Heights"
"The Eyes of Julia Deep"

RAINBOW'S END

You will find the pot of gold with the Essanay-Chaplin Revivals, "A Night in the Show," "The Bank," "Police," "Shanghaied." Others have found it. Why not you? Try to get an immediate booking from any of the WORLD Film Exchanges.

DON'T FORGET
"TRIPLE TROUBLE"

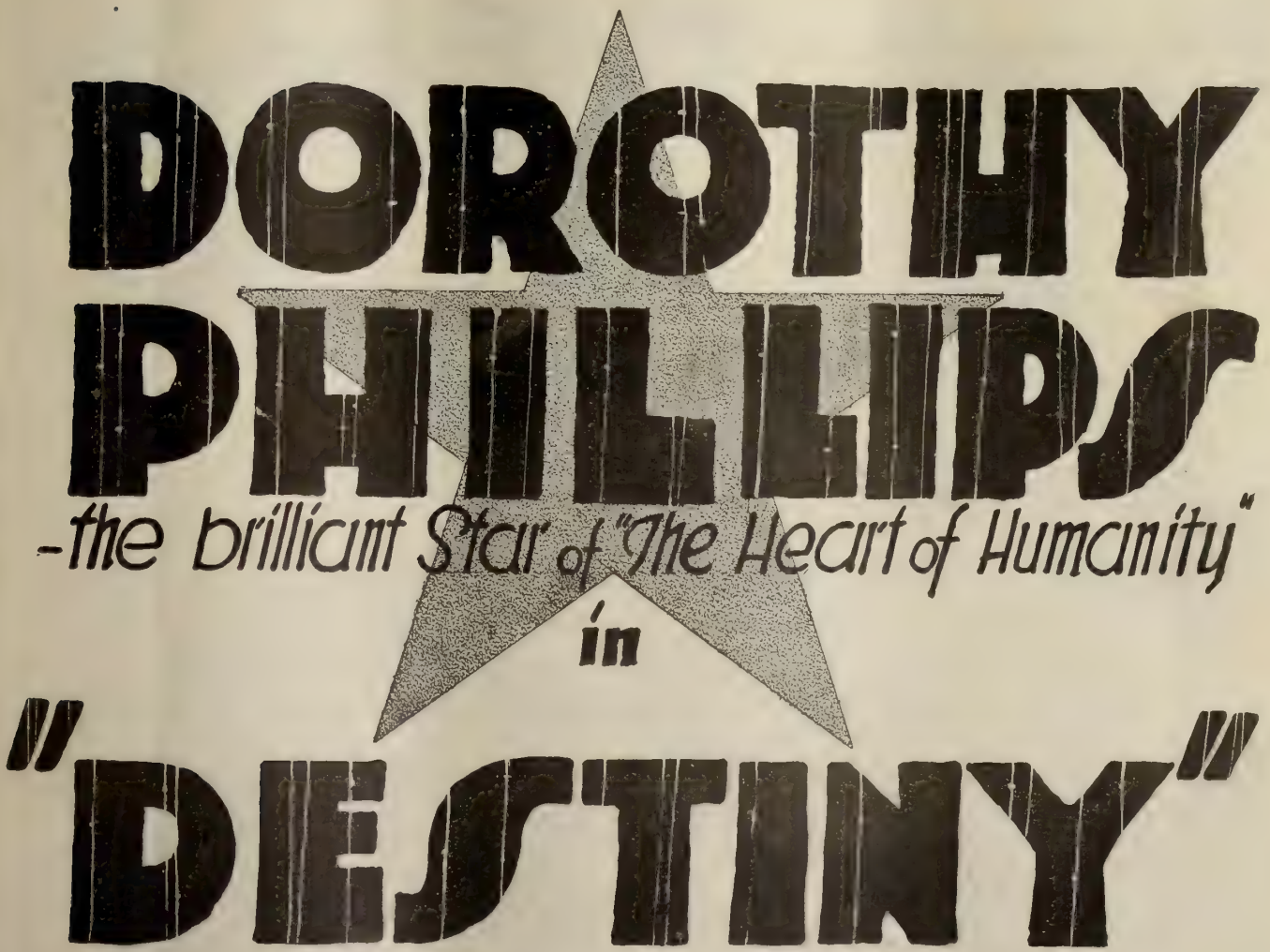
Essanay
GEORGE K. SPOOR PRESIDENT

George Kleine System Distributors

Carl Laemmle offers

If you want "The Heart of Humanity" crowds to fill your theatre again use this 6-sheet POSTER

JEWEL Productions
1600 Broadway, New York City



PEOPLE never forget the stars of the **big** pictures they see. The **little** pictures come and go but the **big** ones—**and their Stars**—remain forever in the public mind. "The Heart of Humanity" is the **biggest** picture on the screen today. Everyone is seeing it—none will ever forget it—and when they see the name of DOROTHY PHILLIPS in "DESTINY" on your front they'll make good use of their opportunity to see the Bernhardt of the screen in her newest great production, directed by the same master hand that directed "The Heart of Humanity."

THE second big reason why "DESTINY" will do a record business for you lies in the numberless advertising angles. "DESTINY" may mean love at first sight, or last, or fortune, or disaster, or power to control one's fate, or the futility of fighting it. All these things are in the Posters, in the Newspaper Ads, in the Title. The word "DESTINY" makes its **own picture**—struggle, action, love, hate, romance, fame and fortune. They're all in this tremendous play—a drama that will send your patrons out in a glow of pleasure. View it at your nearest Jewel Exchange **without delay.**

Dorothy Phillips says;

Carl Laemmle
offers

"The HEART of HUMANITY"

ALLEN HOLUBAR'S SUPERPRODUCTION
THE PICTURE THAT WILL
LIVE FOREVER

"Will you very kindly read this letter?"

Our success with Dorothy Phillips in "The Heart of Humanity" was so extraordinary that we cannot refrain from writing a few words of praise regarding this feature.

In the first place this picture was booked by us for two days at each of our theatres—the Savoy and the Jewel—to be played simultaneously, which is something we have never undertaken before.

As you know, the Savoy Theatre is located at 103d street and St. Clair avenue, and the crowd was so large that we were compelled to line the people from our lobby all the way to 105th street. This was the first night's showing.

The second night, in a drizzling rain, the crowd was even larger, which more than attested to the wonderful drawing power of this masterpiece.

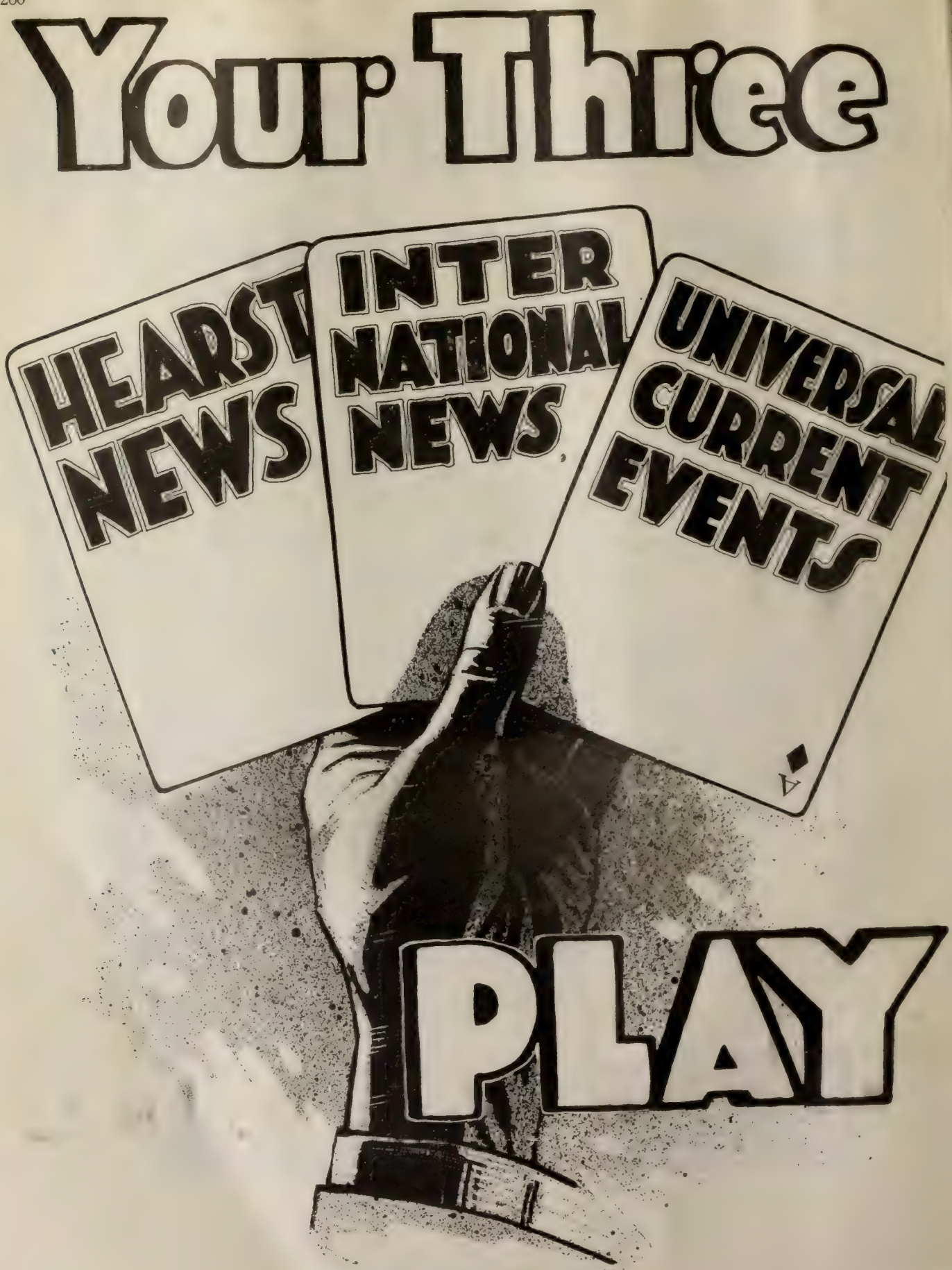
We were equally successful at the Jewel. Over one hundred people bought tickets in advance for a theatre that does not sell reserved seats just to make sure that they would not be compelled to lose time at the box office.

In conclusion, we just want to say that we made one mistake. We should have booked the picture for a week instead of two days, and we say this knowing that we have never played a picture more than two days in either one of our theatres.

You are to be congratulated for this wonderful production, and we wish you all the success that such effort deserves.

Yours very truly,
THE BRONX AMUSEMENT CO.,
Cleveland, Ohio.
J. D. Kolofol, Mgr.

JEWEL Productions INC.
1600 Broadway New York City


Your Three
HEARST NEWS
INTER NATIONAL NEWS
UNIVERSAL CURRENT EVENTS
PLAY

Jesse L. Lasky presents,

"The Woman Thou Gavest Me"

A Wire from Newman

"'THE Woman Thou Gavest Me' broke all previous house records at the Royal Theater by $1,000. Comments from patrons, 100 per cent. good. **Compelled to hold picture over for second week** at Regent Theater. Undoubtedly the most pleasing and best directed dramatic picture we have ever had to date. Forced to run extra shows every day to accommodate crowds. Give us more pictures like 'The Woman Thou Gavest Me.'"

FRANK L. NEWMAN
Kansas City, Mo.

By Hall Caine
Scenario by Beulah Marie Dix
Directed by Hugh Ford

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount-Artcraft Special

D.W.GRIFFITH'S

THE STORY OF

THE life-long love of Susie Trueheart, a love that finds happiness after sacrifice and tears.

In this simple tale D. W. Griffith has given us a story of love-charm that adds another hue to the rainbow.

With a wonderful cast including Lillian Gish, Clarine Seymour and Robert Harron.

Directed by D. W. Griffith.

FAMOUS PLAYERS-LASKY CORPORATION

"TRUE HEART SUSIE"

AN ARTCRAFT PICTURE . . .

A PLAIN GIRL

SUSIE TRUEHEART, a girl after your own heart, who can make you smile through tears.

Heart-interest, plot, suspense, action, comedy, superb acting, pathos and the wonderful directing of D. W. Griffith—all these make "True Heart Susie" worthy of a longer run.

Story by Marion Fremont
Photographed by G. W. Bitzer.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

Dollars-Paper for a Paper Dollar

HERE's a case where one dollar spent earns big returns.

Bill-board advertising for motion picture theatres is more effective than ever.

The public is bill-board trained. They have got the read-the-bill-board-habit. For amusement advertising the bill-board is an essential today in most communities.

Famous Players-Lasky Corporation is giving much thought and time and money to the production of people-pulling posters for advertising Paramount and Artcraft pictures.

The twenty-four sheets are now sold for one dollar, a reduction in price on a raise in quality.

The modern, business-building exhibitor cannot afford to overlook the big value in Paramount and Artcraft

$1 twenty-four sheets

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

PERILS OF THUNDER MOUNTAIN

SNOW! SNOW! SNOW!

Flakes of it—drifts of it—big "blizzardy" piles and swirls of it that are going to look mighty refreshing to patrons after the release date of the first episode—May 26th. That's undoubtedly ***ONE*** of the big reasons for the record advance bookings on this newest VITAGRAPH serial.

Some of the other big reasons are

ANTONIO MORENO
with Carol Holloway

Real ***Tested*** Serial Box-Office Stars

Albert E. Smith and Cyrus Townsend Brady

who never wrote a serial that didn't send their stock sky-rocketing with every exhibitor who booked VITAGRAPH'S big cash-in-the-box-office serials

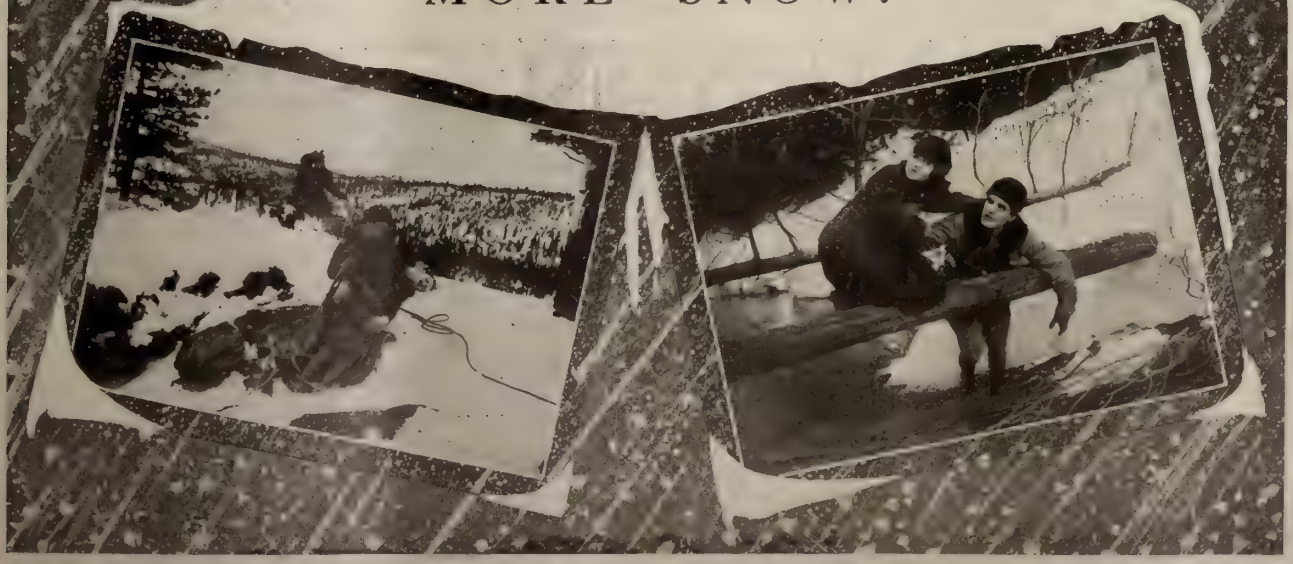
The clever direction of R. N. Bradbury and Wm. Bauman

AND

A real story—action plus—pep—punch—mystery, plot and counterplot—real thrills that really thrill—the fact that VITAGRAPH never produced a serial that wasn't a box-office record breaker—

AND THEN—

MORE SNOW!



Messrs—

Warner

PRESENT

FORMER AMBASSADOR

James W. Gerard's

"BEWARE"

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DRAMATIZED AND DIRECTED BY

Wm. Nigh

PREMIER SHOWING AT

BROADWAY STRAND THEATRE

DETROIT, MICH.

COMMENCING

SUNDAY, JUNE FIRST

Exhibitors in Large Cities: Keep your Eyes on Detroit

Adapted for the Screen by Charles A. Logue

MOORE

in ONE OF THE FINEST

By J. Clarkson Miller *Directed by* Harry Beaumont

He had to have an Irish sense of humor—this handsome young traffic cop.

For when he stopped her speeding chauffeur and saved her from an accident, she had him "broke" for his impertinence, and then made "The Chief" detail him to guard her home and keep her company while her father was away.

And he had to have an Irish love of a fight or a frolic to meet *what happened then.*

Tom Moore is all his old charming Irish self in his fifth Goldwyn picture, "One of the Finest"—the likeable, *loveable* "90 horse power romantic star," as the Trade Review calls him.

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn
President

Betzwood Film Company Presents
Louis Bennison
in
The Road Called Straight
by Wilson Bayley
Directed by
Ira M. Lowry

Exhibitors Know This Production's Values

Ten big first run theatres had asked by wire how quickly they could have "Sahara" for pre-release before even the first prints had been shipped to the branches.

Before lithographs and accessories had reached the stock shelves of our thirty offices.

Orders have been placed for thousands of copies of the first Hodkinson two-color insert for use as heralds by exhibitors at prices per thousand even larger than the rental that hundreds of exhibitors pay for a motion picture to be shown in their theatres.

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM
in
SAHARA

By C. Gardner Sullivan
Personally Supervised by
Allan Dwan

is the richest production in quality and power as well as the strongest emotional drama of the past twelve months. It has every element and sufficient length to enable you to throw out all surrounding short features and play "Sahara" *alone*.

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The titles suggested, and the number of votes each received, follow:

"THE SOLITARY SIN"	**586**
"THE GREATEST ENEMY"	**197**
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"IGNORANCE"	**99**
"THE WILD OATS HARVEST"	**45**

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It is a production that everybody will want to see.

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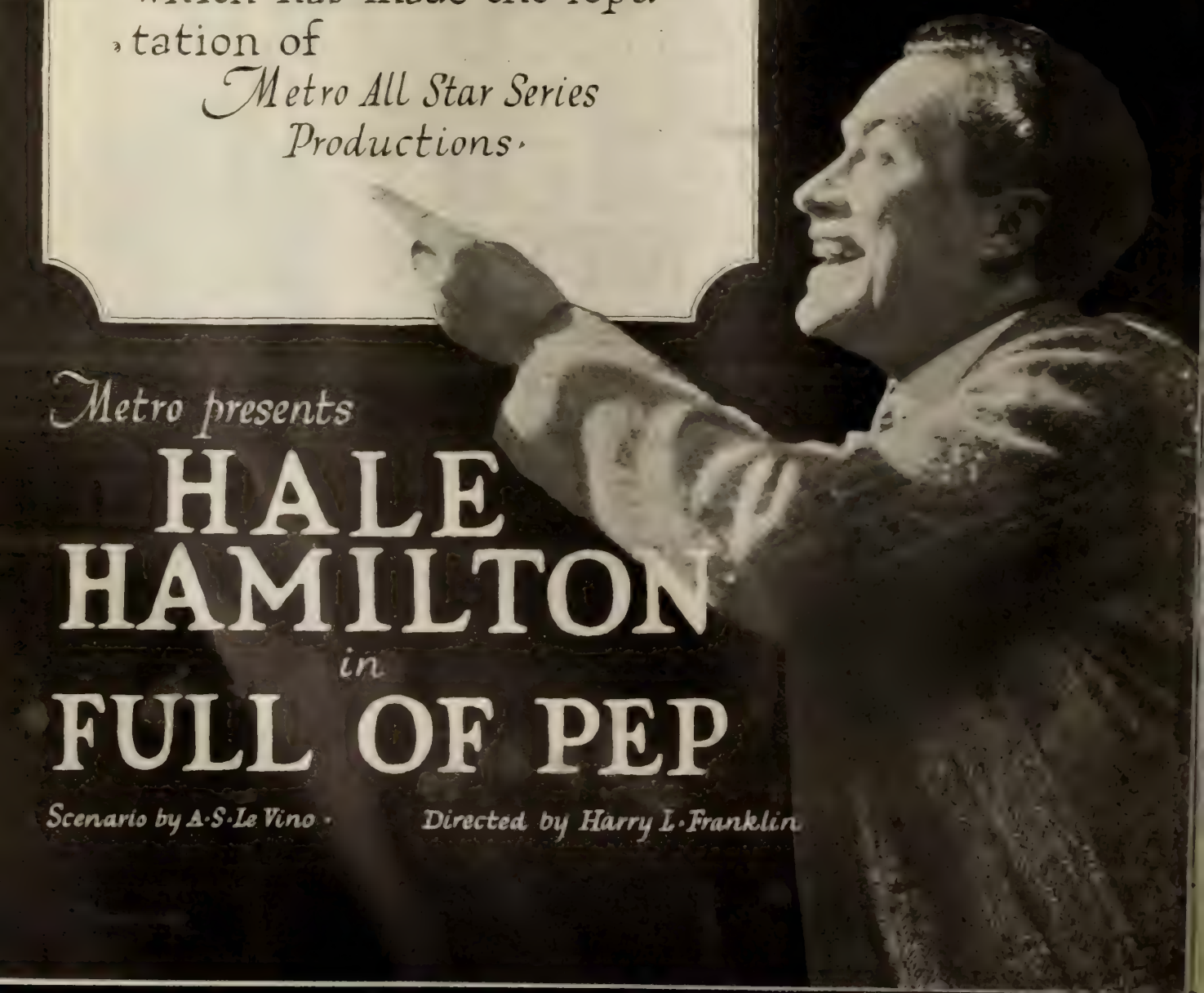

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"THE BIRD"

tested the intellects of the most renowned detectives.

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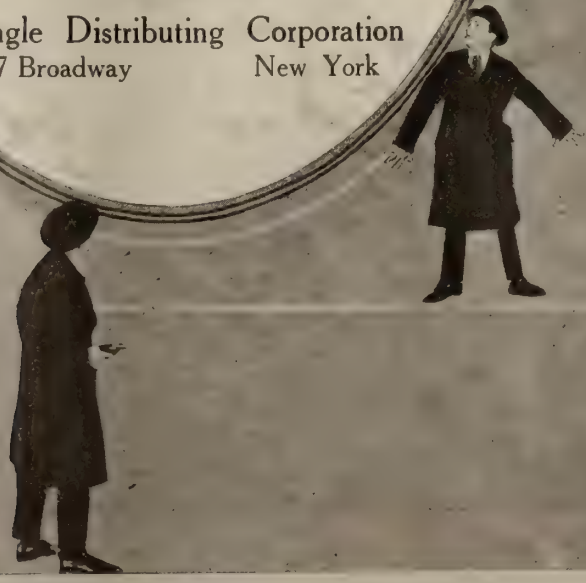

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WITH

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PRODUCED BY

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DIRECTED BY

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The cry of Hunger—
The hymn of Greed—
The stern voice of Justice—
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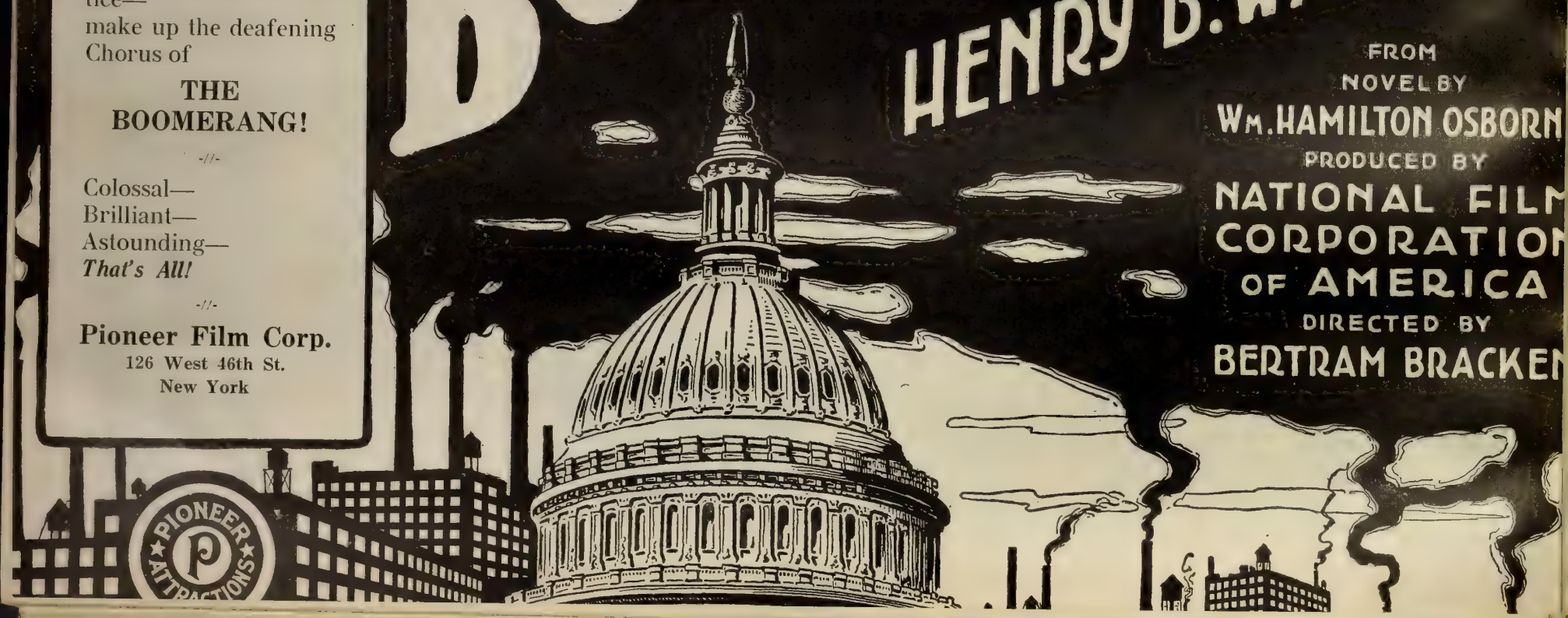

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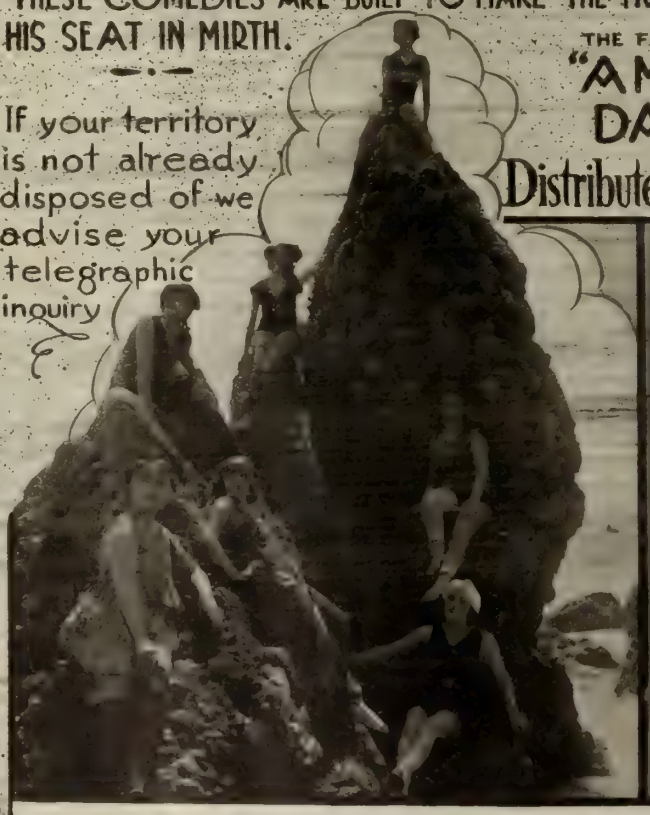

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HERBERT LUBIN PRES

S AND L PICTURES 1476 BROADWAY NEW YORK NY

THE NAME VIRTUOUS MEN AROUSES THE CURIOSITY AND THE PICTURE SATISFYS IT HAS ATTRACTED GREATER CROWDS THAN ANY PICTURE IN THEATRE IN TWO YEARS AND I HAVE NEVER HEARD SO MUCH UNIVERSAL FAVORABLE COMMENT VIRTUOUS MEN IS A MONEY MAKER FOR ANY THEATRE

WILL D HARRIS

LESSEE AND MANAGER GRAND THEATRE COLUMBUS OHIO

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COLUMBUS OHIO MAY 16 1919

S L PICTURES,
1476 BROADWAY N.Y.

VIRTUOUS MEN OPENED IN NEWARK OHIO TO-DAY TO CAPACITY BUSINESS

H. C. SIMERAL
CO PARTNER ATTRACTIONS
PITTSBURGH PA

OHIO, WEST VIRGINIA, WESTERN PENNSYLVANIA RIGHTS FOR "VIRTUOUS MEN" OWNED BY

PICTURES

CO-PARTNER ATTRACTIONS
H. C. SIMERAL, Mgr.
BOX 125, EAST LIBERTY, PA.

"VIRTUOUS MEN"

"PACKED 'EM IN" AT

POLI'S MILLION DOLLAR PALACE THEATRE

NEW HAVEN, CONN.

From Palace Theatre, New Haven, Conn.

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CLARENCE H. MACKAY, PRESIDENT

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O C EDWARDS

MGR POLI PALACE THEATRE NEWHAVEN CONN

Crowd waiting in front of Poli's Palace Theatre, New Haven, Conn., for opening of "Virtuous Men"

SOME CHOICE TERRITORY STILL OPEN

WRITE—WIRE—PHONE—CALL

ARTHUR H. SAWYER

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PICTURES

1476 BROADWAY
NEW YORK
Phone Bryant 3271

THEODORE C. DEITRICH PRESENTS

DORIS KENYON

IN HER GREATEST SUCCESS

"TWILIGHT"

THE PICTURE THAT TURNED HUNDREDS AWAY AT EVERY PERFORMANCE AT LOEW'S NEW YORK THEATRE AND CAUSED MARCUS LOEW TO WRITE,

"TWILIGHT" WAS WRITTEN BY TWO GREAT AUTHORS, **LOUIS JOSEPH VANCE** AND VINGIE E. ROE

DIRECTED BY J. SEARLE DAWLEY

My dear Miss Kenyon:

This is to let you know how pleased our patrons were with your picture "TWILIGHT" at our New York Theatre last Friday.

Very sincerely,

Marcus Loew

WHAT THE CRITICS SAY:-

In "Twilight" Doris Kenyon shows emotional power and acting ability of real strength.—Edward Weitzel in Moving Picture World.

"Twilight" takes rank as a superior attraction, largely attributable to artistry in production and splendid acting.—Exhibitors' Trade Review.

"Twilight" is both pretty and dramatic, an artistic and satisfying production filmed with more than usual care. The forest fire scene is a masterpiece of staging.—Agnes Smith in the Morning Telegraph.

"Twilight" is a delightful offering, thrilling as well as inspiring. You can safely call Doris Kenyon the most beautiful girl on the screen.—P. S. Harrison in Motion Picture News.

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THAT
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FULL ENTERTAINMENT
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FIRST RELEASE

"PHIL-FOR-SHORT"

STARRING

EVELYN GREELEY

"EVERYBODY'S BUSINESS"

SEE PAGES 1385, 1387, 1389, 1391.

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71 West 23rd Street, New York

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FORM ORGANIZATION IN CINCINNATI

Body to Work with Old League—Seifert's Speech Arouses Great Interest—To Combat Music Tax

A NEW organization composed of Cincinnati exhibitors was formed at a meeting held May 15 at the Palace Hotel. The body is to be known as the Greater Cincinnati Motion Picture Exhibitors' Association, and will include in its membership all of the prominent exhibitors of Cincinnati, as well as those of Norwood, Ohio, a suburb, and the over-the-river cities of Covington, Newport, Bellevue, Dayton, and other smaller Kentucky towns. The new association will work in conjunction with the old exhibitors' league, which is affiliated with the Cincinnati Chamber of Commerce. The meeting was largely attended and much enthusiasm was manifested.

J. A. Streitelmeier acted as temporary chairman and appointed a committee on organization, which is to report at a meeting to be held at an early date, at which a permanent organization will be effected and officers elected. The committee consists of J. A. Ackerman, Henry Levy, Otto Luedeking, George Talbot, Dr. Otto Dieckmann, Thomas Reilly and Frank W. Huss.

Seifert's Speech Arouses Interest.

John Seifert, of Dayton, president of the Miami Valley Exhibitors' Association, aroused great interest by his splendid address on "One Hundred Per Cent. Organization," in which he called attention to the many benefits to be derived from a strong organization and co-operation among the exhibitors. He outlined the work of his own organization and gave many pointers which will be of much value in the work of forming the local association. He declared that much can be accomplished by united action for the uplift of the business, which would be impossible of accomplishment through individual effort, no matter how able.

G. T. Kinzler, secretary of the Miami Valley Association, also addressed the meeting along the same lines and urged the advisability of the exhibitors getting together and sticking together in their efforts to better the trade in general. One of the subjects discussed at the meeting was the efforts being made by a number of the Eastern music publishing houses to enforce the ruling requiring the picture theatres to pay a tax on the music used during their performances. Plans were made to combat this ruling, and it is the general opinion of Cincinnati picture men that, by confining their incidental music to that published by houses which do not exact this royalty, the whole plan can be defeated. This effort would be useless, it is stated, without united action and this matter had a marked bearing in influencing the organization of this association at the present time.

Dr. Garr Starts on Little Trip of Ten Years or So

WHEN the "heathen in his blindness bows down to wood and stone," a Dallas, Texas, minister—cameraman—is going to be on hand to film him and reform him.

Driving a flivver the Rev. A. G. Garr, Adventist minister, has set forth on a world's tour which will carry him to places where the gospel has never been preached and no camera has ever clicked. His chief luggage is a moving picture camera.

"I am going to places in China, the Fiji Islands, the backwoods of Australia, and the jungles of darkest Africa," declares Dr. Garr. "I am going to preach the gospel and take moving pictures of the heathen worshipping their idols before conversion and then picture them when they have accepted Christianity."

Dr. Garr expects to be gone for a matter of ten years or so.

Harry Kline Appointed Big "U" Production Head

CARL LAEMMLE, president of the Universal company, announces the engagement of Harry Kline, formerly general manager of the Globe Theatre and general representative of Charles Dillingham, to be the production manager of Universal City, Cal.

After spending several days at the home office of the Universal on Broadway, Mr. Kline left for the big U studios, Wednesday, May 14. Before leaving for the West coast, Mr. Kline stated that he believed the outlook for motion picture prosperity has never been better.

Vermont Likes Sunday Shows.

The success of the showing of motion pictures in Vermont on Sundays has been met with great favor. There has not been a complaint from any local community since the Sunday picture law went into effect. The exhibition of motion pictures previously had been prevented under an old "blue law" of the state which was placed on the statute books in 1878.

Goldwyn Announces Its Middle Europe Contracts

THE Goldwyn Pictures Corporation, which some weeks ago made the first announcement of post-bellum European expansion with the signing of the peace treaty at Paris, now announces that exhibitors in Germany, Austria, Hungary, Czechoslovakia, Jugoslavia, Poland, and in fact all countries that were cut off from distribution, have definitely contracted for the showing of the entire output of Goldwyn Pictures up to September, 1919. Showings will start with the signing of the treaty. This means that every Goldwyn picture that has been made will now be sold in bulk to hundreds of European exhibitors.

With regard to this spread in distribution, Arthur Ziehm, foreign sales manager of Goldwyn, has a statement to make. "Within the three years of their existence," says Mr. Ziehm, "Goldwyn Pictures have managed practically to cover the world. In all the countries of the globe, save Russia and the Balkan states, Goldwyn Pictures are shown in abundance."

Mexican Border Towns See Boom After July 1

TOWNS along the Texas border, especially the smaller ones, expect a tremendous boom if the United States climbs on the water wagon July 1. Crowds of people seeking after hard liquor and other outdoor amusements are expected to visit the Rio Grande towns for daily trips across the international bridges. The Mexican state of Sonora, where prohibition has been effective for a year or more, prudently has voted wet in anticipation of the advent of delegations of parched throated pilgrims. The Government now issues cards whereby the border can be crossed without the use of a formal passport.

The Mexican cities are preparing to give the thirsty visitors everything they have got from horse racing and cockfighting to cold beer and tequila. Many moving picture theatres will be opened at various Mexican border cities, most of which are planning to go into the pleasure resort business on a wholesale scale.

Selznick Takes Big Insurance on O'Brien

LEWIS J. SELZNICK announces that he has had Eugene O'Brien insured for $1,000,000, this being the first instance in which a producer has protected himself by placing "limit insurance" on a male star. H. B. Rosen, the agent in the transaction, said that the company is writing its limit on Eugene O'Brien's life, and that several have already issued policies for one hundred thousand dollars each, toward the aggregate total, which will reach one million dollars.

O'Brien's first screen appearance was under the Select banner with Norma Talmadge, with whom he appeared in eight productions. His first Selnick picture will be entitled "The Perfect Lover."

NATIONAL EXHIBITORS MEET JUNE 25

THE annual convention of the Motion Picture Exhibitors of America will be held this year on Wednesday and Thursday, June 25 and 26, at St. Louis, Mo. The headquarters for the convention will be the Hotel Statler. It is important to note the change from the originally scheduled date of June 11 and 12.

According to National Secretary Frank Rembusch and Hector Pasmezoglu, chairman of the convention committee, Missouri is going to live up to its reputation as the "Show Me State." St. Louis merely wants the exhibitors to "Show up," and it will joyfully undertake to "Show them."

There will be entertainment to make the session "worth while," according to the plans of the committee, but the convention will be devoted exclusively to the problems of the industry as they affect the exhibitor. Any one with an idea of special benefit to the welfare of the exhibitor will be welcome to present it. The officials of the convention, however, do not intend to have the ideas limited to those which arise out of floor discussion, but promise several big surprises themselves.

The tide of prosperity which is sweeping through the entire industry at the present time is expected to flood St. Louis with a record number of exhibitors on June 25 and 26. St. Louis can be reached from any point in the South or East in less than a day's time. A special train is being organized to run from New York and pick up exhibitors all along the line.

Exhibitors all over the country have been doing excellent organization work locally and this convention will not only provide a medium for the interchange of ideas, but will also present an opportunity for the amalgamation of beneficial policies into a strong national program.

Any details desired may be secured from Frank Rembusch, 1109 I. O. O. F. Building, Indianapolis, or from Hector Pasmezoglu, 302 Chestnut street, St. Louis.

Miami Valley League to Move Into Larger Quarters

ACCORDING to an announcement made by John Seifert, president of the Miami Valley Exhibitor's League, with headquarters in Dayton, that organization will move into larger quarters in June. Mr. Seifert stated that the present room in the Rauh Building was altogether too small for the league.

A suite of four rooms will be rented in the Lindsey Building, and permanent headquarters established there. A girl clerk will be at the league rooms all day.

Mr. Seifert also stated that all supplies for the members of the league would be bought direct from the manufacturers and sold to the members at cost plus a small margin to take care of the shipping expenses and incidentals. Mr. Seifert and George Oxrider, manager of the Maple Theatre, went to Chicago Saturday, May 17, to see about the purchase of music rolls by the league, which would in turn be sold to the members at cost.

Detroit Has Best Censored Films Says Police Sergeant

THAT pictures are better censored in Detroit than in any other city in the country and that films so censored are adopted by the rest of the state were concluding statements made by Sergeant Lester Potter, Detroit police censor, in an address strongly opposing state censorship given before the Women's Citizens' League at the Hotel Statler, May 14.

Mr. Potter, whose experience on the force extends back some fourteen years, four of which have been given entirely to censorship work, explained that picture censorship has resulted in eliminating entirely from films shown in Detroit everything tending to illustrate the technique of crimes. With 400 films on an average shown weekly in Detroit to probably 170,000 persons a day or 1,000,000 a week, Mr. Potter advanced the opinion that practically every little wrongdoing could be traced to the lure of the movies.

State censorship, he explained, would provoke endless litigation with film concerns and Detroit would have no recourse in case objectionable films were passed by a state board.

Southeastern Theatre Men to Meet June 15

A MEETING of the newly organized Southeastern Theatre Managers' Association had been called for Sunday, June 15, in Atlanta, and it is expected that at least 500 leading exhibitors of the territory will be in attendance.

A total of 151 motion picture theatres in several south-Atlantic states are represented in the organization, which was founded at a meeting held in Atlanta on April 13. The object of the association is the betterment of conditions in the exhibiting field through co-operative effort. Several important matters requiring action will be passed upon at the coming convention, and it is predicted that the membership of the body will be materially increased.

Among the prominent and progressive exhibitors who are officers of the Southeastern Theatre Managers' Association, most of whom were active spirits in the preliminary work which resulted in the formation of what promises to be the first live organization of its kind in this section, are Willard C. Patterson, Criterion theatre, Atlanta, president; Percy W. Wells, Wells Amusement Company, Norfolk, vice-president; Hugh L. Cardoza, manager of the local Wells' houses, treasurer; and B. Lee Smith, manager of William Oldknow's Tudor theatre, Atlanta, secretary.

On the Exchange Board are Edward A. Schiller, Southern manager of the Loew interests; chairman; George C. Werner, Columbia, S. C.; Walter Bracken, Bainbridge, Ga.; Joseph Burton, Toccoa, Ga.; W. S. Mudd, Birmingham, Ala.; Frank J. Hiller, Augusta, Ga.; and E. L. Stringer, Marietta, Ga.

Multnomah Company to Make Films in Portland

A NEW film company has been started in Portland, Ore., primarily for the purpose of filming the historical Western epic, the Whitman massacre, but eventually to produce dramas with Oregon's scenery as a background.

The name of the company is the Multnomah Film Corporation, and the studio is that of the American Lifeograph Company at Thirty-third and Halsey streets. Those connected with the enterprise are Raymond Wells, director; Jean Hersholt, assistant director and Louis Moomaw, cameraman. Jean Hersholt has been working with Triangle for the past two years, and came direct from the California city to Portland. Louis Moomaw has a good reputation as a cameraman, having been with Burton Holmes and Paramount in Chicago. He photographed and directed "Where Cowboy Is King" here several years ago.

The studio of the company is well equipped with up-to-date lighting facilities and printing equipment. For the first picture a replica of the old Whitman mission has been erected at Troutdale, near Portland, and a tribe of Indians has been brought down from the reservation at Pendleton to work in the picture. Eva Emery Dye, author of "The Bridge of the Gods," and an authority on Indian manners and customs, has been engaged to supervise the settings.

Maclyn Arbuckle Selects Studio Site in San Antonio

MACLYN ARBUCKLE entertained a party of Dallas business men when they visited San Antonio early in May. He is making much progress in arranging the work of the San Antonio Moving Pictures Corporation, a $450,000 concern, the stock of which already has been fully subscribed by San Antonio business men who want to make their city a second Los Angeles, so far as picture production is concerned.

"We have selected ideal studio headquarters in an abandoned beer garden," Mr. Arbuckle says. "I hunted carefully all round the place, but empties were all I could discover."

Mr. Arbuckle says the light conditions in San Antonio make it ideal for taking pictures. Companies can work from early morning until 8 o'clock at night. The quaint scenery, varying from Spanish mission to that of the sage brush, hills and cactus suitable for Western films also is ideal for film production. The coast is only a few hours run distance, where marine views can be secured if wanted.

Mr. Arbuckle says that he has an ambitious program scheduled for the company, including a filming of "The Round Up." He told his Dallas friends that Texas is his native state, and that he intends to stay there. He was born on the Arbuckle Ranch, where the Dallas Brewery now stands.

ASSOCIATES HONOR ROCHESTER MEN

State Vice President Calihan and Local President Salyerds Banqueted by New York State Exhibitors—Toastmaster McInerney Summons All to Keep Faith

By L. B. Skeffington

PRIMARILY in honor of two of their fellow-showmen, but on the whole a general good time for all concerned, the banquet staged by the Rochester moving picture theatre managers at the Elks Clubs on Tuesday night will linger long in the memories of those who were privileged to be present. Banquets and the like are nothing new in the lives of Rochester exhibitors, but never before has that city been the scene of such an enthusiastic rally of the film clans. A success from every point of view, the banquet was typical of the whole-hearted unanimity which prevails in the ranks of the Rochester exhibitors.

Elated over the enactment of the law legalizing moving picture shows on Sundays, the banquet was the tribute of the exhibitors to two of their leaders, William A. Calihan and Irving M. Salyerds. Both of these men did valiant service in the long, hard campaign that crystalized in the passing of the law, so it was fitting that they were the honor guests at the banquet. Mr. Calihan is manager of the Regent Theatre and vice-president of the Motion Picture Exhibitors' League of New York State, and Mr. Salyerds is manager of the Lyndhurst Theatre and president of the Rochester branch of the league.

Attendance Is 100 Per Cent.

In order that the attendance of local theatremen might be 100 per cent., the hour for the commencement of the festivities was set at 11 p. m., with no particular time scheduled for the finale. From the start things went well. Fun and good cheer prevailed in an abundant liberality, real food was served in large man-sized portions, the air was fogged with the incense of fragrant smoke, while the music from several theatres lulled even the sterner beings into a sense of brotherly interest in everybody else.

When the vaudeville artists did their turns the assemblage forgot to be critical as theatremen are apt to be and applauded heartily, just as they like to see their patrons do. And so it went, with not a discordant note to mar the pleasure of the party.

Erwin J. W. Huber, managing editor and treasurer of The Pictureplay News and chairman of the banquet committee, started things going by calling the gathering to order. He dwelt on the power of the screens represented by those present and said that they had been successful in securing Sunday legislation and having something to celebrate because the power of the screen had been organized. He said it was only recently that the exhibitors had awakened to the latent power in their keeping, a power which he likened to that of the press.

Greenstone Welcomes Visitors.

Mr. Huber introduced Jules Greenstone, manager of the Empire Theatre and vice-president of the Rochester exhibitors, who welcomed the visiting exhibitors, film men, exchange managers, lawmakers and city officials. After assuring them it was the desire of the committee that every one feel at home and have a good time, he said that he was prepared to guarantee they would. Introducing John J McInerney as toastmaster, Mr. Greenstone said that the mere presence of "Mac" was sufficient evidence that lively doings were in order under the direction of this livest of live wires.

Mr. McInerney assumed his duties as toastmaster in a way that has made him famous across the state. It is a matter of common knowledge that when he was in the legislature and in the years immediately following he was in such demand as a toastmaster that many organizations would fix the dates of their banquets upon his convenience. He does not toastmast quite so much now, principally because he has been too busy doing war work, being chairman of the Four-Minute Men, and because he is busy with the many affairs that come to a brilliant attorney of state-wide repute. For one thing he is general counsel for the Motion Picture Exhibitors' League of New York State, and he is so interested in the work of the league that he devotes a great deal of time and energy to it. When the campaign was on in Albany he was on the job and fighting every moment.

Appeals for Clean Screens.

A brilliant wit, an orator unexcelled, with a rich, full voice slightly suggestive of the Irish in his name, Mr. McInerney lived up to every promise that Mr. Greenstone made for him. In a way that impressed his hearers deeply, he told why he was a movie fan, why he went to church on Sunday, but still was in favor of Sunday shows, and why he believed that the recent organization of exhibitors had welded them into a body that could and would be to their own great advantage.

The speaker made an appeal to all exhibitors to clean up their screens and their advertising matter, keeping their houses and everything relating to them morally clean and pure, so that there never could be any grounds on which alleged reformers could make a stand. In the course of his remarks he sounded a warning that the time was coming when the exhibitors would dictate to the producer and the manufacturer, instead of them dictating to the exhibitor. Saying that the theatre man best knew the needs of his patron, the ultimate consumer of films, he said that the exhibitor was in a position where the responsibility for clean or unclean pictures rested with him and not with the maker, who only made what he could sell—what the exhibitor would buy.

Salacious Pictures Won't Win.

"Clean pictures mean movie attendance in production quantity," said Mr. McInerney. "Salacious pictures mean a peakload capacity one week and depressed attendance for several weeks. Lurid advertising, often more salacious than the picture itself, may attract morbid-minded men and women, but it must be remembered that they are in a great minority in the community and the clean-minded men, women and children are in the great wholesome majority.

"Picture shows should be conducted so that the parent may not find it necessary to investigate and then give consent to family theatre-going. The father

William A. Calihan
Vice-president New York State Exhibitors' League.

Irving M. Salyerds
President Rochester Exhibitors' League.

may be too busy. He may be out of town or he may not be sure of the worth of the picture, and in those weeks the theatre suffers lean attendance, whereas continuous cleanly pictures would cause him to relax vigilance knowing that at all times the screen was a fit exhibition for everyone in his family.

Growth Depends on Exhibitor Judgment.

"If the foregoing be true, then the box office should be a good censor, but that censorship must be spread over fifty-two weaks in each year instead of being considered in the sole week when a a picture of passion is displayed. Heretofore the producer has dictated what the exhibitor shall show. As the Motion Picture Exhibitors' League of New York State grows in strength, we shall be able to dictate to the producer the quality of pictures which we shall show. The exhibitor is closer to the public than the producer and is more responsible to the public than the producer and he, therefore, is the fittest to make selection,and on his unerring good judgment depends the future growth of the picture play.

"The Legislature of the State of New York and the Governor of the State, realizing that upon the exhibitor rests the purity of the screen, enacted and made into law the bill permitting pictures on Sunday. The law permits local authorities thereafter to determine whether or not those pictures should continue to be shown or whether they should be prohibited. Producers, year after year, had made sporadic efforts at Albany to obtain this first great invasion of the 'blue laws,' but they ignominiously failed each and every year because their responsibility was not readily traceable; they were too far removed from the public; they were out of touch with public demands and so were unsuccessful.

Exhibitors Must Keep the Faith.

"The moving picture men must keep the faith reposed in them by the Governor and the Legislature. They must see to it that the producer sells that which is clean and if he does not, that they will not buy his unclean wares. Shelf-worn products create no dividends and the producer must have dividends or he ceases to exist. Eternal vigilance then is the life and progress of the movie. Therefore, I adjure you to be vigilant."

John J. McInerney
The toastmaster.

When Mr. McInerney introduced Mr. Calihan, the latter was greeted with a vigorous outburst of applause that showed the depth of the esteem in which he is held, not only by his fellow-showmen of Rochester, but by the showmen in the various communities of the state represented at the dinner. In a clear and forceful manner Mr. Calihan exhorted his hearers to take heed of the times and to "keep the faith" as outlined by Mr. McInerney.

Exhibitors Take Standing Pledge.

"Will you keep the faith, or will you not?" challenged Mr. Calihan. "Will you show that you are worthy of the trust reposed in you by the Governor and the Legislature of the great state of New York? Rochester exhibitors are here tonight in force. I ask a rising vote on the question of whether or not you will keep the faith?" The question was put by Mr. McInerney and as a result every Rochester exhibitor present jumped to his feet in a manner that left little doubt of his "keeping the faith."

The pen with which Governor Smith signed the Sunday bill was then presented to Mr. Salyards by Mr. McInerney, who extolled the virtues of the local president and told his auditors what he knew of his work for the Sunday bill in Albany. Mr. McInerney called upon legislators present to bear out his statement that Mr. Salyerds had been on their trail night and day until the bill was passed. Mr. Salyerds thanked the local exhibitors for the support they had given him as president of the league in Rochester, and said that if they would continue the same loyal support he could assure them that he would have many other occasions to report good work accomplished.

Rothapfel Predicts Big Things.

Samuel L. Rothapfel made it clear that the success of the moving picture theatre and everything relating to the film industry depended upon the exhibitor and predicted big things for the screen in the future.

Assemblyman Simon L. Adler said it was the duty of the theatremen that the public get the right kind of pictures. He said the public was the best censor, but that the responsibility was not wholly shifted from the shoulders of the exhibitors.

Carl Horton Pierce, special representative of the Famous Players-Lasky Company, told of his experience with censorship boards in various parts of the country and complimented the Rochester men on the ideal conditions which prevailed in Rochester.

Remarks were made by Commissioner of Public Safety R. Andrew Hamilton, official censor in Rochester; Senator James L. Whitley, Assemblyman Harry B. Crowley, Park Commissioner William S. Ruley and many other State and city officials.

Congratulatory Telegrams Read.

The officers of the Exhibitors' League of the state were expected to be present, but various matters arose at the eleventh hour that prevented them from being present. Telegrams were read from Sidney S. Cohen, president; Samuel L. Berman, of New York, executive secretary, and A. H. Linton, of Utica, treasurer, each complimenting the Rochester men on their splendid work and sending congratulations to Messrs. Calihan and Salyerds.

Erwin J. W. Huber
Chairman of the banquet committee.

Other prominent men who were in attendance and responded with brief remarks included Charles O'Reiley, of New York; Ira M. Mosher, manager of the Palace Theatre, Buffalo; Jules H. Michaels, manager of the Academy Theatre, Buffalo; Joseph Schuchert, of the United Amusement Company, Buffalo; A. C. Hayman, of the Cataract Theatre, Niagara Falls; E. M. Saunders, general managers, Metro Film Company; Theodore and Leo Wharton, Ithaca; George Blair, manager of the film department, Eastman Kodak Company; L. B. Skeffington, representing Moving Picture World, and a long list of others.

The banquet committee consisted of Erwin J. W. Huber, chairman; Jules Greenstone, George J. Kress and John H. W. Fennyvessey.

All concerned are entitled to congratulations on the success of the event.

George Cook, Lithographer Pioneer, Died May 20

THE motion picture industry will learn with regret of the death on Tuesday, May 20, of George Cook, pioneer of the lithographing business and owner of the Alpha Lithograph Company. Death came as the result of an apoplectic stroke.

George Cook's name has been associated with the lithographing process ever since lithographers have been popular in the trade. He founded the Metro Lithograph Company, but later sold out his interests in that firm and took on the Alpha Company, which is the official house for the Fox Film Corporation.

Mr. Cook worked with Augustus Thomas on the production of "Arizona." Some of his other producing efforts have been the Dustin Farnum picture, "Soldiers of Fortune," and a picturization of "Checkers."

FORM $3,000,000 COMPANY IN LONDON

Famous Players-Lasky British Producers Name of Firm—Europe as a Background for Pictures

FORMATION in London of a $3,000,000 corporation which will produce Paramount-Artcraft pictures against European backgrounds and build studio plants in the principal city of the Old World is announced by Famous Players-Lasky. The name of the new firm is the Famous Players-Lasky British Producers, Ltd.

Construction of extensive studios and production plants on a scale equaling those of the Hollywood and Los Angeles districts will be started immediately by the Famous Players-Lasky British Producers, Ltd. London is to be central headquarters for production, since most striking Old World color is available in Wales, Southern England and the Scottish lakes regions.

To Star American and European Players

Special pictures starring American and continental artists made in Europe will open a new epoch in the motion picture art according to the corporation's announcement by Emil E. Shauer, who has just returned to New York after four months abroad. He said:

"The possibilities opened by peace for international competition and co-operation by American industry and in particular the motion picture industry are boundless. The foresight of Adolph Zukor, president of the Famous Players-Lasky Corporation of New York, and Jesse L. Lasky, first vice-president, makes it possible for us to take full advantage of these opportunities.

"The far places of the Alps, the devastated battle-zone areas, and the castles and cathedrals which are features of a thousand classic stories will be the scenes of our first pictures.

British Financiers Back of Project.

"British financiers who have joined this American enterprise include Major Davies, M. P., well-known coal and land-owner, Major Norman Holden, Alexander Nisbet, W. J. Burdon Evans, Albert Hurst, the woolen manufacturer, A. W. Kerley, Thomas Wrigley, banker, J. H. Kippax, who controls Manchester cotton manufacturies, J. G. Thompson and George, Isaac, and Abraham Collins. J. G. Graham identified for some time with the Famous Players-Lasky Corporation, will be managing director of the British organization.

"Agents of the corporation headed by Albert A. Kaufman, formerly eastern production manager, and who as a Signal Corps captain directed the Government's motion picture work overseas for two years during the war, will leave immediately for Europe. Actors and actresses, famous throughout the United States, will leave soon after to take part in films on historic spots which are now familiar to both tens of thousands of American soldiers and to the world at large. England, France, Spain, Italy and other continental countries will be invaded by the American producers—and the works of the greatest writers of these countries will be picturized on the actual scenes described.

League of Nation's Theme of First Film.

"The League of Nations will be the theme of one of our initial films. We intend to open a new field in the motion picture world, giving American 'movie' lovers film-pictures from European scenes they are familiar with.

"The world-wide affiliations of the Famous Players-Lasky Producers, Ltd., will enable it to keep in touch with the desires of audiences in every part of the globe. Special bureaus for this purpose will be established."

Eileen Percy Is Engaged to Appear with Hayakawa

EILEEN PERCY has been engaged by the Haworth Pictures Corporation to appear opposite Sessue Hayakawa in "The Gray Horizon," which Robertson-Cole will release through Exhibitors Mutual following the Japanese's latest production, "His Debt."

Before starting her screen career, the young leading woman was one of the most sought after models. She posed for Christie, Fisher and Gibson and practically every prominent artist in New York. She was with Elsie Janis in "The Lady of the Slipper," and also appeared in "The Man Who Came Back."

Screen "Red Lantern" in Atlanta.

The new Metro special, "The Red Lantern," starring Alla Nazimova, received an auspicious advance presentation at the Grand Theatre, Atlanta, Sunday afternoon, May 11, before a large audience of Southern exhibitors and other prominent figures in local film circles. Manager Charles A. Kessnich, of the Southern Metro office, supplied a splendid orchestra for the private showing, and the production was enthusiastically received. It is stated the attraction will be presented publicly in Atlanta at a legitimate theatre at advanced admission prices.

EXPORT FIGURES CLIMBING STEADILY

Shipments to Foreign Lands of Exposed and Unexposed Film Total Over 30,000,000 Feet a Month

EXPORTS of motion picture films now total more than thirty million feet a month, according to figures compiled by the bureau of foreign and domestic commerce, of the Department of Commerce, while the value of our exports is more than a million dollars. According to the department's report for March, our shipments of unexposed films during the month totaled 19,730,229 linear feet, valued at $412,323, of which France took nearly ten million feet and England slightly more than nine million. We also exported 11,522,371 feet of exposed film, valued at $717,638, nearly one and one-half million feet going to England, while more than a million feet each were imported by France and Canada.

The following table, prepared by the bureau of foreign and domestic commerce, shows how our exports, of both unexposed and exposed films, were divided among the various nations

	Motion Picture Films Not Exposed.		Motion Picture Films Exposed.	
Countries.	Lin Ft.	Dollars.	Lin. Ft.	Dollars
Denmark	10,000	450	798,718	58,085
France	9,846,613	194,445	1,084,261	61,745
Greece	.....	.....	25,800	3,700
Norway	49,000	2,800	620,000	55,078
Spain	50,000	1,500	458,383	31,294
Sweden	.....	.....	417,630	26,900
England	9,044.125	186,931	1,471,510	150,817
Scotland	31,567	1,500	39,452	1,775
Bermuda	.....	.....	37,750	390
British Honduras	.....	.....	40,000	250
Canada	224,171	7,632	1,000,878	72,697
Costa Rica	.....	.....	10,000	500
Guatamala	.....	.....	8,500	3,075
Mexico	24,150	847	155,739	9,576
Newfoundland and Labrador	.....	.....	295,000	10,233
Trinidad and Tobago	.....	.....	30,000	3,000
Cuba	.....	.....	271,311	11,882
Haiti	.....	.....	100	5
Dominican Republic	.....	.....	29,447	800
Argentina	267,982	6,050	926,619	36,990
Brazil	137,621	8,662	468,731	24,806
Chile	.....	.....	319,497	13,811
Colombia	.....	.....	49,296	3,846
Ecuador	.....	.....	5,604	277
Peru	.....	.....	82,074	4,244
Uruguay	.....	.....	9,200	393
Venezuela	.....	.....	8,719	1,344
China	.....	.....	131,478	7,109
British India	.....	.....	335,311	9,915
Straits Settlements	.....	.....	158,020	9,557
Dutch East Indies	.....	.....	266,125	20,090
Hongkong	10,000	300	100,229	3,891
Japan	35,000	1,126	659,399	23,820
Australia	.....	.....	797,825	42,311
New Zealand	.....	.....	74,519	4,249
Philippine Islands	.....	.....	333,585	9,158
British South Africa	.....	.....	800	25

BARS RELIGIOUS SUBJECT ON SUNDAYS

"Scenes of Violence" Portraying Christ's Death Bring Catholic Film Under Bay State Ban

THE "Eternal Light," a religious production which was being shown at Tremont Temple, Boston, by the Catholic Art Association, was barred from presentation on Sunday nights by a ruling of State Police Chief John H. Plunkett on the ground that acts of violence are shown in the picture.

John J. Fitzgibbons, New England manager of the Catholic Art Association, was severe in his denunciation of the State censors for banning the production for Sunday showing. He said: "It is a highly religious drama and should be shown on Sundays in preference to week days. Mr. Plunkett cut every scene which showed acts of violence, and that means every scene from the time Christ appears before Pilate until the Ascension, thus ruining the entire picture.

"I can agree with Mr. Plunkett when he cuts acts of violence from ordinary pictures, but when such a ruling is made against such a powerful religious drama as this one, which has for its purpose the story of the Saviour and teaches the great moral lesson the world needs, I wonder at his judgment and discretion. Mr. Plunkett claims the law compels him to do this. Then if it is the law the law should be amended."

Hall Leases Park Theatre for the Summer Season

FRANK G. HALL, vice-president of Rothapfel Picture Corporation and president of Independent Sales Corporation, which organization is handling the distribution of the Rothapfel Unit Program, released June 2, through the Film Clearing House exchanges, announces that he has leased for the summer season, the Park Theatre, one of the Broadway "legitimate" houses, located at Columbus Circle, and will open it as a picture house the night of May 28, with the Rothapfel Unit Program as the first attraction, for an indefinite run. Mr. Hall engaged decorators and workmen to renovate the theatre and make it ready for the reception of the Unit Program.

Samuel L. Rothapfel will personally supervise the presentation of his Unit Program during its run at the Park. For the occasion, Mr. Rothapfel has engaged a full symphony orchestra, a corps of ushers and every detail looking toward a Broadway presentment of a picture program is being arranged. After the opening Monday night, May 28, there will be a continuous performance from 1 to 11 p. m. A special lobby display has been arranged and the program will be given city-wide publicity—in the newspapers and on the billboards.

Following the run of the Rothapfel Program, which will extend indefinitely into the summer, Mr. Hall plans to give his other special releases on Independent Sales Corporation's program, extended runs at the Park. The first of these will be J. Stuart Blackton's production, "A House Divided."

THOMAS INCE TO PRESENT NEW STARS

Announces a Series of Paramount Productions with Douglas MacLean and Doris May in Lead

THOMAS H. INCE announces the presentation during the coming year, via Paramount, of a series of productions featuring as co-stars Douglas MacLean and Doris May. These two players are well known to thousands of followers of Ince pictures, for they have been acting under the direction of Mr. Ince for two years. Douglas MacLean has developed a large personal following through his support of Dorothy Dalton, Enid Bennett, Mary Pickford, and others. Miss May, who has been appearing under the name Doris Lee, was leading woman for Charles Ray in six of his productions for Paramount, and her popularity is thoroughly established.

Mr. Ince has decided to use famous plays and novels as their screen vehicles. The first five of these have been secured at a cost of $67,000, the productions and prices paid for the screen rights being: "Mary's Ankle," "What's Your Husband Doing?" "Twenty-three and a Half Hours Leave," "Behind the Door," and "Some Honeymoon."

Mr. MacLean and Miss May will bring to the screen the fulfillment of a constant demand by picture lovers for youth, vivacity and beauty. Doris May has youth, charm and talent; is athletic, musical and graceful. Douglas MacLean is a young man with youth, personality and thorough dramatic experience. Previous to his screen career he supported Maude Adams in the Barrie plays, including "Peter Pan." Then he appeared as support to Margaret Anglin, Maude Fealey, Marjorie Rambeau, Olive Tell and Jane Gray.

The MacLean-May pictures are to be provided with strong casts and given elaborate settings. Work has already commenced on the first production, "What's Your Husband Doing?"

Charlie's Chauffeuring Some Cows Along the Straight and Narrow.
This is a peaceful rural bit from his next picture, "Sunnyside," and was taken just before a freckle-faced kid came along on a mule and took the busy comedian for a three-hour canter.

Exclusive Boston Theatre Shies at 1916 Rolls Royce

HOW would you like to be the manager of a theatre that caters exclusively to millionaires? How would you like to be worried every evening over the parking space for your patrons' limousines? Would you like to run a program for a house situated in a district more exclusive than the most exclusive block of Fifth avenue?

Nothing farther back than a 1917 Packard is admitted into the parking space of the Exeter Street Theatre in the Back Bay district of Boston. A 1916 Rolls Royce hasn't any more chance of getting by than a stray pup has of getting into the finals at the dog show. Were it not for the two electric signs outside the theatre, you would walk by, blissfully and ignorantly thinking that it was a beautiful residence, with heavy towers and gables and a general air of plutocracy.

The manager of this gilt edge theatre is Mrs. Ayer. She started the Exeter more or less as an experiment and found it entirely successful. The theatre has been pronounced by several as the most exclusive in the country. Its prices, however, run only from 15 to 50 cents.

A peek at the program for the week of May 5 shows that Mrs. Ayer's coupon clippers enjoyed for the first half of the week Viola Dana in "Satan, Jr.," Mr. and Mrs. Sidney Drew in "Harold, Last of the Saxons," and Elsie Ferguson in "Eyes of the Soul." For the latter half of the week they were treated to Enid Bennett in "The Law of Men" and Ethel Clayton in "Pettigrew's Girl."

Brown Engaged as Casting Director.

Selznick Pictures Corporation has engaged Jack N. Brown to serve in the capacities of location man and casting director. Mr. Brown gained much of his early motion picture education while acting as location man for the Reliance-Mutual Company.

WILLIAMS FLAYS "SINGLE PICTURES"

Says Change to That System from the Program Contract Will Push Exhibitors from Frying Pan into Fire—No Protection to Showman, He Insists, and Deprives Him of the Cumulative Benefit of Expensive Exploitation

By James D. Williams
Manager First National Exhibitors Circuit, Inc.

REFORM forces seeking to relieve exhibitors of the restraints and injustices of the unequitable program contract system are literally jumping the theatre owners from the frying pan into the fire in adopting the "single picture" booking policy as the alternative.

This latter method wipes out, at a single stroke, the most vital principle of business practice in the industry—exhibitor protection. It says to him, in substance:

"Here is a big star attraction. Book it. The rental is high, but the production is exceptional. It gives you a great and popular star, a wonderful story, matchless direction—guaranteering positive results at the box office. Advertise it heavily. Put behind it every atom of showmanship you possess. You don't have to take any other subject to get it. No strings, of any character, are attached. It is a single picture. You can book the next production this star releases in exactly the same way."

Exhibitor Builds Up Star's Prestige.

There is no theory in predicting the developments, so far as the exhibitor is concerned. He wants that particular star. He wants several others, because he knows they are certain in popularity and appeal. He books the single picture. He exploits it. The results are phenomenal. He enhances the local popularity of that star. He gives that star the benefit of a big advertising campaign. He associates that star with his theatre. So far, excellent. But——

There are very few exhibitors without competitors. The exhibitor who plays the single picture goes back to his exchange to book the next one as an individual attraction. What assurance has he that his competitor, knowing that the door is open wide to him to capitalize the other fellow's work, may not arrive ahead of him, offer more money for the second one, get it, and profit immeasurably from the money and effort the losing exhibitor invested to exploit the first production?

Puts Exhibitors on the Defensive.

There is no assurance against this with the "single picture" policy. It makes cut-throats of the exhibitors. They are placed always on the defensive, without one item of consideration in their favor. Advertising is cumulative in value. The publicity promotion an exhibitor gives to a star in one production helps popularize the next release in which that star appears, providing, of course, that the first attraction has merit.

Why should the exhibitors be deprived of the right and privilege of profiting from the money they spend to advertise a star? There is nothing that is fair or just in any measure in a system that destroys the very foundations of an exhibitor's success. There is no equity in a method that cannot assure exhibitors that they will be protected so long as they are satisfied to pay the market price for any star's productions.

The real trouble in the past was not the star series contracts. Exhibitors wanted contracts for series productions in which appeared stars popular with their patrons. They needed no master intelligence to point out the necessity for thus protecting themselves. The great difficulty with the program system was the latitude it gave producers and distributors to use the star productions as clubs to compel exhibitors to book weak and inferior releases with unpopular stars. The open market promised to destroy this club. Exhibitors welcomed open booking as the means of avoiding the arbitrary dictates of the program distributors.

The Norma Talmadge productions are not a burden to exhibitors. Exhibitors who have patrons with whom Miss Talmadge is popular welcome a series contract for her releases. It is their protection. There never has been a time when exhibitors did not consider the productions of Mary Pickford an asset for their theatre. They want the safe haven of a series contract for her pictures. The majority of them have, ever since she became a star. But they did not want the less than ordinary subjects they were compelled to take in order to obtain Miss Pickford's release on a program

James D. Williams.

Program System Only Tolerated.

The opinion of exhibitors is virtually the same about the Chaplin comedies, the productions of Douglas Fairbanks, D. W. Griffith, W. S. Hart, Charles Ray, Anita Stewart, Nazimova, Constance Talmadge or any other of the stars who are high in popularity with the public.

Exhibitors tolerated the program system, submitting to the demands that they take the bad with the good, because they knew that the stars who were money-getters at the box office were indispensable to their existence as theatre owners and operators. They paid the big premiums in unprofitable pictures demanded by the distributors so that they could get star series contracts, with its attendant protection.

One-Picture Clause Saves Exhibitor.

Now, the "single picture" policy blandly refuses to give them the protection for which they have been compelled to pay so highly in the past, when these stars were on programs. Where is there anything constructive, progressive, or beneficial to the industry in this? It is making tumult out of chaos.

Practically every star series contract in existence gives the exhibitors a medium of protection against the possible decline of quality in the work of any star whose releases are so booked by the one-picture cancelation clause. If exhibitors sign a contract for a series of three or six star productions, confident that they are real box office attractions, and find that they are not up to the previous standard, they are legally privileged to cancel by respecting the one-picture clause.

Vaudeville Offers Parallel.

What is it that makes a successful vaudeville theatre? The protection provided by its franchise in a circuit. In that field of entertainment a star signs a contract for one season or more. Each house on the circuit is thus assured that it will not be compelled to fight a losing contest with opposition for a second appearance of that particular star, in a new act, after he or she has been heavily advertised and "put over" to a successful season of three days or a week on the first appearance.

In the motion picture business the exhibitor cannot have this protection with stars whom he has popularized in his theatre.

There is not a large distributing concern in the business today that would consent, for an instant, to the same conditions in its relations with stars and producers that are imposed upon exhibitors in marketing star productions to them on the "single picture" basis. Would Paramount, United Artists, Metro, Select, or First National agree to a "single picture" contract with any of their respective stars? No!

Putting the Matter Another Way.

Would Paramount contract for but one De Mille production at a time? Would its executives consent to any such arrangement, which would place the next De Mille release within the competitive grasp of other distributors? No!

Would Metro consider it good business to contract with Nazimova for but one

picture at a time? Would they thus leave the way open for another distributor to buy her next production, and get the cumulative advantage of the great advertising and promotion campaign Metro had given to the previous Nazimova feature? No!

Says It's Different as to Players.

Would the promoters of the United Artists Corporation have gone beyond the first stages of organization if they had been unable to conclude contracts with Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D. W. Griffith which insured to their exchanges a series of productions by each of these artists? Would they be willing to contract for only one "single picture" at a time, knowing that every competing distributor had equal opportunity with them to obtain the next production of any of these four producers? No!

And still, exhibitors are supposed to accept conditions that could not prevail for a month with the sponsors for these conditions without jeopardizing every dollar invested in their enterprises.

Basically, there is comparatively no distinction between the theatre and the public and the exchange and the exhibitor. The distributor wins prestige and business by the quality of his attractions and through the popularity of the stars and producers whose output he offers to exhibitors. Exhibitors achieve position and patronage for their theatres for identically the same reasons, excepting that their market is the public.

Exhibitors Should Seek Protection.

No distributor would spend money to exploit a star to exhibitors without the positive assurance in a contract that he could benefit from his effort by releasing a series of productions in which that star appeared.

Any exhibitor who does not demand, and get, the same protection for every dollar of promotion money he spends on a star of any value to his box office is aiding his competitors to bring about his downfall.

The "single picture" policy can have no excuse for its practice in any effort to establish fair rental prices for the varying degress of quality in productions. Stars and producers know how much money they must receive in gross rentals from each release to defray the cost of production and allow a profit. The amount can be determined before a picture is put on the market. The present method of fixing rentals according to zone or urban populations is a feasible and fair basis of determination.

Rental Should Accord with Population.

If, by this system, Kalamazoo must pay $100 a day for first run, the distributors can charge that amount. The fact that the exhibitor makes an unusual profit at that rental should not affect the rental. The star or producer is receiving the amount which, in proportion to population, is equivalent to the price previously decided upon in figuring that zone in its ratio to the total gross receipts needed to pay production costs and show the desired profit.

The star or producer should get his or her production costs back immediately upon release, because they must have it as working capital with which to begin the next picture. After they are assured of this, what more can they legitimately expect if the relation between them and the exhibitors is to be equitable and mutually fair?

The star or producer can insure the profit desired on the investment in each picture by arranging a schedule of prices according to existing and well-known factors, and by keeping the approval of all rental contracts, on this basis, as an authority to be exercised by them or by their representatives in the individual exchanges or at the head office of the distributing company.

Exhibitors Will Resent Single Pictures.

Any exhibitor who has contended with the malicious practices of the program system—and where is there an exhibitor who has not—will most certainly resent the obvious import of the "single picture" policy. It does not contribute a single benefit to exhibitors which is not now at their option. With but one exception they are privileged now—and they have been privileged for months past—to book the new and recent productions of the stars and producers, fostering it without being compelled to take any other releases, of any character or description. Further, they have had the protective advantages of star series contracts whenever they were requested.

The "single picture" method strips this vital thing from them. It leaves them without the most indispensable of theatre assets—the ability to profit tomorrow from the efforts of today.

Marmont Returns to Screen.

After closing a highly successful season in the leading role of the Broadway production of "The Invisible Foe," in which he made a personal hit, Percy Marmont has returned to the screen, and is now at work as leading man to Alice Joyce, the Vitagraph star, in "Vengeance."

Maurie Meyers With Edward Small.

Maurie Meyers, publicity representative, formerly with offices in the Knickerbocker Theatre Building, has become associated with Edward Small in the Putnam Building, and will hereafter handle all publicity and advertising for Mr. Small's office, besides continuing with his former clients.

Eyes That Speak Volumes in Themselves

Showing a dramatic incident in "The Woman Thou Gavest Me," a Paramount-Artcraft.

Two Names on Sign Did More Than Money

GEORGE MORRIS, manager of the M. E. Comerford Amusement Company at Scranton, Pa., booked "Virtuous Wives" for the Strand Theatre for one of the closing weeks of Lent. Business had been bad. So upon the arrival of the Stewart film he said:

"No advertising! No special display! No anything!"

Asked what he expected would carry the picture through, he declared that if anything did it would have to be the picture's name and that of Miss Stewart. The film brought about a 20 per cent. increase in business at the Strand over the average of the preceding weeks of Lent.

But closing up the books at the end of the run, Mr. Morris declared: "I did it in this instance with the help of two names on an electric sign. I would not attempt it again."

The Comerford Amusement Company, owners of the Strand, operates a chain of thirty theatres covering a forty-mile stretch of territory from Carbondale to Wilkes-Barre. George Morris, manager, has contracted for five future Stewart pictures, the next to be exhibited being "A Midnight Romance." Three Pickford pictures, beginning with "Daddy Long Legs," have also been booked.

Kenyon Joins Big "U" Scenario Staff.

Universal announces the engagement of A. G. Kenyon, well known continuity writer as an addition to Universal's scenario staff. He has recently been with the Metro staff. Kenyon has been assigned the work of writing the screen scripts for the productions which Rollin Sturgeon will direct. He is now preparing Monroe Salisbury's next vehicle. Kenyon is the brother of Charles Kenyon, author of "Kindlings" and other stage plays.

Fairbanks Is Licensed Operator 1313.

Douglas Fairbanks has been granted a genuine license to operate a projection machine in his palatial Beverly Hills home. The screen actor has a projection machine principally for the entertainment of his guests and the other day Doug realized that to operate his machine without a license is not according to Hoyle. Therefore he made application and his motion picture projection machine operator's license is 1313.

Sturgeon to Direct for Universal.

Rollin Sturgeon will direct exclusively for Universal within the ensuing year, according to an announcement from that company.

Sturgeon is now preparing to direct the next Monroe Salisbury picture, which will have a Western atmosphere. Work on this picture will begin as soon as Salisbury has completed his present vehicle being produced under the title of "Devils Have Their Friends."

Selznick Now at Biograph Studios.

Myron Selznick announces that the entire effects of the Selznick Pictures Corporation have been moved from 729 Seventh avenue, and that the offices of the company are located at the Biograph Studio, 307 East 175th street. This includes not only the producing staff, but the executive offices as well.

JANS PUTS SOME JAZZ IN JERSEY

You Hafta Take Off the New Straw to This Fella, Joe—He Outbids the 3,000-Seaters of Newark on a 780 Capacity and Makes the Thousands Every Week

DEAR JOE: There ain't no jazz in Jersey, did you say, Jason? You've got it wrong, Henry; you've got it wrong. Being out there in Dillsburg, Ioway, I don't blame you for not getting the latest music cue sheets on Jersey, but don't ever let any one tell you that all New Jersey raises is Campbell's soups, mosquitos and Columbia phonograph records. Right now there's so much jazz in Jersey, it'd make a Hoola Hoola lady in any of these Broadway jazz emporiums turn in her shredded wheat costume to the management and go back to the manicure business for fair and rightyus shame.

Jans Gotta Jazzy Moniker.

A course, Charlie, I gotta put you straight. It wasn't always such. New Jersey didn't park away her harmonica in storage and hire a symphony band until just recent. She didn't turn on no blaze of trumpets until this fella Jans hit the fair and flowery city of Newark, which is renowned, as the joggeraphy books say, for about a half million population and a variety of trades.

H. F. Jans is the way he signs up when the traveling fella flicks the dust offa his patent leathers and indicates the dotted line. I guess his name sounds so much like the word jazz itself he can't help puttin on a symphony concert wherever he hangs up the season's latest offering in straw derbies. He's a old hand in the game and a state rights man, Charlie. Not one of them Southern Democrats who believes the state should do all its own law makin and all the taxin and statyute framin of the Federal works besides. No, what I mean by state rights, Horace, is a course, a fillim state rights man.

But I ain't holdin no brief for his state's right stuff, as the shrood lawyers of Philadelphia and Port Deposit, Md., say. What I'm interested in, Joe, and what I'm writin to you about is Mister Jans' jazzin as an exhibitor. The exhibitor, you know, Cholly, is the flower in this fillim business which all the exchange men and all the home office fellas and all the producers labor so lovin to water and refresh. You're one of the blossoms what gets the beenine inflooence, even if the lovin rays of sunshine do have to travel all the way from Noo York clear out there to Dillsburg. And I ain't sayin that I don't act the shepherd to a flock of them same rays myself, Cholly.

Go and Do Likewise, Cholly.

But this fella Jans is a rare specimen o fillim flower. He actually thrives on that same lovin and tender care. And I'm writin to you so that you can take good cheer, like they say in the Christmas stories, and make a little money and not let them big 300 and 400 seat houses in Dillsburg dishearten you.

I was talkin to Jans up in his office at 729 Seventh avanoo the other day. He's in this state rights game like I said, with this fella Backer his right hand man, but he owns a theatre in Newark, N. J., which is the town I said he put the jazz into, and say, Charlie, he takes more pride outa that 780-seat house than he does outa all the state rights and wrongs.

Which is right. Since Jans took over this 780 seater fifteen months ago, he's done more to kick up a cyclone in the palmy circles of Newark than a brace of Missouri typhoons. Just to give you the low-brow on it, Charlie, the first week he was there he took in $500, and last week there was over $6,000 flocked in through the little box office aperture. I ast him what his first picture was, but he didn't remember, so it was probably "The Jungles of Hate" or "The Iron Paw" or something like that. You see, when he opened up in Newark, all the other theatres, of which there is a mule-train full, had the good pictures sewed up and he couldn't horn in with a jimmy.

H. F. Jans.
He proves there's a lotta jazz outsida the wheatena costumes.

So that's why he had to book the gore and thunder stuff.

"Long Legs" Is Daddy of Klimaxes.

But instedda using a jimmy to get an introduction with, Charlie, he used a check book and some of the matter which is most commonly referred to in the worst sellers as "grey." He booked this buckets o' blood fillim for two weeks, just to show these exchange fellas that he was a willin blossom for their lovin waterin cans. He knew if there's one thing an exchange dook likes more than a elevation in his salary, or a invitation out to lunch, it's to get hold of a exhibitor who books his fillims for something over the three-day limit. So when Jans staged this two-week drama, he had 'em all wearin out the "Welcome" sign outside his office waitin for a chance to get in the cast. The result, as the stump speakers say, was that this Jans hombre could get just about any fillim he wanted.

Ya know I told you he made over $6,000 last week. Well the fillim that made the lady in the box office almost lose her gum in the rush was Mary Pickford's "Daddy Long Legs," which the First National is puttin forth. He booked little Mary for two weeks, Charlie, and he made more money by a cool and sparlin thousand the second week than he did the first. An he wanted to show the picture for two weeks more because it had such good advertisin possibilities, but the exchange was tied up with a contract and he couldn't deal.

Jans Outbids 'Em All, Barrin None.

Joe, if you knew Newark you'd be askin me why it is that this fella who owns a 780-seat house can outbid the 3,000 and 4,000-seat palaces which adorn the busy streets of that metropolis. But since you're a denizen of Dillsburg, Ioway, and have never been farther east than Fort Dodge, I'll hafta to play the entertainin host and ask it for you. Ya see, Charlie, this Jans hombre, to begin with, ain't afraid to take a chance. He ain't a gambler; he's a live wire. And I'm callin him a live wife even if that phrase has been so much maltreated by the after-dinner speakers and the personal press agents. (No relation to the station agents at all, Joe.)

He's a live wire, like I said, and he's willin to pay a high price for good fillims. He outbids all the other houses like a humming bird outclasses a week-old White Minorca, and the exchange fellas is glad to give him the pictures 'cause they know he'll put 'em over big.

He ain't a nickle-splitter or a penny-grabber like so many brothers of ourn in this exhibitors lodge, Joe. He don't like the trough for a foot rest which is the living room for so many of them same brethern of ourn. He pays high prices but he paints up the town with so much advertisin on pictures that's big and consistent that there ain't a week goes by but what he does a $3,700 or $3,800 business. The newspapers wouldn't look like home if they didn't carry a yard or so of Jans' jazzy advertisin'. An' the street cars of Newark would be a disappointment to the travelin public if they didn't carry their usual line o Jans Jems. Same with the billboards. And his manager, Moe Kridel's got some snappy ideas, too.

Use the Jans Jazz for a Motto.

The United Artists, Cholly, has signed to put their pictures in Jans' house. Why do they favor this little feller, you pause to inquire? Because he'll pay higher prices, he'll advertise and x-ploit the fillims like no other exhibitor in Newark will—or can.

I'm writin this to you so's you won't let them other fellas out there think they've got it on you just because you ain't gotta house with a 3,000 seatin capacity and a simp-phoney band. I forgot to tell ya, but the name of his theatre's is the Goodwyn. Good and Win see, Joe? Pretty clever, eh?

BILL.

COAST RAISES $1,773,450 FOR LOAN

Industry Takes Over Half of That Amount, While Balance Is Sold to General Public

THE campaign for the sale of Victory Bonds conducted by the players, heads and employes of the Los Angeles studios, came to a close on the night of May 10, with $1,773,450 to the credit of the drive.

Each studio participating in the drive was allotted a night at the ship, a miniature transport erected in Pershing square; and from the opening night, when D. W. Griffith, chairman of the Motion Picture Loan Committee, made the initial speech of the campaign, to the last night, which wound up with a flourish and a total of $317,000, each and every organization participating worked with heart and soul to make the campaign a success.

Not all of the bonds sold through the ship were taken by the public. The subscriptions secured from the players and employes at the studios were turned in at the ship meetings on the night that each studio was in charge. In a number of instances the picture people themselves bought as many, or more, bonds than the people in the park.

Of the grand total of $1,773,450, $901,750 was sold to the people of the industry and $871,000 to the public.

A number of studios did not have dates at the ship, but the subscriptions of the players and employes at these plants were included in the grand total.

What the Various Studios Did.

The sales at the various studios as reported to Chairman D. W. Griffith, were as follows:

Comique Film Corporation (Roscoe Arbuckle) $13,900; Astra, $2,850; Anita Stewart Productions, $26,700; Brentwood, $10,200; employes and producing companies at Robert Brunton studios, $58,300; Bloom Film Laboratory, $4,350; Bull's Eye, $2,500; Chaplin Film Company, $32,000; Christie Film Company, $55,300; Fox, $38,000; Douglas Fairbanks, $32,100; Frazee Film Company, $150; Goldwyn, $40,000; D. W. Griffith studios, $70,000; Sessue Hayakawa Company, $29,200; William S. Hart Film Corporation, $32,500; Jesse D. Hampton Productions, $14,000; William Horsley Laboratories, $2,800; Thomas H. Ince studios, $58,650; Famous Players-Lasky, $64,550; L-KO Film Company, $7,500; Metro, $21,650; Morosco studio, $28,200; National studio, $44,500; Mary Pickford (personal), $100,000; Poppy Comedies, Inc., $4,000; Rolin Film Company, $3,850; Mack Sennett studio, $22,900; Sanborn Laboratories, $2,500; Universal, $21,900; Vitagraph, $30,150; Los Angeles Film Exchanges, $8,150; Los Angeles Motion Picture Theatres, $17,400. GIEBLER.

Brookline Rejects Idea of Picture Theatre in Town

BROOKLINE, MASS., one of the richest communities in the country, has rejected motion picture theatres by a vote in town meeting of 203 to 85.

The question of running motion pictures in this town—the wealthy suburban residential district of Boston—was placed before the voters at a special town meeting. The selectmen had three applications for motion picture theatres at Coolidge Corners. The Brookline Board of Trade voted in favor of the theatres on the basis that it would increase local business. The opposition contested the theatres on the ground of moral influences.

A number of persons who said they would vote against a theatre run by private parties declared they favored a theatre under the control of the town.

Mrs. George H. Francis spoke of the importance of moving pictures as an agency to assist the Federal Government in its patriotic and educational propaganda.

Dr. Charles Conklin, of Beacon Universalist Church, favored the pictures as a means of providing proper places for men to gather with their families, referring to the large number of men who will be deprived of their usual haunts when the prohibition edict goes into effect.

The voting followed and meant the death-knell of the motion picture in Brookline for a year at least.

BUCK BILL OPPONENTS ARE HECKLED

At Legislative Hearing in Illinois Irwin, Pettijohn and Atkinson Get Rough Treatment

Chicago, May 21.

THE hearing at Springfield Tuesday, May 20, of the opponents of the Buck Bill before the judiciary committee, of the Legislature, was marked by stormy clashes. Walter W. Irwin, of the Famous Players-Lasky Company, the first speaker, was cross-examined and grilled throughout his address in most unexpected fashion by representatives Dieterich, of Beardstown and Lee O'Neil Browne, of LaSalle, the former being sponsor and leader in the House for the bill. The speech was able, but was naturally marred by the frequent interruptions purposely made to minimize its effect. The entire afternoon session was occupied by Mr. Irwin.

Pettijohn Heckles a Bit Himself.

The evening session was opened by C. C. Pettijohn's speech, and he was subjected to similar treatment from Dieterich, but he cooly delivered thrust for thrust.

Dr. Sam Atkinson next came in for his grueling when he refused to answer certain questions put by Dieterich.

The doctor was followed by Rose Tapley, who spoke on the educational value of pictures. Representative Shearer, of Kane county, who lives in Aurora, protested against the unfair tactics of Representative Dieterich and O'Neil Browne interrupting, heckling and ridiculing opposing speakers, and representative Struble, of Peoria, contrasted the fair hearing given the proponents of the bill with that given the opponents. A large gathering of exhibitors from various parts of the state and exchange managers and salesmen were present.

It is the prevailing opinion among exchange managers and exhibitors from Chicago that the bill will be reported favorably out of committee, that it will be passed in the next few days by the Houses. Already it has been passed by the Senate. Many hold the opinion that the Governor will refuse to sign it, while some believe that it is an administration measure.

JAS. S. MCQUADE.

SYD CHAPLIN RETURNS TO THE SCREEN

Talented Actor Signs Contract with Famous Players-Lasky to Make Four Five-Reel Comedies

SYDNEY CHAPLIN, the famous comedian of the stage and screen, has signed a contract to appear in motion pictures to be released by the Famous Players-Lasky Corporation. Mr. Chaplin, who has had great success here and abroad as a comedian and who for the past few years has been absent from the screen, handling the business affairs of his brother Charlie, has a large following among motion picture patrons in this country. His former work on the screen included some of the most successful comedies ever released, "The Submarine Pirates" being particularly prominent as one of his own creations. Others which are well remembered are "Hushing the Scandal" and "No One to Guide Him."

Mr. Chaplin's arrangement with the Famous Players-Lasky Corporation calls for four pictures to present comedies running five reels each. It is also stipulated that these super-comedies will be allowed six months for production so that ample time is given to make each photoplay as nearly perfect in every detail as it is possible to make them. The arrangement involves over a million dollars.

Mr. Chaplin will form his own producing organization immediately and will personally direct the production of his pictures. It is understood that he will stage his films at his brother's studio in California, one of the most modern institutions of its kind. The films will be released by the Famous Players-Lasky Corporation as Paramount-Artcraft Super-Comedies.

It is understood that Mr. Chaplin will not adopt a standardized character in all his pictures, but will play different parts.

Independent Increases Sales Force.

Lynn S. Card, general manager, Independent Sales and Film Clearing Houses, announces the appointment of Joseph L. Marentette, pioneer exchange man and exhibitor in the South, as branch manager of the Film Clearing House exchange in Atlanta, succeeding Carl de Seay. Mr. Card also announces the appointment of C. C. McKibbin branch manager at the Pittsburgh office succeeding W. L. Russell.

"BROKEN BLOSSOMS" FULL OF BEAUTY

Fragrant with the Poetry of Pure Ideals and a Great Love That Endures Until Death, D. W. Griffith's Latest Picture Marks the Highest Altitude of Screen Art

By Edward Weitzel

IDEALIZED realism, spiritual beauty springing up in the midst of sordid surroundings, the fragrance of a great love that endures until death—all are found in "Broken Blossoms," D. W. Griffith's latest picture. So well has the director wrought that his work marks the highest altitude yet reached in screen art and places his photoplay on a plane with the masterpieces of painting, sculpture and music. The picture is a tragedy and it cleanses the soul of the onlooker as did the tragedies of the old Greeks, marching relentlessly to the death and destruction of those who defied the gods. In "Broken Blossoms," a father defies heaven in his treatment of his illegitimate child and ends by killing her. His punishment is swift and sure. Moving side by side through this grim tale is a revelation of supreme devotion, a holy flame of pity and adoration that beautifies the entire picture and fills it with sweet incense.

The manner of its making is also a revelation to those who are familiar with the creations of its maker. Much always is expected of D. W. Griffith; "Broken Blossoms" betters anticipation.

A Missionary from the East.

Thomas Burke, whose book, "Limehouse Nights," contains a short story, "The Chink and the Child," furnished the screen with a new theme; in bare outline a simple enough tale is told practically by three characters, but one that will cause the complacent and superior dweller in this Christian land to regard the almond-eyed followers of Confucius with new interest and to find much food for thought after the immediate effects of the picture have faded from his mind. There is a broad humanity running through the tale which consorts fittingly with the spirit of the times and the drawing together of men of many creeds for the moral advancement of the world.

A treaty port in China steals slowly through a shimmering curtain of blue and the first scene of the picture transports the spectator to the Orient. The impression is complete. That curious sense of reality that reality alone can convey to the uninitiated is here in full. One important fact is brought out while the action continues in China: A young Chinese poet, learned in the wisdom of his land and the teachings of his faith, is anxious to go to a far country and share his knowledge with those who have never had his advantages. He is gentle, kindly and a dreamer who veils his feelings with the inscrutable repression of his race. The blessing of his god is besought for his mission, and the sound of temple bells is in his ears as he sails away.

The Limehouse Slums.

Contrast at once startling and repellent, ushered in through a curtain of sinister hue, a dull red that is in keeping with the reek and gloom of the region, is found in the next location of the story. The Limehouse district of London, that part of the mighty city near the docks where foreigners of the East touch elbows and yellow men predominate, is the place. Sandaled feet shuffle silently down narrow streets and disappear under distant arches. A place of foreboding, of mysterious happenings behind closed doors. And real in every brick in its walls and every stone that lines its gutters! And the impression is complete!

Here the Chinese missionary is found. His dreams have been rudely shattered. No one will listen to him, so Cheng Huan has ceased trying to deliver his message. But he still broods over the good he might accomplish, as he leans against the wall outside his little curio shop.

Cheng Meets His Goddess.

One day he finds a new mission in life: the dedication of his homage to

Her Hiding Place Discovered.
Lillian Gish, the girl, found at "The Chink's" curio shop.

a shrinking bit of humanity—a young girl, hardly more than a child, whose beauty of face and purity of soul cannot be hidden from his sympathetic gaze, although slow starvation, cruel blows and vile language have done their best to efface both. Cheng is attracted to the girl when he sees one of his countrymen try to detain her as she leaves the shop where she has gone to purchase her father's meal. He interferes in her behalf and she hurries off. It is the first act of kindness she has ever known and she cannot comprehend why such a thing should happen to her.

The girl's way home takes her through a narrow alley and along a dock where river craft are moored, and weather-beaten sail-lofts face the Thames. Turning the corner of a building she enters fearsomely, and finds her father there. He is in a rage because his meal is not ready. Battling Burrows is the title he won in the prize ring. A great hulking brute of a man without one decent instinct, he beats the girl and leaves her to starve while he spends his time drinking with some drab at a public house—another of the wrecks of womanhood to whose unholy ranks his child's mother belonged. Why he ever kept the ill-starred mite when its mother left it in his lodgings just before she sought forgetfulness in the river must have puzzled the prize-fighter himself. Now that the girl is able to slave for him and take her pay in blows, he suffers her to share his hovel.

Here again is deep penetration into things as they are—stark realism that is terrible to behold, accompanied by fixed purposes and the presence of unseen forces that are guiding the seeming blind injustice of this child's fate.

The Blossom is Broken.

While Burrows is busy training for a coming prize fight, the girl meets Cheng for the second time. She pauses to look into the window of his shop and sees him inside. He smiles at her. One night her father gives her a harder beating than ever before, and she staggers out into the street, wandering on until she reaches Cheng's shop. He finds her in a dead faint on the floor when he returns. Gathering her slight form in his arms, he takes her to the room above. To him she is the incarnation of all that is lovely and he is ready to worship her. He places her on a couch and when she is restored to consciousness and given his choicest food, he has her robe herself in a gorgeous garment from his native land and deck her hair with flowers. The room itself he turns into a bower for his goddess and is rewarded by seeing a wan smile on her lips. All night he kneels at her side, holding her hand. She is too weak to leave the next day, and the strange delight of being tenderly cared for holds her a willing captive.

Events move rapidly from here on. Her father learns where his daughter is just as he is going into the ring. At the finish of the fight he rushes to the shop. Cheng has gone out. Burrows reaches the room above and smashes every breakable object and drags the child home. They have barely gone when Cheng returns. His mute anguish as he gazes at the ruin of his temple and its shattered altar and realizes his goddess is not there is one of the great moments of the story. Arming himself he rushes to the girl's home. He is too late. Her dead form is stretched across a low cot. Her father has beaten her to death. The scene of the killing is carried out with uncompromising realism, but here also the hidden forces that are watching over the little victim give her death the beauty of martyrdom.

Cheng's vengeance is quick. He shoots down Burrows as the prize-fighter picks up an axe, gathers the lifeless form of the girl in his arms and

bears her back to his desecrated temple. The gorgeous robe is again wrapped about her and she is placed upon the couch. The shattered altar is picked up from the floor and Cheng goes through his service for the dead. A second later he buries a knife in his breast and his soul follows the child's.

"Broken Blossoms" Shatters a Delusion.

A tragedy, compact and complete. A perfect action without distractions of any sort, it moves irresistibly forward without once looking backward or turning aside, and its whole history is burnt deep upon the memory, never to be forgotten. Vast panoramic themes crowded with characters and events are popularly supposed to afford the moving picture its freest and most profound expression. "Broken Blossoms" shatters this delusion. The screen, in the hands of a true artist, can encompass all the tragedy of existence in a brief tale peopled by two men and a child, and give it overwhelming significance. Such a tale is "Broken Blossoms." At no time is its subject beyond the skill of D. W. Griffith to interpret in pictures that glow with material truth and spiritual beauty.

The color scheme of its illuminated subtitles is a piece of wizardry that sets a new standard for this important branch of picture making. Nothing draws the eye from the beautifully clear letters, which are thrown upon a background of interpretative color. The effect sought for by elaborate but obtrusive designs is here obtained by the only correct method.

Lillian Gish and Her Co-Stars.

The actors of the three characters, the girl, Cheng Huan and Burrows, are worthy the trust imposed in them. There is no higher form of praise. Lillian Gish as the victim of the prize-fighter's cruelty is a creature so crushed and broken that one's heart aches for her. She has been so stunted in everything but a constant growth of suffering and terror her appeal is that of a little child's. Her delight in the doll which Cheng gives her is that of a child and the horror of her pitiful death is the more distressing for the same reason. Never for an instant does she lose the character and she responds to its changes of feeling and the mounting frenzy of its dreadful crisis with ample power and admirable control.

Richard Barthelmess shows surprising artistic progress as Cheng Huan. His past impersonations reach an excellent average but none of them approach the rounded perfection of his Chinese poet. Even under Griffith's direction it is a remarkable achievement for so young a man. He breathes the very spirit of the gentle scholar of the East—a spirit hitherto never understood or portrayed on the stage or the screen.

Donald Crisp's "Battling" Burrows is cast in all the character's brutal realism. He is the reincarnation of Dickens' Bill Sykes, proud of his strength and his ability to ill-treat those weaker than himself. The Crisp impersonation is rich in enlightening bits of sideplay and understanding of the nature of the prize-fighter. His manner of death as he tries for a brief instant to fight off his conqueror in the only way he knows, and his final collapse—an ugly sprawl upon the floor—is one of the never-to-be-forgotten incidents of the picture.

Edward Peil's acting of Evil Eye makes it a companion portrait in the group, the calm indifference with which, after trying to do wrong to the girl, he purchases a flower and pauses to smell it, being a well emphasized point. George Beranger as The Spying One deserves his place in the cast, and Norman Selby as "Battling" Burrows' opponent in the prize ring, coupled with Donald Crisp's skill with his hands, causes the fight to look like the real thing.

A last word about the picture: "Broken Blossoms" is not to be measured by the height of its buildings, the number of its characters or the cost of its production. Rather should it be spoken of in terms that denote the mind and the soul of mankind and the splendid height that may be attained by the devotion of these attributes to the betterment of humanity.

Chaplin Fails to Get "Magic Rug."

There is a rug in the Hotel Alexandria in Los Angeles that is often referred to as the "magic" rug.

When D. M. Linnard, who owns a chain of big hotels on the Pacific Coast, recently purchased the Alexandria, Sydney Chaplin, brother of Charlie Chaplin, maker of Chaplin comedies for First National, and business manager for the comedian, was among those who wanted to buy the rug.

Syd made proposal after proposal, until his top-notch offer soared to $50,000.

"Not for love or money will we part with that rug," said Vernon Goodwin, manager of the Alexandria. "It is the source of more advertising for this house than all my publicity men put together. Motion picture stars like to stand upon its magic edges.

"Your $50,000 has a certain temptation about it, but there are no more rugs in the world like this one."

"That's why I want it," said Chaplin.

But the deal was not closed.

Richard Barthelmess, "The Chink,"
Buys some flowers with which to show his devotion to the girl.

Sherry Appoints Many New Local Representatives

WILLIAM L. SHERRY, president of the Parex Film Corporation and the Sherry Service, has appointed within the last week representatives to handle Sherry sales forces out of Chicago, Pittsburgh, Boston, Buffalo, and all principal sales centers East and West. Mr. Sherry is personally supervising the reorganization of the sales force which will handle all sales direct through the Sherry Service with physical distribution through Film Clearing House exchanges except in New York City, Eastern New York, Northern New Jersey and Western Connecticut, which areas will be distributed direct through the Sherry Service general offices, 729 Seventh avenue, New York.

The appointees so far installed are:

G. W. Montgomery, with headquarters in Chicago, who has a force of twenty men covering Illinois, Indiana, Minnesota, Missouri, Wisconsin and Iowa.

Joseph F. Young, with headquarters at Pittsburgh, who has fourteen men covering, Ohio, Kentucky, Virginia, Maryland, Delaware and Southern New Jersey.

Benjamin Levine, with headquarters at Buffalo, has three men covering Central and Western New York.

Frank J. Larkin, with headquarters at Boston, has a force of six men covering the New England states.

The M. R. Film Corporation of San Francisco takes charge of sales in San Francisco, Los Angeles, Seattle, Portland and Denver, as well as intermediate territory. Representatives to have charge of the Atlanta, Ga., and Dallas, Tex., offices are in process of selection.

Arthur Ashley Engaged by World.

World Pictures announces the engagement of Arthur Ashley, well known as a screen star and director to co-star with Dorothy Green in a series of pictures. The first of these productions is now at the company's studio at Fort Lee. It will be released under the title of "The American Way." Frank Reicher will be the director. The original story is the creation of Florence Bolles and was put in scenario form by Wallace C. Clifton.

Mr. Ashley recently returned to the "legitimate" stage and was featured by Oliver Morosco in Jack Lait's comedy drama "One of Us," which had its New York presentation at the Morosco Theatre. Recently he appeared in a new production of Samuel Shipman under the direction of William Harris, Jr., which had its New York presentation at the Morosco Theatre. The long line of leading parts which he played during his previous engagement with the World showed the uniformly fine quality of his screen work.

New Experiences for a Veteran.

Chester Conklin, who is doing some star comedy stuff at the William Fox Comedy lot, admits that he is not an ordinary person by a long shot. He has been making comedy pictures for five years, yet the first time he ever saw a dramatic production being filmed was the Fox lot in Hollywood, where he watched Albert Ray and Elinor Fair make scenes for their new comedy "Be a Little Sport."

NEW UNIVERSAL POLICY ANNOUNCED

Exhibitor Will Be Able to See Pictures Long Before Booking—Anniversary Month Will Bring Many Specials—Establish Low Prices for Customers of Regularity

AS Universal aproaches the conclusion of the most successful year in its career, it not only celebrates its seventh anniversary as the oldest producing firm in the industry, but at the same time it announces its new policy for the ensuing season.

Long before next fall Universal exchanges will be in possession of new productions to be shown to exhibitors. The exhibitor, consequently, who obtains his pictures from Universal will not only buy as heretofore under Universal's fundamental open booking policy, but, in addition, will be able to see what he purchases far in advance of the time for the showing of the productions he thus books.

This is a new departure. It is in keeping with Universal's established custom of rendering maximum assistance and protection to the exhibitor in purchasing wares for his theatre and his patrons.

To Screen Big Attractions.

Among the productions which Universal will be able to screen for the exhibitor will be the Stage Women's War Relief series of stage star pictures. As has previously been announced, there are twelve two-reel productions in this series, bringing together for the first time in the history of the motion picture industry so illustrious a group of actors and actresses of both the speaking stage and the screen. In the first picture of this series, for example, appears David Belasco, seen thus for the first time playing a role since he became famous as America's greatest producer and manager.

Among the other famous footlight favorites in the casts of these pictures—all of them two-reel productions—are: Bruce McRae, Kathleen Nesbitt, Violet Heming, Maclyn Arbuckle, Shelley Hull, Phoebe Foster, Robert Edeson, Montague Love, William Courtenay, Thos. A. Wise, Nance O'Neill, Mathilde Cottrelly, Henry Miller, Ethel Intrepodi, Blanche Bates, Hilda Spong, Cyril Maude, David Bispham, Percy Haswell, Julia Dean, Yvette Guilbert, Mabel Taliaferro, Blanche Yurka, Jane Grey, Gail Kane, Tyrone Power, Galli-Curci, Holbrook Blynn, Otis Skinner and Daniel Frohman.

All these plays—comedies and dramas—are by well-known playwrights and scenarists, such for instance as Frederick A. Kummer, Calder Johnstone, Kathleen Kavanaugh, Samuel Hopkins Adams, and Rachel Crothers.

More Jewel Productions.

In addition, the exhibitor will have placed before him some of the largest, most elaborate and most satisfactory Jewel productions ever shown under this brand name.

There will be in this group pictures starring Mildred Harris, Dorothy Phillips and other players whose names have become familiar the whole world over through their appearance in the Jewel products.

At the same time Universal will show to exhibitors "The Midnight Man," the serial in which James J. Corbett is starred. There will be also products by Eddie Polo famous for his work in the serial "The Lure of the Circus" and in the popular series of two-reel Western dramas in which he has recently been cast. There will be a brand new serial starring Marie Walcamp.

Popular Stars in Specials.

There will be more of the Universal Special Attractions starring Monroe Salisbury Harry Carey Mary MacLaren and Priscilla Dean. Priscilla Dean as a matter of fact will be cast in a limited number of Universal super-Special Attractions.

Universal will show, too, its improved, unique Screen Magazine, a weekly product, which has behind it the co-operative advertising support of half a hundred of the largest daily newspapers in the country.

There will be, however, some Universal productions which cannot be submitted to this program of advance showing. These, now in the making, will be brought forth later as surprises.

Laemmle Outlines Plans.

These plans, as briefly outlined by Carl Laemmle, president of the Universal, are the most comprehensive in the company's history. "The demand of the day," Mr. Laemmle says, is for bigger and better pictures and productions. Universal, as usual, has been awake. Its ear has been to the ground. Accordingly, it not only now draws near to the completion of its most prosperous season of business, but begins, at the same time, its most eventful and most successful year. On the eve of its seventh anniversary it announces a policy that is in keeping with its conception of the growth and development of the motion picture industry."

"Seven years of experience in the production of pictures," Mr. Laemmle says, "has established for Universal a firm foundation on which to base its policy of better, bigger, and finer productions and, within the last year, the organization has taken on such new material and new strength that, on September 1, the beginning of its new year, it will be ready to launch a season that will be without a precedent in Universal's history. The Universal has always advocated the open market, and through this, the excellence of its product and the fairness of its methods it has gained and retained the confidence of the exhibitors.

Selling Costs Reduced.

"Just as we have reduced our studio waste to the very minimum," Mr. Laemmle continued, "so will we reduce our selling costs to the very minimum, especially in next fall's selling campaign. And, what's more, those exhibitors who help us reduce selling costs will receive the lion's share of all that they help us to save.

"There is no scheme, no mystery about this. It is straight merchandizing of the simplest sort and if every company will follow our lead in this, the great extravagances that have characterized the distribution end of the business in past years will become merely a memory.

"Our plan is simply this: We have goods to sell. The exhibitor wants some of them, or all of them or none of them. It will depend entirely upon how good our pictures are whether he wants many or few or none.

Save by Reducing Costs.

"If he has enough confidence in our goods to feel safe in booking far ahead on the series plan, we will book pictures to him just that way. If he does this, he saves us a lot of selling cost. We will, therefore, sell to him on the lowest possible basis. If, however, he only wants to select a picture now and then, he thus requires us to keep our salesmen calling upon him regularly. This runs up the selling cost and makes it necessary for us to get more money per picture.

"In other words, we will first fix a fair price on each and every picture and then sell the exhibitor anything he wants. This means that he will buy what he wants and reject what he does not want. It is more than a mere 'open market' plan; it is an elastic plan that fits itself to the needs and to the desires of each individual exhibitor.

Eva Is Twentieth Century for "Eve."
So we would expect Eva Novak to be starring in Century comedies for Universal.

Willimantic's Gem Has New Owner.

Pouzzner & Campner have taken over the Gem Theatre, Willimantic, Conn. This house was bought from the Dorman estate. George Pickett will have charge.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Out of Cold Storage And Into the Films.

WHEN Terry Ramsaye was doing his eighteen-hours-a-day for Rivoli and Rialto, he looked at miles of pictures—some that were given the book and some that were given the hook. The far-sighted expert picked up many inspirations from what he saw in the Rialto projection room—one of which was to buy the largest atomizer the market afforded, and back it with a gallon of the sweet scented stuff they shoot into the leaden air of the jitney cinemas to keep the microbes jumping.

"We'll need this some day," said Terry. "The way films are running, something is going to happen, no matter how carefully we may try to guard against disaster."

Although Terry has passed to other fields of usefulness—his prophesy and atomizer came into play at the Rialto one Sunday morning when "Come Out of the Kitchen" was first shown in public.

Marguerite Clark, in her efforts to get away from membership in the Chef's Union has occasion to fry some eggs for her lord and master's breakfast. The egg chosen for the demonstration was sic'k of its former job and eager to get into pictures. When Marguerite broke its shell—Hugo Riesenfeld shouted for the atomizer.

After the fire escape doors had all been opened and the stinking stuff from the mammoth squirt-gun had counteracted the effects of the egg, Mr. Riesenfeld dispatched the reel to the exchange it came from with an order to send back an issue of "Come Out of the Kitchen" that featured only odorless eggs.

Thus was Terry Ramsaye's foresight vindicated and acclaimed.

—w s s—

The St. Louis Republic inquires:

"Couldn't the movie houses make up for lack of musicians by substituting a moving picture of an orchestra with phonograph attachment?"

And use for audiences some of those filmed in so many pictures?

—w s s—

Unit Note from a Unit Review.

It only goes to prove that a good trombone player is not always an expert violinist just because he decides that he should be.—Wid's.

But he might improve with practice and his neighbors would probably encourage his ambitions.

—w s s—

Various versions of the story about the film that contained a scene wherein a train of cars interferes with a "flash" of several girls in swimming have come to us in recent mails.

We don't run that kind of a department—although we have often wished we had been born a cameraman.

Which Would You Rather Be Or Labor for Your Living?

MONROE LATHROP, an able dramatic critic situated in a Los Angeles newspaper office, says of the L. A. Scream Club that its membership "is made up of publicity, news and scenario writers from the film plants." As a result we have asked to indicate the difference between news and publicity writers.

Publicity Writer.—One who deals with the advertising department and thus trys to force into print stuff that only his boss will read. Printing it is a double waste of energy, because his boss has already seen the matter in carbon copy form. Very likely said boss had edited several drafts of the matter before it finally went to the mimeograph.

News Writer.—One who deals with the editorial department. His copy tells of events of general interest to the trade; information for picture showmen who play the product his boss is striving to make profitable on Broadway and in the sticks. The news writer gets fired much oftener than the publicity writer—but that's part of the difference between a news writer and a publicity writer.

—w s s—

Bite Them Anywhere But in Portland.

Here's an excerpt from a recent "elimination blank" of Portland's famous censor board:

"—Cut out part where bear bites the leg of the girl with the checked skirt."

The attention of directors is therefore called to the fact that Portland's censors are still here with bells and naughty bears should be careful where they bite the ladies.—Portland (Ore.) Correspondence Empy World.

—w s s—

The Compressed Air Society met in annual convention at the Astor one day recently.

The Hot Air Society holds the lobby of the same hotel year 'round.

—w s s—

One of the sub-titles in a film lately lamped said of the heroine:

"She was straight and square."

Built on good lines, so to say.

—w s s—

They Is Different Over Here.

Women as "movie censors" is out of the question in Toronto, Canada, as the feeling there is that women cannot grasp the situation in a way to make them satisfactory in such positions.—Scranton Times.

—w s s—

With Herbert Standing, Thomas Holding and Hugo Ballin' there's something doing to kill this much space.

—w s s—

Arranging for the Future.

Tom North has figured out a schedule for closing hours after July 1.

Soft drink places may all remain open until midnight.

One per cent places will close at 1 A. M. Two per cent joints may remain open until 2 in the morning—and so on until it is time for the soda fountains to begin a new day.

—w s s—

We asked Chester Withey the difference between a "cut back" and a "flash back." He declared that they were both "retrospective action." And to D. W. Griffith he gave all the credit for originating the practice.

Some Ashes of Publicity From Pat Dowling's Pipe.

NEWS of an interesting incident is wafted from the last Eastward trip of the George Washington. On the fourth day out, after the famous European commuter had looked at every film that had ever been made (up to the time the Washington sailed from Hoboken on that trip), President Wilson appeared at the door of his special projection room with two cans of film under his arm.

After he had waded to the center of the room, through millions of feet of pictures the publicists had put on board their mimeographs, Mr. Wilson said to the spool-boy:

"Please run these Christie comedies for me. Mrs. Wilson declares they are to laugh, and that's me all-over-the-ocean on these trips I am making in the interest of film press agents."

And what did the spool-boy do? Unwound 'em, of course.

* * *

Al E. Christie is the first of our great picture-makers to declare positively and without reservation, that he will not make any stupendous productions on the battle-fields of Europe.

—w s s—

Then Freddie "Bald" Him Out.

Freddie Schader's little nephew is just becoming old enough to talk and order everybody about.

His latest demand was to have his hair cut like his uncle's.

—w s s—

Trans-Waterwagon Aviation.

Let 'em all "hop off"!
They'll "hop on" July thirst.

—w s s—

Suggested change of title:
N. A. M. P. Infant.

—w s s—

Her Little Red Riding Car.

Lillian Montanye obliges us to-wit:

"All the way from the Biograph studio to her home on Riverside Drive pedestrians were regaled one day recently with the sight of Marion Davies perched on the back of a red racing car. It was not a stunt for publicity——"

Therefore, we will not use the rest of the yarn.

* * *

Miss Davies, by the way, is offering a thousand bucks for the best and cheapest design that may be submitted to her for an aviator's costume. Considering the front page news of the day we suggest a one-piece bathing suit.

—w s s—

Harry Reichenbach postcards (in the interest of "When Bear Cat Went Dry") thusly:

"Use a serial to fight censors—we suggest 'Force'."

Quaker Goats would be better in Pennsylvania.

—w s s—

"When John Wenger sets something artistic always hatches," declares a Rivoli publicity paragraph, speaking of a promised setting for a special number.

And when his moons rise something artistic always beams.

—w s s—

This We Have Noticed.

Julius Singer makes a specialty of digging up bits of verse and making use of them as wall decorations. Here is his most recent find:

You can lead a horse to water,
But you cannot make him drink.
You can lead a fool to knowledge,
But you cannot make him think.

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Saturday, May 31, 1919

Mr. Williams Opens a Controversy.

WHETHER you agree with him or not you are bound to admit the statement of Mr. Williams which THE MOVING PICTURE WORLD prints this week is a mighty readable article. The manager of the First National Exhibitors' Circuit forcibly presents one phase of an argument which is bound to be much under exhibitor discussion in the months to come. He illuminates the subject without generating an undue amount of heat. While no names are mentioned there is every outward indication that the statement is framed as a reply to the announcement issued last week by President Price and General Manager Abrams of the United Artists' Corporation.

In that anouncement the two chiefs of the new distributing organization stated that the company "will deal with exhibitors by the single picture only." "We intend to market the pictures of the United Artists individually, picture for picture, each production on its own merits," said Mr. Abrams in a supplementary statement. "We will not sell in any other way."

"To every one with whom I have discussed the matter it is so obvious that the program system and the star series system are for the sole purpose of protecting the 'weak sisters' on the release lists," continues Mr. Abrams in explanation of his company's position, "that I marvel that producers and distributors persist in these practices when the entire trade knows why they exist."

These pronouncements define the issue so far as the United Artists is concerned.

Mr. Williams accepts the gage. "This method wipes out, at a single stroke," he says, "the most vital principle of business practice in the industry—exhibitor protection." He goes on to point out how an exhibitor in a given locality may spend much money and energy in exploiting a certain star in one production only to have the cumulative effect of that investment capitalized by a competitor who may be the successful bidder for the succeeding subject of the player. As an analogy he cites the practice of the producer signing up an actor or actress for a given number of productions before investing heavily in an advertising campaign.

There can be no doubt that the United Artists has not entered lightly on its undertaking, that it has given long and thoughtful consideration to all angles of the question. It will have none of the program or the star system.

Mr. Williams admits the evils of the former—his organization from the beginning has avoided it. By inference he upholds the latter, pointing out that "practically every star series contract in existence gives the exhibitors a medium of protection against the possible decline in quality in the work of any star whose releases are so booked by the one-picture cancellation clause."

It is an interesting controversy. The working out of the single picture policy will be followed with deep interest by the trade at large. Eventually the exhibitor will have much to say as to what system of booking shall prevail—whether it be the program, the star series or the single picture. It may be there is a medium ground. It may be the single picture, with the star series optional. What say you, distributors and exhibitors all?

When Lawmakers Overplay Their Hands.

THERE'S an unusual censorship situation in Boston, one that may afford a grain of comfort to many who have felt the sting of the censor's lash. Religious organizations have been among the foremost to insist that the showing of pictures be restricted on Sunday; and the objection has applied in the case of practically all kinds of subjects. In the present instance, however, the complainant against the interpreter of Bay State laws is the New England manager of the Catholic Art Association, and his disturbed state of mind is due to the action of State Police Chief Plunkett.

"Eternal Light" has been on exhibition at Tremont Temple. Carrying, as it does, the life of the Saviour necessarily it contains what under a Puritanical conception of the law may be classified as "scenes of violence." The Art Association manager claims the production should be shown on Sundays in preference to weekdays. Chief Plunkett says the law compels him to make the eliminations, which means, according to the manager, "every scene from the time Christ appears before Pilate until the ascension." The manager insists if such be the law the law should be changed.

There are many exhibitors throughout the country who will sympathize with the officers of the Art Association—that is, to a degree. There will be a corresponding tendency to indulge in a mild chuckle over

the manner in which the antis overplayed their hands; in other words, to express a slight measure of satisfaction at the unexpected manner in which the efforts of the opponents of a moderate Sunday have been uncovered.

The situation affords an excellent demonstration of the narrowness of some of the persons opposed to the men who make and exhibit pictures.

Brookline Does Not Want Motion Pictures.

THERE is one community in the United States where a motion picture theatre is not wanted. In this instance it is not a case of the screen being barred on account of the opposition of a small official board; but the citizens, by a vote in town meeting, have after deliberation declared, 203 to 85, they do not want a theatre in their town. Brookline, Massachusetts, is the community in question. By way of explanation it may be stated that Brookline is one of the richest townships in the country. It is a suburb of Boston. The residents may slip into the Hub for their entertainment, and they are not dependent upon the street cars.

It is of interest to note that one of the principal spokesmen for the granting of a license to one of the three applicants was a clergyman, who based his plea on the number of men who by reason of the coming of prohibition would be deprived of their usual evening diversions.

New York's Local Option Law Winning.

THE local option law has been on the statute books of New York but a few weeks. Already the Empire State is reaping benefit from its plunge into seas declared by many vociferous protestants to be dangerous. The predictions of moral deterioration in communities urban and suburban where the picture theatres were opened on Sundays have failed to materialize. On the contrary, reports from various parts of New York State are to the effect that the moral atmosphere of the towns opening their picture houses on Sundays has been raised.

The New York State Conference of Mayors, from its headquarters in Albany, has sent out inquiries chiefs of police in the towns affected by the change in the law. "Thus far every reply which has reached the hands of Secretary Capes speaks in the highest terms of what really has been accomplished by the Sunday movies," says the Albany correspondent of the MOVING PICTURE WORLD in his story printed elsewhere in this issue.

One of the first results of opening the houses has been the noticeable disappearance from conspicuous corners of young men who made a practice of congregating there to the consequent annoyance of unescorted women. It has been remarked also that these young men have become regular patrons of the theatres. There has been a decrease in the number of misdemeanors.

In Oswego the trade unions have initiated and put through action that will eliminate one of the chief arguments against the opening of theatres on Sunday. That is the enactment of a ruling that workers in houses thus thrown open shall be assured one day of rest in seven.

New York is blazing a trail for other states in the Union. It is demonstrating that the predictions of disaster so freely uttered whenever the Sunday problem is up for adjustment are based on nothing more substantial than prejudice. It is proving to those who oppose the opening of theatres on Sunday that such action really is in the interest of public order—proving it to those who are open to conviction; and those who are not open to conviction are not worth serious consideration.

As to Tequila, Have a Care.

TOWNS in Mexico bordering the Rio Grande are preparing to reap the benefit of prohibition restrictions expected soon to be in force on the American side of the boundary. The Mexican government already is facilitating communication between the two countries, issuing cards in place of the time-honored passports. Many moving picture theatres will be opened in border Mexican cities, in most of which pleasure resorts will be opened on a wholesale scale, according to our Texas correspondent.

Also it is said these cities on the other side of the Rio Grande are preparing to give thirsty visitors everything they have, from horse racing and cock-fighting to cold beer and Tequila.

To those film men who may have occasion in the course of their travels to visit El Paso we would impart a friendly word. Have a care as to that Tequila stuff. It may not be distilled from the largest thorns of elephantine cactus, but it well might be. Its fuel value may not be equivalent to molten granite raised to 2,500 degrees Fahrenheit—and then again it may be.

Much space has been devoted to a certain famous rabbit that spit in a bulldog's face. Will Winch, of El Paso's Wigwam Theatre, told us a story—we believed it then and we believe it yet—of a timid and stunted Mexican adult male who strolled into Juarez and squandered a month's concealments on three drinks of Tequila—or it may have been two—after which he kicked in the shins the worst desperado in the town, took away his horse, and announced in the chill-inspiring, soft-toned voice of the genuine bad man that he was going to cross the bridge and lick the United States. Thanks to timely telephone information supplied by an alarmed American two well-aimed bullets terminated the invasion even as it began.

If by chance in El Paso you meet Winch—and if you don't meet him you will miss one of the factors in that fast-moving municipality—and he points across the bridge toward Juarez and says "Let's go!" take him on. But if on the other side he says, carelesslike, "Let's have a little Tequila," just smile; let not even a "little" tempt, for a drop is equal to a drink of an ordinary man's rum.

But a drink of Tequila? It converts drear Mexican deserts into a paradise; makes a border gambling dump look like four Canfields rolled into one; transforms a filthy Mexican market into a Back Bay Horticultural Show; paints drab hills in the glories of the Grand Canyon; under its elevating influence a fifteen-cent meal takes on the gilded proportions of a film banquet in the Astor's yacht room.

And the after effects of Tequila? Why, if by chance your friends are enabled to get you back to El Paso you will discover your thirst in the ordinary sense has been dissipated—dissipated is the exact word. No longer will horseshoes float on the top of the contents of the blackest bottle; the fiercest redeye that ever was jolted through alkali dust becomes as innocuous as infant's A1 certified. In fact, your thirst is ruined.

Again we say, have a care as to that Tequila stuff.

G. B.

Personal and Otherwise

By Sam Spedon.

SAM SUCHNO, the exhibitor of Albany, N. Y., was in town this week. Mr. Suchno is one of the most progressive showmen of New York State, but says Albany will be one of the last cities in the state to concede Sunday opening unless the exhibitors make a united effort to bring it about.

* * *

Leo Wharton, from Ithaca, N. Y., happened in town last week, sojourning at the Hotel Astor.

* * *

J. A. Quinn, of Los Angeles, has decided to stay at least another week in New York.

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Harry H. Buxbaum, special representative of the Famous Players-Lasky Corporation, left for a trip West on Saturday, May 17.

* * *

E. W. Kramer, of the Universal, will leave for Europe the latter part of this week. Just what his mission is he did not state, but we can safely surmise the "Big U" is not letting grass grow under its feet.

* * *

The W. H. Productions Company is preparing to place "Custer's Last Battle" on the market. This feature depicts one of the most thrilling and historic events of Indian warfare and portrays the pioneer days of life in the Far West.

* * *

Next week Virginia Pearson and company will start producing the "Taming of Catherine" under the direction of Jack O'Brien at the Thanhouser Studios.

* * *

Mrs. Sydney Drew will resume the Drew Comedies at the Vitagraph studios in Flatbush. These comedies will be produced under the personal direction of Mrs. Drew, assisted by Jack Evans. Donald H. MacBride will play opposite Mrs. Drew in a brotherly role. Mr. MacBride, before he went overseas, played similar roles in the Drew comedies.

* * *

Leon Dadnum, of Boston, who has a studio in the vicinity of the "Hub," was in New York this week.

* * *

H. C. Cornelius, vice president of the Exhibitors Mutual Corporation, has returned from Grand Rapids and will bring his family to New York to make his permanent residence here.

* * *

Samuel A. Rorke, of Los Angeles, is stopping at the Hotel Knickerbocker. He brought the Cathrine McDonald picture, "Thunderbolt," with him.

* * *

S. T. Steven, Southern supervisor of the Exhibitors Mutual, has been in New York all this week in consultation with S. J. Rollo, director of sales.

* * *

"Al" Durning now with the Exhibitors Mutual worked a big stunt in connection with "Josselyn's Wife," featuring Bessie Barriscale. He offered a copy of the novel of the same title by Catherine Norris to the first man who brought his mother-in-law to each showing of the picture. "Al" is an old-time film man and for many years connected with the Mutual Company.

* * *

"Nick" Dipson, of Batavia, N. Y., the leading exhibitor of that city, was seen upon Broadway last week. Broadway never looks out of place to him and he never looks out of place on Broadway.

* * *

W. A. V. Mack, New York division manager of the Exhibitors Mutual Corporation, goes to business every day in a new Oldsmobile and gets around on business in it every night.

* * *

Joe Unger, he of the olden days of the General Film, is general sales manager of the Triangle Film Company, once more with his old friend P. G. Waters. Canada was good to "Joe" while there, and New York hasn't forgotten him.

* * *

Louis W. Sagel, of the Poli interests of New Haven, was seen on Broadway last Tuesday. Mr. Sagel always interests us, not only because we know him, but because he was active in securing Sunday opening in Connecticut. He is the human dynamo of the Poli circuit.

* * *

C. C. Pettijohn, of the Exhibitors Mutual will go from the censorship hearing at Springfield, Ill., to Richmond, Va., where he will attend the exhibitors' ball on Thursday evening, May 22.

* * *

Pat Powers showed us an itemized report and statement of his film producing plant at Rochester, N. Y., where he is manufacturing raw stock. In cold type and plain figures we saw that since its start, July, 1918, the profits amounted to over $36,000. And this against the many obstacles that necessarily confronted the enterprise during its start.

* * *

W. H. Gueringer, assistant general manager of the Saenger Amusement Company, New Orleans, owner of the First National franchise for that territory, was in New York recently. It was his first visit in five years and he said Broadway has improved a whole lot since he was here last time.

* * *

Charles L. O'Reilly and Samuel Berman will go to Schenectady, N. Y., Friday, May 23, to attend the hearing before the board of aldermen on passing an ordinance for Sunday opening in that city. If Schenectady grants permission this will leave Albany alone standing against Sunday opening in that section of the state.

* * *

Louis Streimer, of the Magnet Film Exchange, is handling the Charles Leonard Fletcher Screen Monologue in Brooklyn, N. Y. The Screen Monologue is a series of visualized jokes by comedian Fletcher.

* * *

We were glad to run into our old friend John L. Russell, the producer. He has just finished the production of "The Man Without a Name," written by L. Case Russell, a six-part feature, in which Corinne Uzzell plays a lead. (Mrs.) L. Case Russell is the author. She also wrote several for Petrova and the Drews. Mr. and Mrs. Russell always spend their summers at their camp in the Adirondacks. The picture is being handled by David Howells.

Madge Kennedy and Seena Owen Certainly Differ on the Heavy Beard Question.

Madge, at the left, doesn't like 'em in "Leave It to Susan"; while Seena, at the right, favors the heavy side with Tom Moore in "The City of Comrades." Both pictures are Goldwyns.

SUNDAY LAWS HIT BATHING BEAUTIES

Deferring to the Indianapolis Regulations Sennett's Mermaids Appear Without Costumes

SIX of Max Sennett's "bathing beauties," accompanied by Bothwell Browne, starring in the Sennett film, "Yankee Doodle in Berlin," appeared in person and on the screen at the Circle Theatre in Indianapolis, during the week of May 11, and were greeted by record-breaking crowds at each performance.

Browne and the "beauties" first appeared in "The Dance of Jealousy," in which the film star demonstrates his ability as a dancer.

After the applause subsided, the bathing girls then appeared in several poses, each wearing the latest creations in bathing costumes. While the audience was looking 'em over, Virginia Eastman —one of the "beauts"—sang several popular songs.

In compliance with the Sunday regulations for Indianapolis theatres, which forbid the appearance in costume of singers and dancers on that day, Mr. Browne and the "beauties" were merely introduced at the Sunday performances by S. Barret McCormick, Managing director of the theatre.

Besides the film "Yankee Doodle in Berlin," the program at the Circle for the week included an International News reel, Topical Tips, edited by Mr. McCormick, and popular music by the Circle orchestra under the direction of Signor Natiello.

Edward Davis Was at One Time a Western Minister

THE unique record of being probably the only ecclesiastic to engage in a professional stage career belongs to Edward Davis, who is now playing an important role in support of Creighton Hale and June Caprice in the "Unknown Dancer," the co-stars of the second Capellani production. In addition to his work before the camera, Mr. Davis is also playing a stage engagement at the Lyceum Theatre, New York.

Prior to embarking upon his stage career, Mr. Davis was a Western minister, and for many years served in California and Illinois pastorates. He began his histronic career some twenty years ago when he played the part of the Viceroy of India in "The Cherry Pickers."

In addition to being one of the most finished character actors of the stage, Mr. Davis also has won distinction as a dramatist and producer. The most notable contribution from his pen was "The Seventh Commandment," in which he played the principal role and which enjoyed a long run on Broadway. Mr. Davis also made a highly successful dramatization of Oscar Wilde's "Dorian Grey."

Of recent years Mr. Davis has been devoting his time almost exclusively to the vaudeville stage writing and acting in his own playlets. Mr. Davis has recently been elected to the presidency of the National Vaudeville Artists.

Edward Davis
Plays big supporting role with June Caprice in Pathe's "The Unknown" Dancer."

CRANDALL SOUNDS WARNING ON TAX

Calls Attention to 50 Per Cent Impost on All Sums Above the Regular Price of Admission

THAT exhibitors are likely to run up against a lot of trouble because of their lack of knowledge of the revenue law is the statement made by Harry M. Crandall, head of the Crandall string of theatres in Washington, following a controversy among a number of theatre men relative to the imposition of the admission tax.

"There are very few exhibitors," said Mr. Crandall. "who realize that when they increase their price of admission temporarily they are subject to an additional tax. A great many men will run an ordinary program for days and perhaps weeks at a time. Along comes a big feature costing perhaps more money than they are in the habit of paying, and during the run of that subject they jump their admission prices. A house might be charging, for instance, ten cents for ordinary subjects, and ask fifteen cents when the big feature is exhibited.

Tax on Half of Surplus.

"There has been a great deal of complaint in Congress during discussions of measures such as these. The larger part of the complaint has been recorded against the speaking shows, because of the habit of increasing prices when a big star or big road show is put on. There were many members of Congress who were for stopping this practice, and so a clause was inserted in the law providing a higher tax. This provision, as furnished me by the Treasury Department, says: 'A tax equivalent to 50 per centum of the amount for which the proprietors, managers, or employes of any opera house, theatre, or other place of amusement sell or dispose of tickets or cards of admission in excess of the regular or established price or charge therefor, such tax to be returned and paid, in the manner provided in Section 903, by the person selling such tickets.'

"I think the language of the law is plain enough, and if exhibitors want to escape trouble, they will study its wording. Being located at the Capitol, I have had a number of inquiries concerning this matter, and so I looked into it."

Screen Aspirants Victimized.

A complaint registered at detective headquarters in Atlanta alleges that Jack ("Tex") Hilliard and Mrs. J. G. Thatcher, supposedly a former prima donna in burlesque, had left Atlanta unannounced after obtaining about $5,000 as tuition from about 50 young amateurs who had been promised contracts as players with "The Standard Dramatic Company," a motion picture producing company organized here two months ago by Hilliard and Mrs. Thatcher.

Michigan Passes Negro Bill.

The Condon bill, which passed the Senate and House at the last Michigan Legislature, has been signed by the Governor. This bill makes it illegal for the proprietor of any public resort to discriminate against any one because of race or religion. The bill is designed to give negroes equal privileges with whites in theatres, hotels, etc.

New Outing-Chester Exchanges.

Two new distributors were added last week to the exchanges handling Outing-Chester Pictures—Jule and J. J. Allen, of Toronto, for Eastern Canada, and the Electric Films Corporation, of Washington, D. C., for Maryland, Delaware and the District of Columbia.

We're Grateful to Madge Kennedy
For this pretty little picture of herself from Goldwyn's "Leave It to Susan."

RUBBERNECKING IN FILMLAND

World Man Visits Ince Studio and Learns of One Story Containing Many Stiff Punches

By Giebler

OUR fair city is very fair these days. Flowers are blooming everywhere; California poppies are popping up on every vacant lot; Bennie Zeidman is wearing a pair of trick trousers as white as the driven snow; Mark Larkin is going to get a pair just like them—only longer; the frozen oranges are all gone and loquats are ripe. "Ain't nature wonderful!"

The old colony is as lively as a nest of crickets.

Fatty Arbuckle has got his ball team in working order; Jess Willard is among us to make a picture; Cecil De Mille has got his atmospheric omnibus ready for service, rates $1 per mile.

The Lou Tellegens are here. Albert E. Smith has gone back to Brooklyn. The Los Angeles Board of Trade is getting ready to cultivate the picture industry at a luncheon. John Fairbanks caught the biggest trout ever snagged in Bear Valley—14 pounds 9 ounces on the drug store scales.

Jack Cunningham is back from location. Howard Hickman, who has been sick, is better. Margarita Fisher from Santa Barbara, paid the colony, the big stores and hat shops a visit. Harry Sherman has come back to the Coast.

Vernon Fans Move to Culver City.

One fair day I went out to Culver City, and over to the Ince studio, where Jerry Storm was making a big prize fight feature with Charles Ray as the star, three hundred fight fans, and the greater part of the pugilistic population of Vernon as advisors and assistants.

It was some scene, and some scrap! Some scraps would be better, for they kept going all afternoon. I never saw such atmosphere. It was perfect. The extras were fight fans to a man.

There was a real referee, De Witt Van Court, trainer and instructor from the Los Angeles Athletic Club, who taught Jeffries, Corbett, Britt, Kauffman and all of the big ones how to fight.

Al Kauffman was at the studio taking a part in the feature. I talked to Al and found him a most interesting chap. He showed me his "scrap" book, with a long list of battles:

Here's A Real Scrap Book.

"Thirty-nine rounds with Jim Flynn. Jack Johnson to a draw. Knockout for Bill Lang, Australian champion. Fights with Jim Barry, Sam Langford and a dozen more. Main events, all of them."

Ray Kirkwood, fighter as well as actor, who is remembered for his scrap with Jimmy Kilbane and other middleweights, was there in a part; Cliff Jordan, Jimmy Fortner, local scrappers, and Crouching Jesse Glasser, fly-weight champion of the West coast, were also cast in the fight film.

George Williams, manager of the Vernon fights, and Fred Moore, his assistant, were there to see that things were technically correct from a pugilistic standpoint; and in addition to all this, Tom Ince giving his personal supervision and putting the T. H. I. touch to the whole thing.

Pug Gives the Lowdown on Ray.

The scene represented the interior of a gymnasium where weekly fights are held. Three hundred persons filled the seats that rose in tiers to the roof. I talked to the extras, the fighters, the soda and peanut butchers, to Van Court, to Charlie Ray, to Jerry Storm, to everybody. One of the fighters explained the story of the scene to me.

"Here's the way it goes," he said. "Charlie—say! there's a great kid. 'Course I wouldn't want to take him away from the movies, but I'd like to train him and manage him in the ring. Can he fight? Can—he—fight!!! Say! that boy's got an awful wallop. I know, I been working out with him. Ask Al Kauffman.

"You see Charlie's a raw kid that comes to the gym for a chance to learn the game. We try him out. He's no good, too soft, bad foot work, poor wind. We offer him a job at the gym, though, and he sticks around.

"There's a big mill coming off between two champs. Al Kauffman and Jack Connelly are the fighters.

Right Here the Kale Enters.

"Charlie finds out that Kauffman is going to lay down—take the count—you know what I mean, frame the fight. Charlie's square. He nails Al about it, and Al says: 'I'll fix you, kid,' and tries to hand Charlie a bunch of kale, you know what I mean, hush money. And Charlie says: 'T'ell with that,' and passes him a jab that puts him out.

"This is just after the preliminary bout where Ray Kirkwood and Jimmy Fortner mix four rounds. The main event is next, and Charlie has to take Kauffman's place and go on and fight Jack.

"Of course there's a lot more to the play, a girl and a lot of love stuff. You'll have to get somebody else to tell you about that, though. The fightin's all I'm interested in."

Charlie Ray said: "Do I like this kind of a part? Yes, it gives me a chance to get some exercise that I need. This certainly limbers a chap up. It's great stuff, and one more example of the variety that makes screen acting the most fascinating game in the world.

Screen Acting That Leaves Its Mark.

"One week I'm doing straight stuff, maybe a society part, then something like this the next. A short time ago I had a horseback part to do. Did you ever do any horseback riding with about two years between the rides?"

I acknowledged that I have had that painful experience.

"I should have trained for that horseback work the same as I did for this fight," he said, in reminiscent tones.

I did not press him for details, but I am sure that horseback work must have left marks on Charlie, either anatomically or mentally, that were not pleasant.

Jerry Storm came along then. Jerry was getting things in shape for the fight. He climbed into the ring and panorammed the arena with his eagle eye. It all looked pretty good to me, but it didn't suit Jerry.

"Hey, you fellow with the red tie, and you with the whiskers—move over to the right."

Whiskers and tie shuffled themselves to new positions.

Injecting Atmosphere.

Jerry made more changes—picked out three short extras and mixed them up with some of their tall brethren; spotted a fan who looked sleepy, and woke him up; told one to put his hat on, made another take his lid off—did things no one but a clever director with an eye to atmosphere could have thought of. And it made a wonderful

Charley and Jerry Laughing It Over—With No One Around but "Gym."

difference. The whole crowd looked more natural—snappier—more like the real thing.

Charlie Ray and Jack Connelly climbed into the ring. Van Court took his place; seconds, with towels, bath robes, sponges, palmleaf fans, got in their corners.

"Let's go," said Jerry. The camera began to function.

Jack took a poke at Charlie. Charlie ducked. Charlie took a punch at Jack, landed, and Jack grunted. The fight fans up in the seats began to take notice of things.

Converting Actors Into Fight Fans.

Charlie rushed Jack and Jack turkey-trotted away. They came together again, clinched, and Jack got in some short jabs in Charlie's ribs. Van Court separated them. Jack took a long shot at Charlie s shoulder and landed a swiping blow that left a long red mark.

Charlie feinted with his right and tried to introduce his left to Jack's jaw, but Jack saw it coming and it didn't connect.

Then Jack took the offensive, made a long jab, and the floor of the ring rose right up and hit Charlie on the back. But not for long. Three seconds and Charlie was up and they were at it again.

The extras howled. They had stopped being extras, they were what they were supposed to be, fight fans at a good lively fight. They had come here, as they supposed, to see a couple of actors go through a fake fight, but it had turned out to be a real scrap, with none of the ladylike fighters they had looked for.

No Acting in This; It Was a Fight.

It did not matter to them that one of the fighters was a famous actor—he was a fighter to them. They rooted, they coached, they took sides. They got up on their hind legs and hollered. And a most beautiful smile of satisfaction spread over the face of Jerry Storm, director.

Jerry was getting just what he wanted out of the crowd. He was getting the real atmosphere of a fight.

We had three rounds of it—jabbing, slashing, punching, milling it in good shape.

Then they made a close-up, sharp, short, brutal work.

Charlie knocked Jack to the ropes, and as he straightened up and staggered toward the center, landed one of the finest blows of the fight on his opponent's neck. But in the next minute Jack got back by drubbing Charlie on the ribs till it sounded like thumping on an empty barrel.

Many Little Hits to Make One Big One.

It was a beautiful scrap.

To be sure Julian Josephson had written it down in the scenario that Charlie wins the fight, but that did not make any difference, it was a real fight just the same, and if it had been a real match, it might have gone on round after round. The boys were well matched and well trained, and it would have taken more of an expert than I am to have placed a bet with a chance of winning.

Of course, as my pugilistic friend said, there is a lot more to the story of the film—a girl and a lot of love stuff. Colleen Moore is the girl, and J. P. Lockney, George Williams, Otto Hoffman, Edward Jobson, Arthur Millet and Bert Moore all have good parts.

If the other part of the story has as much punch to it as the fight has, it is going to be another Ray hit.

Dorothy Green to Star in Series of World Pictures

MISS DOROTHY GREEN, who appeared with Montagu Love in "The Rough Neck" recently on the World program, has been engaged by World Pictures to star in a series of productions which will be made at the World Peerless studio at West Fort Lee, N. J. Miss Green, who has been starred as a "vamp" in a number of productions made by other concerns, will essay an entirely new line of screen impersonations in her coming World pictures—she will be seen as a young society girl in several of these productions. Frank Reicher has been engaged to direct her and the working title of her first World picture is "The American Way."

Miss Green has just completed work in "The Dark Star," an International Film production directed by Alan Dwan. This was her first work after recovering from an attack of influenza which prostrated her shortly after she had finished the World picture "The Rough Neck."

Dorothy Green
World star, presents our idea of a "movie fan."

It was in an odd manner in which Miss Green entered pictures. While she was in London on the speaking stage a contest was conducted to secure for pictures the most beautiful woman in England for the role of vampire in coming film. Miss Green's picture was submitted by a friend, unknown to her, and out of the 12,000 contestants she won first prize and made such a hit in this production that she later was engaged to "vamp" in a number of other films.

Hughes Engaged for Talmadge Picture.

Gareth Hughes, who came to this country originally with the Welsh players in the production of "Change" and who later made a pronounced success in "Moloch," has just been engaged for an important role by Joseph M. Schenck, for Norma Talmadge's newest picture, "By Right of Conquest." Mr. Hughes will play opposite Natalie Talmadge. Gareth Hughes recently appeared with Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," with Florence Reed in "The Woman Under Oath," with Charlotte Walker in "Every Mother's Son," and with Evelyn Nesbit in "Woman Woman."

Godsol Is Congratulated on His Full Vindication

FRANK J. GODSOL, widely known throughout the film industry both in this country and abroad, who became a character of international interest some months ago when the French government charged him with having exacted millions of dollars in commission on automobile orders for the French government, has just received a letter from Charles D. Newton, attorney, general of New York state congratulating him upon his complete vindication of the charges made against him.

Newspapers throughout the country treated the Godsol case at great length when the French government's charges were made and reports of it found their way into the moving picture trade journals, because of Mr. Godsol's connection with the general amusement business. Mr. Godsol had represented Al H. Woods in Europe, with offices in Berlin, prior to the war, and before that time had been associated with well-known American film exporters in their European business. When the war broke out Mr. Godsol was obliged to leave Berlin and came to this country, where he was active in handling purchasing contracts for the French government.

As the result of the charges which were preferred against him, Mr. Godsol was arrested, and for a time was in danger of being extradited to France, where, he contended, it would have been impossible for him to secure a fair trial because of existing public sentiment and the nature of the charges which had been made against him. Only through the efforts of some of the ablest lawyers in the United States was his extradition prevented. His complete vindication followed before the Court of Appeals in the District of Columbia.

Newark Metropolitan Moves.

Under the headline "Progress," the Metropolitan Motion Picture Company of Newark, N. J., announces the fact that it has moved from its old offices in the Strand Theatre building at 118 Market street to larger quarters at 25 Branford place, where it occupies the entire second floor. The Metropolitan claims the distinction of being the oldest and largest film exchange in New Jersey.

Cohen Leases Bronx Strand.

Sydney S. Cohen, president of the New York State Motion Picture Exhibitors League, has leased the Bronx Strand Theatre at Westchester-Union and Prospect avenues, New York, for a long term of years at an aggregate rental of about $175,000. The property consists of a closed and open-air theatre with a combined seating capacity of 2,200.

EXHIBITORS AND EXCHANGEMEN DINE

Theatre Managers from Maryland, Virginia, North Carolina and the District Are Convinced That Trade Rules Are Beneficial in Effect—Jolly Time Follows

SPEAKERS at the dinner tendered by the exhibitors of Washington City territory to the local exchange managers, confining themselves to less than twenty-five words each, created a great deal of surprise when they arose and declared: "We have no axe to grind and we are glad to be here with you." It was like the end of a perfect day. There had been a great deal of complaint on the part of a few of the exhibitors against the trade rule adopted by the Washington Exchange Managers' Association. It was proposed that a gathering of exhibitors from Maryland, Virginia, North Carolina and the District of Columbia be held in Washington, May 15, and the whole matter discussed.

Aimed to Equalize Competition.

When the exhibitors began pouring into the city from distant points it looked as though they were out for scalps. They made their headquarters at the New Harrington Hotel and the exhibitors of each state held separate meetings in the morning. There was a meeting of the grievance committee made up of three exchange managers and an exhibitor from each of the states and the District of Columbia in the offices of Harry M. Crandall at noon, and a general meeting at the Harrington at 3 o'clock.

All of the meetings of the exhibitors were held behind closed doors and what transpired is not known. It is understood, however, that those most familiar with the entire matter persuaded their fellows that the exchange managers were not "out to get the good exhibitors, but to make bad exhibitors change their methods and equalize the competition between good and bad." At any rate, when they came out of the meeting a different idea was had of the situation and when exhibitors and managers got together at Harvey's for the dinner everything was lovely.

Eighty-four men lined the tables in the big dining room at Harvey's. During the serving of the several courses all speeches but one were tabooed. That speech was made by President Robert Smeltzer, of the Exchange Managers' Association, incident to the presentation of a handsome silver cigarette case to George Lenehan, who was to sever his connection with Goldwyn Distributing Corporation, for whom he has been manager here, to go to New York for the W. W. Hodkinson Corporation.

Give Lenehan a Send Off.

Mr. Smeltzer voiced the sentiments of exchange managers and exhibitors alike when he said that "George is one of the best liked men in the game today, and we are sorry to see him go." The case bears the inscription on the inside, "Good is not good enough, the best is not too good. From the Exchange Managers' Association of Washington, D. C., May 15, 1919."

There were many among those assembled around the tables who did not know their fellows, and at the suggestion of Harry M. Crandall, who acted as toastmaster, starting at one end of the big table, each guest arose and announced his name and that of his theatre or the exchange with which he was connected as the case might be.

Every time Harry Crandall got on his feet to make a speech, and he's no speechmaker, according to his own statements, Julian Brylawski, of the Cosmos Theatre, had some sort of a surprise to hand out. First it was two young women who came in to sing and play the piano—then it was a whole jazz band that came near breaking up the meeting and attracted all of the diners from the other rooms in the building.

There's Entertainment a Plenty.

Edwin A. Sherwood, of Pathe, delighted his audience by his piano selections and parodies on popular songs, and Nick Weems sang while everyone applauded, for he has "some voice."

The various speakers, including Jake Wells, president of the Virginia Exhibitors' League; Tommy Goldberg, vice-president of the Maryland League; Lewis Thompson, special representative of Mary Pickford; H. P. Lovelace, assistant to the president of the United Artists; Walter Rand, representative of Douglas Fairbanks, and "Bob" Smeltzer, of the World Film Corporation, merely stated their pleasure at being present.

The whole trouble was with Abe Dresner, who was afraid that the crowd would miss the opening numbers of "The Broadway Revue," in the Lyceum Theatre, next door. It developed afterward that he had fixed things up with George Douglas, manager of the troupe, to pull some jokes at the expense of the movie men, and thereafter there were phone calls for W. A. Busch, telegrams for Bob Smeltzer, and girls for some of the unmarried (?) men. Some of the boys wanted to see the show from the wings and toward the end of the performance Mr. Sherwood was escorted to the center of the footlights and made to go through a portion of the act with the leading woman. He sang and danced and was encored, sharing the honors with Dresner, the arch plotter.

Just Who Was There.

Those who participated in the meeting were:

Harry M. Crandall, president of the Motion Picture Exhibitors' League of the District of Columbia; Jake Wells, of Richmond, president of the Exhibitors' League of Virginia; L. Schlichter, president of the Exhibitors' League of Maryland, operating the Bridge and other theatres in Baltimore; Robert B. Smeltzer, manager of the World Film Corporation exchange and president of the Washington Exchange Managers' Association, and the secretary of that organization; Oscar A. Morgan, manager of the Famous Players-Lasky Corporation; Clarence L. Linz, of the Moving Picture World, manager of its Washington Bureau; Herbert C. Wales, manager of the Washington Film Ex-

Bessie Love's a Unique Fisher Lady. She Tells Belie vable Whoppers About the Whoppers That Got Away.
But in the scene at the right, from "The Little Boss," her next Vitagraph, she isn't lying, but laying down the law.

change; M. Courtney Jenkins, World Film Corporation, Baltimore; Fred B. Klein, manager of Loew's Columbia, Washington; Rudolph Berger, manager W. W. Hodkinson Corporation; George F. Lenehan, manager Goldwyn Corporation; E. F. Dardine, manager Universal Film Company, Charlotte, N. C.; Jake E. Flax, manager, General Film Company.

Sidney B. Lust, Super Films Attractions, Inc.; Abe Dresner, manager, Exhibitors Film Exchange; E. Lawrence Phillips, manager, New Stanton Theatre, Washington; Sidney E. Kent, manager Triangle Distributing Corporation; George W. Fuller, manager, Metro Film Service Company; E. W. Balderston, Super Film Attractions; D. Oestreicher, Columbia Theatre, Petersburg, Va.; William Gordon and W. T. Chapin, Palace Theatre, Newport News; Lawrence Beatus, manager Loew's Palace Theatre, Washington; Thomas D. Goldberg, manager Walbrook Theatre, Baltimore; H. E. Joyner, manager of the Gem Theatre, Wake Forest, N. C.; M. M. Collins, manager of the Hippodrome Theatre, Covington, Va.; Maurice Davis, M Street Theatre, Washington; S. M. Sachs, manager Masonic Theatre, Clifton Forge, Va.; Mr. Kilfoil, Famous Players-Lasky; K. E. Boyle, Victoria Theatre, Richmond; Joseph P. Morgan, general manager Crandall's Theatres, Washington; John F. Pryor, manager Broadway, Richmond; Lester Rosenthal, sales manager, Famous Players-Lasky, Washington; R. A. Steele, Alexandria Amusement Company, Alexandria; J. P. Weiss, Grand Theatre, Emporia, Va.; C. E. Geoghegan, Chase City, Va.; Bernard Depkin, Jr., Baltimore, Md.; Harry Bernstein, of the Wells Theatres, Norfolk.

Allen Jenkins, manager Bijou Theatre, Roanoke, Va.; Julian Brylawski, Cosmos Theatre, Washington; W. H. Hoover, Richmond, Va.; J. D. Hofheimer, Norfolk, Va.; Harry Cohen, Metro Film Service Company, Washington; Ben P. Rogers, manager, and E. C. Dunn, Fox Film Corporation, Washington; Louis A. DeHoff, manager of the New Theatre, Baltimore; Walter S. Rand, personal representative Douglas Fairbanks; Louis W. Thompson, personal representative Mary Pickford; H. P. Lovelace, United Artists; Thomas A. Branon, manager Eltabran Film Company, Charlotte, N. C.; Willard L. White and H. I. Coleman, Capital Film Exchange, Inc., Washington; M. Coleman, Jr., manager Grand Theatre, Washington; Ben Greenfield, manager of the Virginia and West Virginia Theatres, Washington; Eugene Wilson, manager of Vitagraph, Inc.; W. M. Pollock, Famous Players-Lasky; Robert Slote, Exhibitors Film Exchange; Louis H. Bell, American Film Company; M. Jaillot, Pathe, Inc.; E. R. Champion, manager, Pathe, Inc.; W. A. Busch, Independent Sales Corporation, Washington.

William C. Murphy, Home and Caroline Theatres, Washington; James U. McCormick, manager, Select Pictures Corporation; Edward C. Sandell, Lord Calvert Theatre, Baltimore; Edwin A. Sherwood, Pathe, Inc.; Charles B. Eyer, Community Theatre, Baltimore; Nick Weems, Variety Pictures Corporation, Baltimore; Walter D. Pacy, Garden and Hampden Theatres, Baltimore; Nat Keen, Dixie and Crown Theatres, Baltimore; Dr. William P. Herbst, Circle Amusement Company, Washington; D. F. O'Donnell, manager United Picture Theatres, Inc.; E. C. Cunningham, manager First National Exhibitors Exchange; E. L. McShane, manager, and Morton O. Levy, Exhibitors Mutual Film Exchange; J. L. Fray, Fairfax Theatre, Culpepper, Va.; S. M. Flax, manager Liberty Film Exchange; Thomas A. O'Donnell, Navy Theatre, Washington; F. W. Twyman, Jefferson Theatre, Charlottesville, Va.; E. M. Pell, and W. R. Roberts, Dreamland Theatre, East Roxford, Va.; C. O. Moss, Palace Theatre, Petersburg, Va., and Robert H. Campbell, Olympic Theatre, Washington.

LINZ.

CANADIAN SHOWMEN HOLD BUSINESS MEET

To Assess Protective Association Members Cost of Campaign Securing Amendment to Ontario Act

THE members of the Motion Picture Exhibitors' Protective Association of Ontario held a follow-up business meeting on Tuesday, May 13, at the association headquarters, 143 Yonge street, Toronto, to consider a number of matters that had been discussed at the convention of Canadian exhibitors held in Toronto on Monday and Tuesday, May 5 and 6. About forty members of the organization attended the conference, the chairman of which was J. C. Brady, owner of the Madison Theatre, Toronto, the president of the association.

Announcement was made that the expenses for the convention in Toronto, which had been attended by almost 200 exhibitors, wives and others, had exceeded the contributions for the purpose by only $7.98. Manager J. Crang, of the Oakwood Theatre, Toronto, covered this deficit with a personal donation so that not one cent of the cost of the convention would have to come out of the association's treasury or be charged up to the Canadian Exhibitors' Film Exchange Company, Limited, for the direct benefit of which the convention had been called.

Scott to Make Trip.

F. Guest, of Hamilton, Ontario, asked the Ontario association for the services of Secretary Thomas Scott for the new co-operative exchange company and it was finally decided to loan Mr. Scott to the new company. He is to make an extensive trip for organization purposes and to arrange bookings, etc., for the new exchange. The Ontario association decided to pay half of both the salary and expense of Mr. Scott during this organization work.

A. W. Herron, of Sault Ste. Marie, Ontario, congratulated the association on securing the amendment to the Ontario Act which provides for the admission of children to theatres on Saturday and holiday afternoons without parents or guardians. J. A. Morrison, of Meaford, Ontario, suggested that the exhibitors of small towns would have preferred to have the children's matinee privilege on Tuesdays. In cities of less than 5,000, different conditions prevail on Saturday from the large cities, he argued. No action was taken by the meeting.

Members to Pay Campaign Cost.

The members of the association are to be assessed for the cost of conducting the campaign to secure the amendment which permits the children's performances in Ontario. Many letters congratulating the association on the securing of this concession were read, these communications having been written by W. H. Roenigh, of Lindsay; R. S. Tickner, of Toronto; G. Swanwick, of Hamilton; J. Sullivan, of St. Catharines, and others.

No announcement was made at the meeting regarding the film features or service, which the Canadian Exhibitors' Exchange Company would handle. The out-of-town members present included F. Guest, Hamilton; J. S. Smart, Port Hope; G. Swanwick, Hamilton; A. Bugg, Midland; E. Moule, Brantford, and J. A. Morrison, of Meaford.

Local Big "U" Holds Luncheon at the Astor

AN opening gun in the Universal drive was fired Saturday, May 17, when some of the department chiefs from the home office dined with the sales force of the Big U Exchange in the Yacht Room at the Hotel Astor.

Sam Zierler, general sales manager of the Big U, was responsible for the luncheon, and seated around him were Harry Berman, Joe Schnitzer and E. H. Goldstein, the trio chiefly responsible for Universal's national sales policy.

All of them told how the New York exchange could win the prize which is being run to spur the men on to the greatest kind of celebration for the seventh birthday of the company: a Universal picture in every house during the months of June and July. Harry Levey, who takes care of the industrial and educational films for Universal, told how in Chicago, from whence he had just returned, the boys were all on their toes determined to bring home the bacon, and that the New York bunch would surely have to go some to win.

Charley Moses, a prominent Staten Island exhibitor, was a guest of the chairman.

Those present were Sam Zierler, Charley Moses, Joe Schnitzer, Harry Berman, E. H. Goldstein, Harry Levey, W. C. Herrmann, W. W. Kramer, C. H. Shock, W. R. Wilkerson, Charles Rosenzweig, Lou Levey, Fred E. Baer, A. Reinleib, Edgar B. Haines, L. Kutinsky, Dave Sohmer, James Holden, E. Nathan, George Steiner, George D. Uffner, Henry Huber, Phil Winnick, L. B. Sherwood, Leo Abrams, Ben Appel, Leo Fox, H. Furst, Nat Goldberg, H. Sacks, Nat Liebskind, Joe Miller, Frank Williams.

Films Destroyed at Theatre Fire.

Two projection machines were ruined and several reels of pictures were destroyed at the new Burell Theatre, Ware, Mass., when a spark ignited the film being displayed. Fire spread to every part of the asbestos booth. It was the second performance at the theatre, and about 300 were in the audience.

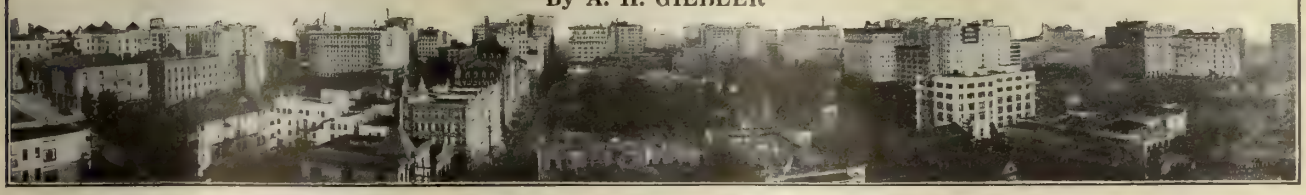
The orchestra kept playing, and the audience filed slowly out of the auditorium without the slightest trace of a panic. Lee J. Shuster and his wife were in the booth, and in attempting to extinguish the blaze both were burned about the hands and arms. Mr. Shuster said the fire was caused by the "stiffness" of the new machine.

Buys Foreign Rights to Kenyon Films.

Bech, Van Siclen & Company, Inc., exporters, has purchased the foreign rights to three Doris Kenyon pictures which were purchased from the Parex Film Corporation. The Pictures are "Inn of the Blue Moon," "Street of Seven Stars," and "Twilight."

News of Los Angeles and Vicinity

By A. H. GIEBLER



Deny They Will Leave Los Angeles.

IN regard to the rumor that has been floating around Filmland that the members of the United Artists' Association will leave Los Angeles to locate permanently in New York, representatives of Mary Pickford, Charles Chaplin and Douglas Fairbanks stated that not one of these artists had any intention of leaving the west coast, now or in the future.

D. W. Griffith is at present making a production in the East, but no announcement has come from him that he intends to remain in the East permanently. His manager, E. C. Bidwell, admitted that though Mr. Griffith is producing in the East, his activities are concerned only with his own company, and that his plans will not affect the plans of the other United Artists.

John Fairbanks stated that with all the improvements his brother Douglas has been making on the Fairbanks plant, it would be bad policy to abandon it at this stage of the game to move East.

Speaking for Mary Pickford, Studio Manager Benson said that Miss Pickford intended to remain in the West permanently.

Edward Biby, in speaking for Chaplin, said that Chaplin is located permanently in the West and would not consider any proposition to move his organization East.

United Picture Theatres Offices in Los Angeles.

According to an announcement made a few days ago by William Alexander, western division manager of the United Picture Theatres of America, the general offices and entire distributing organization of the United Theatres will be moved from New York to Los Angeles, making this city its permanent headquarters. There are upward of eighty officials and employes in the New York offices, and most of these will come West.

J. A. Berst, president, will perhaps make his home in Los Angeles, as he spends a great part of his time on the west coast, on business connected with the several producing companies making pictures for his program.

Ince to Launch New Stars.

Thomas H. Ince will present during the coming year a series of productions featuring Douglas MacLean and Doris May as co-stars. Five plays and novels, "Mary's Ankle," "What's Your Husband Doing?" "23½ Hours Leave," "Behind the Door," and "Some Honeymoon," have already been purchased as screen vehicles for these new stars. Miss May, known as Doris Lee, has appeared in several Charles Ray productions, and Douglas MacLean has appeared as leading man for Mary Pickford, Enid Bennett and other feminine stars.

New Lehrman Company.

Henry Lehrman, whose new studio in Culver City is nearing completion, has organized a producing company, and will begin the filming of comedies within two weeks.

Harry Sherman, manager of the company, has just returned from a trip to New York, where he closed a deal involving nearly a million dollars with the First National Exhibitors for a series of twenty-four Lehrman comedies at $40,000 each.

Lehrman will endeavor to produce at least one comedy a month, he said, although no time limit is set in the contract.

To Supervise New Serials.

Joe Brandt, general manager of Universal serial productions, has arrived at Universal City to supervise the starting of two new serials, "The Broken Idol," starring Eddie Polo, and the new Marie Walcamp serial, which has not yet been named. Brandt will also confer with Director James W. Horne on the closing episodes of the Jim Corbett serial, "The Midnight Man."

Mr. Brandt was accompanied by his wife and little son, who will remain with him during his eight weeks visit in the West.

Comedian Suffers Injuries.

S. A. Moorhouse, a member of the Bull's Eye Motion Picture Company, was seriously injured one day last week while depicting an inebriated man riding in a tub-shaped car on an amusement concession at Venice, for scenes in a comedy. The actor was thrown from the car and tumbled down to the platform of the concession. His skull was fractured, and he sustained internal injuries.

Clara Horton Falls Off Boat.

While working in a scene on the steamer Cabrillo, off the coast of Catalina, Clara Horton was standing near the deck where part of the railing had been taken off, watching a "burial" at sea for a Rex Beach production. The steamer was rolling heavily, and one of the rolls took Miss Horton clear off her feet, throwing her into the ocean. A sailor standing near jumped in after her and brought her back on board before any great harm was done.

Bulk of Estate to Charity.

The will of the late Daniel Gilfether, character actor in films, who died on May 2, leaves the bulk of his estate, valued at $10,000, to the Little Sisters of the Poor, of Boston. A bequest of $500 was left to the actor's brother, Thomas Gilfether, of Oakland, and several small sums to fraternal societies, among them the Actors' Order of Friendship of New York, and the Long Beach lodges of the Elks and Knights of Columbus.

Directs Movies, Banks and Airships.

Cecil B. De Mille, director-general of the Famous Players-Lasky Corporation, and a director of the Commercial National Bank of Los Angeles, is now also a director of the Mercury Aviation Company, a new organization capitalized at $250,000 for the purpose of establishing

Administration Building of the New Thomas H. Ince Studios at Culver City, California

passenger airlines between Los Angeles and other cities on the west coast. Until the passenger service warrants a regular schedule, the company is installing an aerotaxi service to take passengers for short rides, and to teach the art of flying. Besides the De Mille aviation field at Melrose and Crescent avenues, which contains one completed hangar and another in course of construction, the company has secured other fields near Bakersfield and Fresno.

Purchases Selig Studio.

Harry I. Garson has bought the old Selig studio in Glendale, which he will improve and remodel for the use of the Clara Kimball Young and the Blanche Sweet productions.

For Boy Scouts Week.

Douglas Fairbanks and Charles Chaplin have agreed to direct each other in a special movie comedy which they will stage in the interests of the Boy Scouts celebration to be held during the week of June 14. Doug and Charlie are to be enrolled as life members of the organization, which honor each has accepted as a tremendous compliment from Young America.

Preview.

"The Fighter," a six reel production from the Clyde Westover story produced by the Lloyd Carleton Productions, was given a private showing to the trade and press at Tally's Broadway Theatre on the evening of May 10, at 11 P. M.

Honored Guest at Rodeo.

Marie Walcamp was the guest of honor at the Fourth Annual California Rodeo which was held at Sonora, Cal., on May 3 and 4. More than a thousand cowboys participated, and Miss Walcamp led the grand cavalcade around the arena, participating in some of the events and acting as judge in others. At the grand ball on Saturday night she led the grand march and gave interpretations of some of the new dances.

Jess Willard in "The Challenge of Chance."
The champion will be seen in this feature made by Continental Pictures of Chicago.

Build Sets on Desert Island.

A crew of workmen left the Lasky studio last week for the Santa Cruz Islands to build special sets that will be used for the filming of the J. M. Barrie play, "The Admirable Crichton," which has been put into scenario form by Jeanie MacPherson and which will be directed by Cecil B. De Mille. Elliott Dexter will play the title part, and Gloria Swanson the leading feminine role.

Fatty's Team Loses and Wins.

The first game of the Vernon Tigers, Fatty Arbuckle's ball club, with the San Francisco Seals on May 13, was the occasion of a number of baseball comedy stunts being pulled off on the field before the regular game began by Fatty Arbuckle himself, his leading woman, Molly Malone, Al St. John and Buster Keaton, all in the uniform of the Tigers. Comedy balls and bats were used, and the fans who had come early for the game enjoyed the show immensely, while the battery of cameras shot the action from many angles. The Tigers lost the first game to the Seals, but they won the second day's game.

The Scream Club Party.

The Scream Club party given at the Dome Cafe in Ocean Park by Clark Irvine on the evening of May 10, was attended by a large number of old Screamers as well as many new ones. The Scream Club is a purely social organization whose members, composed of writers, directors, publicity chiefs and a few actors, gather together occasionally to exchange chaff, witty repartee, and satirical remarks at each other's expense for the sheer fun of the thing. No dues are collected and there are no formalities to be observed. The next meeting will be held at the Sierra Madre Club.

Three Poppy Comedies Ready.

The first showing of the new "Poppy" comedies featuring Mack Swain, was given at the California Theatre last week by Harry Leonhardt, president of the Poppy Comedy Company. The comedies are a departure from the usual slapstick and depend on plots and complicated and humorous situations, that develop the plot, to register. The comedies might be called polite comedies with just enough impoliteness in them to make people laugh.

The three films now ready are each one reel in length and are entitled, "Ambrose's Day Off," "Herioc Ambrose," and "Daddy Ambrose." Lottie Cruse plays opposite Mack Swain, the films were directed by Harry C. Raymaker and W. S. Frederick, and the photography, which is worthy of special mention, was in the hands of Park J. Ries. The Poppy Comedies will be released by the Frohman Amusement Corporation through state rights exchanges.

Garrick to be First Run House.

Manager J. Halsell, of the Garrick Theatre on Broadway, has decided on a policy for the future of showing first run films of a semi-sensational nature.

"B.B." Means "Beauteous Blonde."
Also Bessie Barriscale, star of the "B.B." features, released by Robertson-Cole through Exhibitors Mutual.

"I find that the larger houses are afraid to book films that are radically different or melodramatic," says Mr. Halsell. "They stick to a conservative line of program because they must cater to the masses and must play to capacity. With a house like the Garrick, I can't expect to play to everyone in town, because I haven't the capacity. I can only run pictures that appeal to a small class of the public, and I mean to play to those who like unusual stuff as long as the supply of high class attractions along this line holds out. There are several mighty classy films of this kind on the shelves in local film exchanges, and I'm going to run them."

Vitagraph Wants Theatre.

Negotiations have been started by the Vitagraph Company for a lease on the Rialto Theater on Broadway, to be used as a first run house of Vitagraph productions. The Rialto is now being operated by J. A. Quinn, who is in the east for the purpose of launching a new studio proposition. The deal for the theatre will probably not be closed until after the return of Mr. Quinn.

Kehrlein Returns from San Francisco.

Emil Kehrlein, manager of the Kinema Theatre, has returned from San Francisco, where he has been visiting a brother who is recovering from a surgical operation.

Clune's Broadway Celebrates "Mothers' Day."

"Mothers' Day" was celebrated at Clune's Broadway Theatre by the addition of special music and other numbers to the program, and by beautiful floral decorations in the lobby and on the stage of the theatre.

Studio Shots

FATTY ARBUCKLE, new owner of the Vernon Baseball Club, gave a dinner at his home on May 10 to the sport writers and editors of the Los Angeles newspapers.

Mr. and Mrs. Billy Parsons departed for New York on May 8 in company with

Isadore Bernstein for a five or six weeks' stay on business connected with future National productions.

Arthur Maude is appearing in a Monroe Salisbury production under way at Universal City.

Director Joseph DeGrasse, Bert Siebel, his assistant, and John Stumar, cameraman, have departed from the Ince Studio for New York, where they will stage a big Apache story starring Dorothy Dalton.

Lloyd Ingraham is directing "What's Your Husband Doing?" featuring Douglas MacLean and Doris May, at the Ince Studio.

Frederick Bennett, former scenario chief for Fatty Arbuckle, is now at Universal City in the capacity of scenario writer for Eddie Lyons and Lee Moran.

Dot Farley, after a severe siege of ptomaine poisoning, is able to be about again at the L-Ko studios.

Viola Dana has just started the production entitled "The Microbe," from the Henry Altimus story, under the direction of Henry Otto, at Metro.

Irving Cummings has gone to Oakland to fill a ten weeks' stock engagement, after which he will return and start on his year's contract with the Lasky Company.

Roscoe Karns, seen with Dorothy De Vore in recent Christie comedies, is playing with the Morosco stock company, but will return to Christie's after the close of his stage engagement.

Trixie Friganza, who is filling a vaudeville engagement in Los Angeles, has announced her intention of buying a home in the vicinity of Filmland and of seriously considering an offer that has recently been made to her to appear in pictures.

Billie Rhodes will make most of the scenes for her new National production, "The Blue Bonnet," in New York. Louis Chaudet will direct, and Ben Wilson, Stanhope Wheatcroft, Irene Rich and Allene Hale will be seen in important roles.

William Duncan, Vitagraph serial star, suffered three broken ribs during the filming of a football scrimmage for action in a picture last week.

Ruth Roland, Pathe star, has left for New York, and expects to have some exciting announcements to make when she returns.

Captain William D. Taylor, of the British Army, who has seen service in France, has returned to Los Angeles to resume his activities as a director of Lasky productions.

Ethel Clayton is expected to return soon from her trip to Japan.

John Fairbanks, brother of Douglas Fairbanks, has purchased a lot 100 by 236 feet in Hollywood, upon which he intends to build a $25,000 residence.

Members of the recently organized baseball nine at the Ince Studio are Charles Ray, Douglas McLean, Niles Welch, Lloyd Hughes, Otto Hoffman, J. P. Lockney, Fred Niblo and Jerry Storm.

Kathleen Kirkham is a new member of the Katherine MacDonald Company.

Mary McAllister, child star of Essanay's "Pants" and "Do Children Count," has arrived in Los Angeles following a tour of the West.

Luther A. Reed's first story for the screen since his return from the army, "A Favor for a Friend," has been begun at Metro, with Emmy Wehlen as the star.

William S. Hart has announced that he will remain in pictures for another year at least.

Ruth Stonehouse, who has been working in "The Master Mystery" in the East and in "The Masked Rider" in Texas, has wired orders for her house in Laurel Canyon to be got ready for her, as she is coming home within a few days.

H. H. Van Loan has just finished "Cash on Delivery" for Bessie Barriscale.

William LaPlante, secretary and treasurer of the National Film Corporation, has assumed active management of the plant in Hollywood during the absence of William Parsons and Isadore Bernstein.

Alan Forrest, of the American Film Company in Santa Barbara, has been granted an interlocutory decree of divorce on charges of desertion from his wife, Ann Little, to whom he was married in 1916.

G. Allen Williams, president, general manager and star of the Kewpie Komedy Kompany, was given a stag party by the officials of his company in celebration of his birthday last week.

Peggy May, an English actress, who has been appearing in the stage production of "The Better 'Ole," has come to Hollywood to enter the films. Miss May was one of the featured players in that first classic of the films, "Cabiria."

"Romany Rye," which has just been finished by Maurice Tourneur, has in its cast Jack Holt, Pauline Stark, Lewis Cody, Wallace Beery and Seena Owen.

L. C. Shumway, former leading man for Marie Walcamp, has been given a good part in "A Little Brother of the Rich," a Universal production.

Ethel Shannon, a pretty titian-haired girl from Denver, makes her film debut in the new Bert Lytell picture for Metro, "It's Easy to Make Money."

Lillian Gish has departed for New York to take part in the D. W. Griffith production that is to be produced in the East.

Mr. and Mrs. Carter DeHaven have begun production on a new comedy from a story by Bob McGowan at National under the direction of W. Seiter.

The Francis Ford Company has moved into its new studio at Gower and Sunset avenues, Hollywood.

The Sunshine Comedy baseball nine won a 5 to 2 victory from the Lynwood team at Exposition Park on May 11.

Maurice Tourneur has gone to New York in search of new plays.

"The Petal on the Current," a Fannie Hurst story, is being filmed at Universal with Mary MacLaren as the star. Robert Anderson is cast in the opposite role, and Ina Claire and Fritzi Ridgway are in the picture. Tod Browning is directing.

Walter Jolley is manager of the Metro All-Cooties baseball nine, and is booking Sunday games with teams of other studios in Los Angeles. Last Sunday's game with the Goldwyn Goldfish ended with a score of 12 to 10 in favor of the Cooties.

Geraldine Farrar and her husband, Lou Tellegen, arrived in Los Angeles on May 14 to begin immediately on a spectacular film production at Goldwyn.

Earle Williams has completed "The Hornet's Nest," from the novel by Mrs. Wilson Woodrow, in which Vola Vale is his leading woman.

Louise Glaum will soon begin work as star in the first of the J. Parker Read Productions, with Ida May Park, former Universal director, in charge of the production. Studio space has been secured at the Ince plant in Culver City.

Lillian Ducey, who wrote the continuity for "Cheating Cheaters," "Upstairs and Down" and other recent productions, has just refused a flattering offer for her services from an Eastern studio.

Supporting Hedda Nova in "The Spitfire of Seville," under direction of George Siegman at Universal City, are Thurston Hall, Leo Maloney, Claire Anderson, Lydia Yeamans Titus, Robert Gray and Manuel Ojeda.

Cleo Madison, playing in the sketch, "Victory," at the Mason Opera House this week, is forming her own film company and expects to be at work soon on a screen production.

Priscilla Dean, who has been battling with a siege of double pneumonia, has been pronounced out of danger by her physician.

When Mary Pickford entered her subscription at the Hollywood Bank for $100,000 worth of Victory Bonds, it brought her total of war bonds of all five issues up to more than $600,000.

Ethel Lynne, Christie comedienne, is taking her first vacation in four years, and has gone to visit her family on a ranch near Fort Worth, Texas.

Albert E. Smith, president of Vitagraph, has returned to New York, after a month spent at the West Coast studio in Hollywood.

Richard Barthelmess has gone to New York to take part in the new Griffith production.

Christie Secures Thomas Ricketts.

Thomas Rickets, well known motion picture director and former stage actor of repute, has been secured by Al E. Christie to play a leading role in the third of the Christie Specials, production of which has just been started. In the special cast with Fay Tincher are Mr. Ricketts, Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer.

Earle Williams Solves the H. C. L. in "A Rogue's Romance."

The Vitagraph star could live in the Bronx and have his rent raised once a week after this haul in his newest feature.

TO SHOW VITAGRAPHS SOUTH OF LINE

Alarcon to Exhibit in Mexico, Guatemala and San Salvador—Would Amend Mexican Copyright

UNDER management of Senor J. de la C. Alarcon, general manager of the International Amusement Company, which owns six theatres at El Paso, Vitagraph films are going to be exhibited in Mexico, Guatemala and San Salvador.

Senor Alarcon was in Dallas May 18 and discussed plans for his new venture, which calls for the opening of film exchanges by the International at Monterey, Mexico City and Juarez. He has arranged for the exhibition throughout the Mexican republic of several hundred new pictures with titles in Spanish. In places where the express service cannot be relied upon the film boxes will be forwarded by special messenger. Senor Alarcon has the assurance that Mexican government officials will further his enterprise, especially since many of the films to be exhibited are of an educational nature. Should the business experiment prove a success, film exchanges will be opened in Yucatan, Tampico and Vera Cruz.

Mexicans Strong for Serials.

"I believe that Mexico offers a great opportunity for film exhibition," says Senor Alarcon. "The Mexicans are human like everyone else and prefer to see really good pictures rather than the junk which they have been forced to witness of late years. With the exception of the Universal service there are hardly any films of merit in the republic. I find that the Mexican theatre fans are long on serials. In theatres where they have a hard time getting any films they run the entire fifteen episodes of a serial in a single day. This system I am going to avoid. I plan to allow exhibitors to run at the most three episodes a day for five days. There is no money in running the serial at one sitting according to the present Mexican system."

Seek Amendment of Copyright Law.

Senor Alarcon has just returned from New York, where he has been endeavoring to get the co-operation of some of the large producing companies in an effort to get the Carranza government to amend the Mexican copyright laws as affecting films.

"The Mexican copyright law was passed when there were no films on general exhibition," Senor Alarcon says. "It lists films with books to be copyrighted, declaring that two copies of each film or book must be filed with the patent office. Now, while it does not cost much to file a couple of copies of a book, it is an expensive matter to leave two copies of each film at the patent office.

"We believe we can secure an amendment whereby two copies of the synopsis of the film can be filed. We have made formal request of the Carranza government for such action, which if taken will mean a better opening for high class films in Mexico. I believe there is a great future in the film business in Mexico and that is why I am getting on the ground early with my film exchanges. I know that hundreds of others will follow."

How Exhibitor Passed Word About "Our Teddy"

MANAGER LEE, of the Opera House, Lamar, Col., is convinced that the proper way to put over a big feature picture in a small town, when you really believe you have something good, is to get your publicity and advertising aids started well in advance of the booking date, then show the picture for as long a run as possible. Lee used these methods in showing "Our Teddy," the McClure authorized Roosevelt picture, and the success which he scored has led him to make it a permanent policy.

Weeks before "Our Teddy" was billed to show in Lamar, Manager Lee made it a point to come out on his stage every evening and announce to his audience that the Roosevelt film was coming and that it was a first class attraction.

Manager Lee's patronage is drawn not only from the people of Lamar, but largely from the farmers and miners in the outlying country districts. His idea in telling his folks about the production so far in advance was to insure the circulation of the news among his patrons living some distance from town.

Lee backed his announcements with front-page advertisements in the Lamar newspaper, which has a large circulation in the surrounding country. The result was that the Lamar Opera House was packed at every performance of the picture and movie-goers in the town proper formed only part of the large audience which attended. The Fords, wagons, and saddle horses parked outside Lee's theatre explained where the rest came from.

Hackensack Has Too Many Theatres for Population

HACKENSACK, N. J., has a population of 16,000. Theatres in the town are the Lyric, Eureka, Bijou, Star and Royal, with a combined seating capacity of 3,200. Hugh Otis, of the Lyric Theatre, who has been in the town about six years, believes there are too many houses in the city for the number of movie patrons. He claims they have no population from which to draw outside of Hackensack. Surrounding cities, such a Bogota and Ridgefield Park, all have theatres of their own and as the carfare is 7 cents they will not come to Hackensack.

Mr. Otis claims that not over 10 per cent. of the population attends the theatres in Hackensack. He also believes in higher prices for the productions in the bigger theatres. He can remember the time when he could get the service for $75 a week in Hackensack, and now a minimum is $75 a day.

Sam Newton, Jr., is manager for the Eureka Theatre Company, owning the Eureka Theatre, a new house costing $60,000, seating about 1,000, which opened March 10 to a good business with Nazimova in "Out of the Fog." The Eureka is a very neat little house, has a Wurlitzer organ, costing $10,000, and caters to a select crowd. The writer visited all the other theatres and only found the theatres partly filled.

What a Chameleon Mabel Normand Is!—A Pacifist on the Left and a Fighting Wildcat on the Right.
She's excused for this disagreement in traits, since the picture is "When Doctors Disag ree," a Goldwyn.

POLICE TESTIFY FOR SUNDAY MOVIES

Tell New York State Mayors' Conference That Moral Atmosphere Has Been Bettered in Many Cities Where Shows Are Permitted—Question as to Proper Fees

By C. L. Grant

THAT the operating of motion picture houses on Sunday in a number of cities in New York State has had the effect of bettering the moral atmosphere, particularly among the young men and women of the cities, is evident from replies which are now being received by the State Mayors' Conference headquarters of Albany in answer to a letter sent out last week to the chiefs of police of such places, asking them to give their own opinion as to whether or not Sunday shows have been detrimental and have worked at cross purposes to the police. Thus far every reply which has reached the hands of Secretary Capes speaks in the highest terms of what really has been accomplished by the Sunday moving picture performances.

Decrease in Misdemeanors.

Take the city of Jamestown, for instance, the chief of police has informed Mr. Capes that the Sunday motion picture shows there have served to rid the streets and corners of young men who formerly congregated on Sunday evenings, and that it was noticeable that as the weeks have passed these young men have become regular patrons of the show houses and that there is no more trouble from men of this type annoying women who passed. Furthermore, the chief of police expressed the belief that the atmosphere of the city was perceptibly raised by the type of pictures being shown. There has been a decrease of misdemeanors which might possibly have continued had it not been for the opening of Sunday shows which serve to entertain young men and women in a clean and attractive manner. There has been no case of any burglary being inspired by movies, this contention having been one of the points in the argument against Sunday motion picture shows and the needs of censorship in this state.

Mayors Are Seeking Facts.

Similar letters have been received from Lacakawanna and other places about the state. The Conference of Mayors, while taking no sides in the present discussion, which is being waged in many cities, is, however, collecting data for the use of these cities which will furnish them authentic information as to the effect of Sunday motion picture shows in the various municipalities, the amount of tax which is being charged by cities enjoying Sunday shows and likewise what provision is being made towards guaranteering the residents of a city that the pictures will measure up to a given standard.

A new feature has arisen, however, during the past week. Organized labor is taking an active interest in the efforts on the part of the cities through their municipal governing bodies to settle the question as to whether or not the residents shall enjoy Sunday shows. In Oswego, organized labor is demanding, and has secured, the provision of one day of rest in seven, a feature which many now think should have been incorporated in the bill.

License Fees for Sunday Shows.

Schenectady, which has been more or less in the limelight on the question of Sunday movies for two or three years past, on account of the fact that the shows were closed through action on the part of the courts, is now seeking to reopen its show houses on Sunday and through the State Conference of Mayors is seeking much information with the idea of enacting a most comprehensive city ordinance.

The ordinance, as it has now been drawn up, provides that the proprietors of the theatres should pay a license fee based on seating capacity and the prices charged for admission, and also states that the picture to be shown on Sunday must be announced to the Mayor three days previous in order that he may pass on the merits of the film.

The first flat rate in connection with the license fees is based on the seating capacity of the house regardless of the attendance, the rate being 20 per cent. of the capacity up to 500, at the rate of admission charged. In addition, there is a proposed levy of $2 for every 100 persons admitted over a capacity of 500. In the case of theatres seating 500 and charging 10 cents admission, the first levy will be $10 a Sunday. The price of admission is not to be advanced over that charged on other days of the week. Where different prices prevail for seats in a theatre, the flat assessment is to be based on the maximum price of admission.

Sunday Show Fight in Watertown.

One of the hottest fights being waged in any city in New York State at the present time in settling the question of Sunday motion picture shows, is taking place in Watertown, with the outcome apparently an even toss-up. The city has a resident population of 30,000 served by a half dozen motion picture houses, which have always enjoyed a good business. In addition, there is a large outlying population which the shows in Watertown attract.

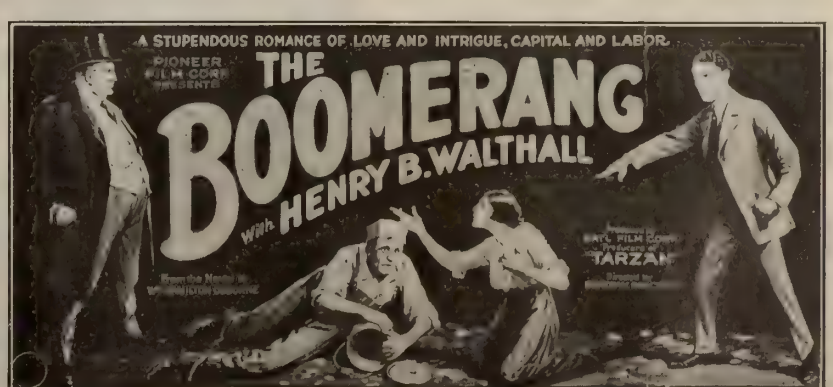
Practically every church in Watertown had special sermons on May 18 against Sunday movies, these being what might be termed "opening guns" in the present campaign. Those opposing the proposition voiced the opinion that the existing sentiment among the church going public is sufficiently large to influence the common council not to pass the measure. On the other side of the fence, however, over 6,000 persons have signed petitions, asking the city fathers to accord Watertown Sunday shows from now on.

Jamestown City Fathers Split Over Sunday Opening

AN open split has occurred in the city administration of Jamestown, N. Y., with the question of Sunday moving picture shows as the dividing wedge and the mayor and aldermen on opposite sides of the fence. Feeling is running high and it is openly avowed that new fusion parties will be organized, the political structures of which shall be builded straight up from the plank in their platforms favoring or opposing Sunday amusements.

As an evidence of the way the public feels, the largest number of voters who ever went to the polls in a local election voted on a referendum of the question. As the result of hard campaigning ordinances were introduced in the Common Council, one to forbid and the other to permit such exhibitions. Real fireworks began when they passed the ordinance forbidding any form of Sunday amusement, specifically mentioning the moving pictures.

Mayor Carlson immediately called a special election on the straight question of whether Sunday moving picture shows and baseball should be permitted or forbidden. The result was that the number of votes cast exceeded those of any previous election. Sunday amusements won their day by more than two to one.


A STUPENDOUS ROMANCE OF LOVE AND INTRIGUE, CAPITAL AND LABOR
PIONEER FILM CORP. PRESENTS
THE BOOMERANG
With HENRY B. WALTHALL
TARZAN

24-Sheet Booming Pioneer's "Boomerang" with Henry B. Walthall.

"BIG FOUR" TO CIRCULATE OWN FILMS

United Artists to Open Distributing Depots in Key Cities—Organize Various Staff to Head Sales Body

[illegible] organization [illegible] United Artists Corporation, to [illegible] the business with which they [illegible] the organization of [illegible] Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, the producing units of the new corporation, have completed their arrangements for the distribution of their own productions, and will open exchanges in the principal cities of the country, beginning September 1. Following is the list of exchanges which will be opened by the United Artists Corporation on that date: Atlanta, Boston, Buffalo, Chicago, Cleveland, Dallas, Denver, Detroit, Kansas City, Los Angeles, Minneapolis, New Haven, New Orleans, Omaha, Philadelphia, Pittsburgh, Portland, Ore., Salt Lake City, San Francisco, Seattle, St. Louis, Washington, D. C., and Winnipeg, Canada.

Following is the list, announced on September 1, of the executive staff for the new corporation: Hiram Abrams, president and general manager; Joseph Schenck, chairman of the board of directors; Mary Pickford, Douglas Fairbanks, Charles Chaplin and D. W. Griffith, producers, directors and stockholders; Dennis F. Sullivan, assistant to the president and general manager; Arthur W. Kelly, secretary and treasurer; Grover Moore, assistant secretary; Murray Silverstone, assistant treasurer; Lynde Denig, general sales manager; Arthur S. Friend, general auditor; Robert Lieber, general publicity director; Edward Schnitzer, general foreign representative; Joseph Rosenberg, general counsel; Peter Milne, assistant to Mr. Abrams; Hugo Ballin, director of scenic art; Carl Harbaugh, director of exploitation; Walter Wilkinson, director of educational activities; Ralph Kohn, director of distribution; Charles Rosher, director of photography; Lloyd Ingraham, director of production; Frank Woods, director of production; Joseph Henabery, director of production; Victor Fleming, director of production; Sidney Franklin, director of production; Albert Austin, director of production; Clarence Brown, director of production; Edward Knoblock, director of production; Frances Marion, director of production; Mack Sennett, director of production; Hal Roach, director of production; Thomas Meighan, star; Norma Talmadge, star; Constance Talmadge, star; Richard Barthelmess, star; Charles Ray, star; Douglas MacLean, star; Jack Pickford, star; Harold Lloyd, star; Buster Keaton, star; Colleen Moore, star; Gloria Swanson, star; Wallace Reid, star; Anita Stewart, star; Bessie Love, star; Mae Murray, star; Will Rogers, star; Mabel Normand, star; Fatty Arbuckle, star; Alice Lake, star; Eugene O'Brien, star; Norman Kerry, star; Milton Sills, star; Dorothy Dalton, star; Irene Castle, star; Wanda Hawley, star; Bebe Daniels, star; Lila Lee, star; Elsie Ferguson, star; Constance Binney, star; Anna Q. Nilsson, star; Barbara La Marr, star; Priscilla Dean, star; Eileen Percy, star; Ethel Clayton, star; Carmel Myers, star; Agnes Ayres, star; Betty Compson, star; Pauline Frederick, star; Lewis Stone, star; Elliott Dexter, star; Wallace Beery, star; Raymond Hatton, star; Rex Ingram, director; Marshall Neilan, director; Tod Browning, director; Allan Dwan, director; Robert Z. Leonard, director; Maurice Tourneur, director; Victor Schertzinger, director; Lois Weber, director; Penrhyn Stanlaws, director; Jack Conway, director; Hobart Henley, director; King Vidor, director; John S. Robertson, director; Herbert Brenon, director; Chester Bennett, director; Rupert Hughes, director; George Fitzmaurice, director; Ralph Ince, director; Victor Seastrom, director; Frank Lloyd, director; Maurice Campbell, director; Dallas M. Fitzgerald, director; Irvin Willat, director; Reginald Barker, director; Thomas Heffron, director; Henry King, director; Joseph De Grasse, director; Scott Sidney, director; Colin Campbell, director; Sidney Olcott, director; Wesley Ruggles, director; Edward Sloman, director; William Desmond Taylor, director; James Cruze, director; Hugh Ford, director; Edward Dillon, director; Alan Crosland, director; Paul Powell, director; Maurice Elvey, director; George Loane Tucker, director; Graham Cutts, director; Walter Edwards, director; Donald Crisp, director; Allen Holubar, director; Dorothy Davenport, director; Mrs. Wallace Reid, director; Frances Marion, scenario writer; June Mathis, scenario writer; C. Gardner Sullivan, scenario writer; Lenore Coffee, scenario writer; Waldemar Young, scenario writer; Tom Geraghty, scenario writer; Bess Meredyth, scenario writer; Mary O'Hara, scenario writer; Frederick Kerr, scenario writer; Albert Shelby Le Vino, scenario writer; Edfrid Bingham, scenario writer; Mary Murillo, scenario writer; Monte Katterjohn, scenario writer; Eve Unsell, scenario writer; Ouida Bergere, scenario writer; Beulah Marie Dix, scenario writer; Agnes Christine Johnston, scenario writer; Clara Beranger, scenario writer; Jack Cunningham, scenario writer; Josephine Lovett, scenario writer; Hector Turnbull, scenario writer; Walter Woods, scenario writer; Edmund Goulding, scenario writer; Margaret Turnbull, scenario writer; Lucien Hubbard, scenario writer; Elmer Harris, scenario writer; Tom Forman, scenario writer; Ben Hecht, scenario writer; Charles MacArthur, scenario writer; Edwin Justus Mayer, scenario writer; Charles Kenyon, scenario writer; Dorothy Farnum, scenario writer; Dorothy Arzner, scenario writer; Frederick Hazlitt Brennan, scenario writer; Waldemar Young, scenario writer; Tom Geraghty, scenario writer; Bess Meredyth, scenario writer; Mary O'Hara, scenario writer; Frederick Kerr, scenario writer; Albert Shelby Le Vino, scenario writer; Edfrid Bingham, scenario writer; Mary Murillo, scenario writer; Monte Katterjohn, scenario writer; Eve Unsell, scenario writer; Ouida Bergere, scenario writer; Beulah Marie Dix, scenario writer; Agnes Christine Johnston, scenario writer; Clara Beranger, scenario writer; Jack Cunningham, scenario writer; Josephine Lovett, scenario writer; Hector Turnbull, scenario writer; Walter Woods, scenario writer; Edmund Goulding, scenario writer; Margaret Turnbull, scenario writer; Lucien Hubbard, scenario writer; Elmer Harris, scenario writer; Tom Forman, scenario writer; Ben Hecht, scenario writer; Charles MacArthur, scenario writer; Edwin Justus Mayer, scenario writer; Charles Kenyon, scenario writer; Dorothy Farnum, scenario writer; Dorothy Arzner, scenario writer; Frederick Hazlitt Brennan, scenario writer.

Sales Force Executive Staff

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Lasses Advertising Manager

[illegible] Lasses was made advertising and publicity manager [illegible] which a number of years he was connected with the Universal Film Manufacturing Company, and for the past year has been with the Goldwyn Pictures Corporation. Mr. Lasses has had a wide experience in the publicity and exploitation of motion pictures, and his appointment to the new position is a well deserved recognition of his ability.

[illegible] Lasses was born in Boston, Mass., and began his career in the motion picture business as a publicity man for the Universal Film Manufacturing Company in Boston. He was transferred to the New York office of the company, and was later made manager of the Universal exchange in Cleveland. He was then appointed manager of the Universal exchange in Pittsburgh, and was subsequently transferred to the Universal exchange in Boston. He left the Universal organization to become manager of the Goldwyn exchange in Boston, and was later transferred to the Goldwyn exchange in Cleveland. He was then appointed manager of the Goldwyn exchange in Pittsburgh, and was subsequently transferred to the Goldwyn exchange in Boston. He left the Goldwyn organization to become manager of

LONDON THE WORLD'S FILM BOURSE?

John D. Tippett Productions Based on the Premise That International Distribution of Pictures Will Be Dominated by English Interests—Opposing Views

THE silence surrounding B. P. Schulberg's recent resignation from the United Artists Corporation to identify himself with a new English film distributing company, as he at that time stated, is now dispelled in the announcement of John D. Tippett Productions, a corporation just created, which will operate film distributing depots throughout the world, and the principal of which is John D. Tippett, managing director of the Transatlantic Film Company, Ltd., of London, which is the European corrollary of the Universal Film Manufacturing Company of America.

Mr. Tippett is known throughout Europe as one of the prominent film executives abroad. He left America for England six years ago and inaugurated and conducted the European distribution of the Universal pictures. He founded the Transatlantic Film Company for this purpose, and has since made this trademark a potent factor in European film circles.

Tippett Well Established Abroad.

He is the only American in the history of the motion picture industry to operate consistently throughout Europe through his own offices. Other American concerns have been following the practice of combining with European film houses for this purpose.

The plan of John D. Tippett Productions is to operate distributing offices in all the principal cities of the world, with its chief office in London. Immediately upon his arrival in America Mr. Tippett engaged B. P. Schulberg as manager of the enterprise in America.

With this combination of international film experience it is said that the Tippet forces contemplate the construction of an international film company which will be of service to the industry on both sides of the Atlantic, with an international exchange throughout the civilized world. Mr. Tippett believes that London is the natural capitol of the commercial branch of the film industry, and that in the future the English film mart will dominate the moving picture markets of the world.

His Location Backs His Theory.

In selecting London as his chief base of operations, therefore, he is only consistent with his theory that the commercial future of the industry will be dictated from the British capitol. It is said that the motivating reason for the creation of John D. Tippett Productions is his recognition of the trend in film circles which is leading the motion picture toward special production individually exploited.

In line with this thought, in a statement which he left for the American trade press just before he sailed for London a few days ago, Mr. Tippett said:

"For a long time it has been borne in upon us in Europe, as it must have been upon the trade in America, that the new era of special productions distributed on an individual basis, with each picture considered as a unique and distinctive attraction, is fast approaching, if not indeed already here. Under these circumstances, any far-seeing film executive would be induced to adjust his organization to adapt itself to the new system of specialized distribution. Therefore, in taking this radical step, I am doing what any far-sighted business man would do, with the dawn of a new distributing regime showing itself so clearly over the film horizon.

"There is another very important factor in the situation which I believe is not being given sufficiently serious consideration by American film men—that is, the necessity for recognizing London in the future as the center, from a commercial viewpoint, of the film activities of the world. Geographically and financially situated as it is, nothing that I can foresee can disturb the conclusion that London is the logical bourse of the film industry.

John D. Tippett
Managing director of John Tippett Productions, London.

"This statement may cause a controversy among film men in America, but I am prepared to meet such a contest of opinion with facts that are beyond dispute. London will undoubtedly dominate the film markets of the world in the future, because the European market, now that the war is over, will assume more and more importance to the American producer, and London is the natural key to the entire European film situation.

"It will be part of our plan to acquire all foreign rights, outside of United States and Canada, to the most meritorious American subjects obtainable, and to introduce into America the most ambitious film offerings of Europe, thus maintaining the first effective international film exchange ever established, and the only one ever devoted to this single purpose.

Glad He Has Ben P. Schulberg.

"I am deeply gratified to have been able to secure the services of B. P. Schulberg to manage our affairs in America. His personal integrity and long and conspicuous standing in the film industry in the United States bespeak that high standard of business ethics with which we will manage our offices throughout the world, so that any transactions with us will be not only a profitable, but a pleasant, process."

Mr. Schulberg is now arranging for the inauguration of distributing offices in South America and the Orient, and the company began active operations immediately upon Mr. Tippett's return to London, where he arrived May 17.

Is New York Really in Danger?

Mr. Tippett's statements that London is to become the "logical bourse of the film industry" and that "London will undoubtedly dominate the film markets of the world in future," caused Moving Picture World to occupy the little time that remained before going to press (after receiving from Mr. Schulberg the foregoing matter) in questioning a few leaders of the industry on the subject. Americans whose business interests center in this country are not apt to believe that the center of film activities is likely to move from New York, for distribution, and Los Angeles for bulk of manufacture.

F. B. Warren Knows Differently.

Fred B. Warren, general manager of W. W. Hodkinson's interests, expressed himself as skeptical to a degree. Mr. Warren has had an abundance of experience in the export field as well as in domestic distribution of films. He has traveled South America from end to end and knows the foreign field as well as he does the details of production and distribution here at home. Mr. Warren doubts very much whether London will ever dominate the world situation. With the Government showing proper appreciation of America's export opportunities, he is of the opinion that the United States and New York will not be disturbed in film supremacy.

J. D. Williams Locates the Center.

James D. Williams, manager of First National Exhibitors' Circuit, who has traveled the world round a half-dozen times; who "put films on the map" in Australia and who knows the export business in minute details declared:

"The center or pivotal point of any industry is at the center of production. Grand Rapids, Mich., is the furniture center of the United States because it operates the greatest furniture manu-

factures in the country. Detroit is the center of the automobile industry.

"London may have certain geographical advantages as a shipping and distributing point, for world commerce in films, but it lacks climatic essentials which bar it as a logical center for production. Los Angeles is the pivotal point in the motion picture industry. As the chief producing center, it is the very heart of the industry.

"I do not believe the time ever will come when foreign producers will compete successfully with American producers in providing screen entertainment for the American public. Much more than half of the total footage produced in the world is made in America.

"And on the premise cited in the first sentence, that the center of majority production in any industry always is the pivotal point for that industry in national or international commerce, the United States, with a film consumption many times greater than that of any other nation, and with output accordingly in volume, will always be the real center for the motion picture industry."

Lewis J. Selznick Doesn't Believe It.

"Personally, I think Mr. Schulberg must have been enjoying a little joke when he came across with this astounding information," said Lewis J. Selznick. "How can a man who has been engaged in selling motion pictures not know that New York is the center around which the entire motion picture industry revolves? He is like the fly on the center of a cartwheel—unable to tell how much dust his own travel was raising.

"At the present time, less than ever before, London is far behind New York as a controlling center of motion picture activities. I see nothing to indicate that this position will change."

Opens Projection Rooms to Soldiers.

Vitagraph's half-dozen private projection rooms at the Brooklyn plant are being thrown open daily to wounded soldiers able to make the trip there. All the latest Vitagraph productions are being screened for the benefit of the convalescents. Arrangements to this effect were made by Private F. R. Hirsch, of the Fifth Regiment, U. S. Marines, with Frank Loomis, studio manager. The arrangements provide for the transportation of parties daily to the studio from the Red Cross convalescent house at Pelham Bay.

"Sin" Opens in Buffalo June 1.

Messrs. L. Lawrence Weber and Bobby North, who acquired the rights in New York State and all foreign countries to Harry Garson's big feature production of "The Unpardonable Sin," are showing the popular Rupert Hughes story in the Broadway Theatre, New York, the Majestic Theatre, Brooklyn, and are announcing its presentation at the Majestic Theatre, Buffalo, beginning next Sunday, June 1.

Smith Now with "Big V" Comedies.

Noel Smith, long associated with the Lehrman comedies, has joined Vitagraph's directorial forces, active on the West Coast studios at Hollywood, Cal., as director of the "Big V" comedies starring Jimmie Aubrey. The first comedy to be directed by Mr. Smith under Vitagraph auspices is entitled "Tootsies and Tamales." It will reach the screen May 19.

Rothacker Again Wins Commendation on Prints

WATTERSON R. ROTHACKER'S printing and developing plant in Chicago isn't at all limited to good work on First National attractions, according to a letter to Mr. Rothacker from Lee L. Goldberg, secretary of the Louisville Big Feature Rights Corporation, owned by Colonel Fred Levy. The Circuit recently gave the Rothacker service a strong indorsement.

"With all due credit to Harry Garson, Marshall Neilan and other associates responsible for the magnificent production of 'The Unpardonable Sin,'" writes Mr. Goldberg, "we feel that a little tribute is due your organization for the well-nigh perfect manner in which you have developed and printed this film.

"Never before have we noted a picture with such wonderful, clear photography and artistic lighting. Colonel Levy joins the writer in extending you our sincere appreciation of your good work in connection with 'The Unpardonable Sin.'"

Thomas Meighan To Be Male Lead in "Peg o' My Heart"

THOMAS MEIGHAN has been especially engaged to play the leading male role in "Peg o' My Heart," the Hartley Manners comedy being produced as a Paramount-Artcraft Special in Hollywood, with William C. DeMille as director.

Thomas Meighan.

Mr. Meighan has just finished "The Miracle Man" and a series of films with Norma Talmadge. He has done three previous pictures under William C. DeMille's direction, and has been seen opposite many of the Paramount feminine stars.

Wanda Hawley will have the title role, and a splendid cast has been selected to support the leads.

Rio Grande Border Business Improving.

The modification of passport restrictions on the Mexican border has improved business in theatres in the border cities, according to T. M. Hervey, of the Unique Theatre, El Paso, who visited Dallas during the middle of May.

"Business will not be as good as formerly until the border is fully opened again," Mr. Hervey says. "The modification of the restrictions whereby passports were required from all persons crossing the line and the fact that cards are now issued for the crossing of the international bridges, has improved things."

Richmond Plans Splendid Reception for Leah Baird

LEAH BAIRD, star of Augustus Thomas' "As a Man Thinks," distributed through the W. W. Hodkinson Corporation, is to be one of the honored guests of Richmond, Va., at the movie ball for the benefit of the Soldiers' Home on Saturday, May 24.

Miss Baird received a telegram on Monday, May 19, from Mayor George Ainslie, of Richmond, urging her to lend her charm to the occasion and incidentally please hundreds of her admirers in the Virginia capital. The star wired her acceptance.

At the request of Mayor Ainslie, Miss Baird has sent 500 autographed photographs of herself which she is to sell to her legion of admirers between dances at the big affair. A splendid reception awaits the star in Richmond Saturday morning. Major Lawrence T. Price, chairman of arrangements for the benefit, has notified Miss Baird that the Richmond Chapter, Daughters of the American Revolution, will take her in charge the moment she arrives.

Billie Rhodes Stays for Ball.

Richmond has also completed arrangements for a royal welcome to Billie Rhodes. Miss Rhodes, while in New York last week, also received a telegram of invitation from Richmond's mayor and Major Lawrence T. Price.

Though the star had made all arrangements to leave for the Coast on Friday, May 23, she at once re-arranged her affairs and accepted.

Lewiston Pulpit Now Home of Moving Picture Screen

IT all goes to show that in this day of transatlantic flights and conductorettes it is hardly safe to wager that a church will always be a church or that Fifth avenue bus might not suddenly undergo a metamorphosis and become a duck boat or a sea-going calliope. Harry F. Campbell, district manager of the Fox New England territory, just came face to face with this fact when he saw the Pine street Baptist Church at Lewiston, Maine, in the final throes of being converted into a motion picture theatre.

Dr. Wiseman is the man who is responsible for this radical turnover, since he purchased the church and started work at once. Crews of workmen have been busy for several weeks past relaying the floors, constructing a balcony, and overhauling the pulpit until it no longer bears the sedate look of yesterday. The theatre will have a modest name, however, which will serve as a reminder of the building's former status. The house will be known as "The Priscilla."

A five-piece orchestra has been engaged and Dr. Wiseman has signed contracts for the best and most discussed pictures of the day. The theatre opens on Monday, May 26, under the management of George N. Heald.

LORIMORE REVIEWS AUSTRALIAN WORK

Famous Players-Lasky Branch Has Built Up Service Which Extends Even to Training of House Managers

THE theatre situation in Australia is very difficult to understand by anybody accustomed to great centers such as New York, Chicago, and other film centers in the United States." The above is quoted from a letter sent to the publicity department of the Famous Players-Lasky Corporation in New York, by Alec Lorimore, managing director of Feature Films, Ltd., by which name the Australian branch of the Famous Players-Lasky Corporation is known.

"In Australia," continued Mr. Lorimore, "we have a very sparse population in a huge continent, the total of which is somewhere around five millions of people. There are two main centers of film distribution—Sydney and Melbourne. Then there is a third city, Adelaide, and two other cities of less population, although no whit the less photoplay enthusiasts—Brisbane and Perth.

Appreciate High-Class Productions.

"It can be authoritatively said of Famous Players-Lasky productions, as distributed by Feature Films, Ltd., that they are shown in the great majority of the theatres in the larger cities, and are distributed to theatres in practically every community of importance in Australia.

"With the country as it has been for some three years," continued Mr. Lorimore's letter, "practically all of the best film men of experience were away at war, and recruits for the management of the theatres, as well as the distributing points, had to be selected from the big stores and other walks of life, where they had some training in advertising and salesmanship, and these men had to then be carefully trained in film matters. And you have no idea," continued Mr. Lorimore, "how the public appreciated high-class productions at a time when clean, healthy theatrical amusement was at a premium, and the public greatly in need of diversion."

"Today in the head office of this great organization we have our own electrical and engineering works, where projectors and other electrical accessories for the motion picture business are manufactured or repaired.

Thorough Service Rendered.

"We also have our own slide-making department, lobby display, sign-writing, and photographic departments. We produce our own weekly gazette; have our own carpentering and cabinet-making department for the purpose of helping the exhibitor.

"Service rendered to the exhibitor has not stopped at the mere sale of the film, and the supply of publicity data and advertising suggestions, but it has also embraced the vital matter of taking over a man's theatre for a short period, staging his productions, and controlling his theatre until such time as he was able to find it a paying position.

"This institution trains theatre managers in all the essentials of the business, and then finds them positions throughout the country.

"Today Paramount controls, under mutually satisfactory contracts, the leading houses in every big center or city throughout Australiasia, having the premier position with the foremost exhibitors. All the best and biggest theatres in Australia today show Paramount pictures for one week's uninterrupted run."

Alec Lorimore.

Famous Actress Seen in "Love and the Woman"

AMONG noted actresses who have made theatrical history who are appearing in "Love and the Woman," a World picture in which June Elvidge is the star, is Laura Burt. This famous actress was the original Madge in "Old Kentucky," a play that toured for twenty-four successive seasons and made a fortune of over a million dollars for the late Jacob Litt. Miss Burt claims to have inspired the author of "'Way Down East" to write his play for her, but being unable to come to terms with the producer lost her golden opportunity.

While at the World studio last week watching the filming of "Love and the Woman," the writer, in conversation with Miss Burt, spoke of the radical difference between the staging of a play and the making of a picture. Miss Burt said: "The day will come when the motion picture will make a long stride in advance of the methods now employed in developing the story into the photoplay. The biggest step will be registered when, instead of taking all the scenes that have the same setting and then going to the next scenes, in which time is saved by grouping scenes, the director will begin at the very first scene and proceed to the end as it is written. Skipping here and there gives the actor no chance to develop his part and 'grow up' in it. As matters stand now the director has to have the memory for the entire cast."

Mme. Elvira Amazar

Will appear in new Augustus Thomas-Four Star picture distributed by Hodkinson.

More Film Firms Join National Association

THE membership ranks of the National Association of the Motion Picture Industry have been materially strengthened by the receipt of the application of the Blackton Productions as members of the Producers' division, which will be represented by President J. Stuart Blackton. Several other producing companies have the matter of affiliating with the National Association under advisement, and two prominent companies have advised that favorable action is anticipated at the forthcoming meeting of their directors.

The Exhibitors Mutual Distributing Corporation has filed application for membership in the distributors' division, succeeding the Mutual Film Corporation, which resigned about a year ago. President William J. Clark is designated as the representative of the Exhibitors Mutual with Charles C. Pettijohn as alternate. The addition of this company makes a total of fourteen companies affiliated with this important branch of the National Association, which now represents 95 per cent. of the companies distributing motion pictures in this country.

Abe Stern on Way to Los Angeles.

Abe Stern, secretary and treasurer of the L-Ko Motion Picture Kompany, made a trip to the West Coast studios of the company at Los Angeles last week.

The announcement was given out at the Broadway offices that the future policy would be discussed at the West Coast studios and the results would be made public when Mr. Stern returned to the home office.

Gladden James Again on His Toes.

Gladden James, who played opposite Alice Joyce in "The Third Degree," has been engaged to play an important part in a Harry Morey picture. Mr. James is starting to come to the fore again after an illness which lasted over six months.

TO MAKE BIG SERIAL HERE AND ABROAD

Universal to Produce Chapter Play Picture in California and Europe—Eddie Polo Heads Company

TO send a company of players more than half way round the world and for the company to travel more than 10,000 miles in five different countries to produce a great serial picture is the project set forth by Carl Laemmle, president of Universal.

The carrying out of this plan sets a record in the history of serial making. This is the announcement of one of the surprises Universal has promised for the coming season. Headed by Eddie Polo the group will leave Universal City for New York on May 24, and will sail for London on June 7.

This announcement comes from Mr. Laemmle as the result of the statement he issued sometime ago in which he said he believed that serial pictures were increasing in value with the exhibitor and the public. Mr. Laemmle has made an exhaustive study of the serial idea, and a few months ago created a separate serial department in the Universal organization. This department consists of four companies.

Four Months to Make Picture.

Eddie Polo, Universal's serial star who is known not only in the United States but in foreign countries as well, has been chosen to play the leading role in the serial. It will be international in scope. The tentative title selected is "The Broken Idol." No expense is to be spared in the making of the serial and according to Mr. Laemmle more than four months' time abroad will be necessary to make the picture.

The story will contain throughout an element of mystery, and Polo will be cast as a young and fearless detective who is sent all over the world to solve mysteries and capture criminals. John P. McGowan will direct the serial as well as play the leading heavy role. James Wilkinson will be one of the party. He will be assistant director and chief film editor.

Nancy Dare will be the leading woman and Jean Perkins, who doubles as cameraman and daredevil stunt actor, will be the assistant cameraman and supervise the making of stills. Virgil Miller will be chief cameraman. Ernest W. Smith will be the chief property man and Earl O. Miller will act as chief electrician. Hope Loring will go on the trip as continuity writer. Earl W. Kramer, of the New York Universal exchange, will be business manager.

Scenes in France and Great Britain.

The opening episodes of the serial were taken in the West, several of the scenes being taken at the cattle round-up at Kingman, Arizona, and other scenes have been taken on the Catalina Islands. Tom Lingham, Leon De Lamothe, and Alfred Allen, who have been starred in recent serials produced by Universal, have participated in the episodes taken in the West.

Upon their arrival in New York several scenes will be made here, and Director McGowan is planning upon using many of the stage and screen stars of the east in the New York scenes.

The foreign scenes of the serial will be laid in Ireland, Scotland, England, and France. It has been planned to obtain the services of many of the well-known European stage and screen stars in many of the scenes and the extras in the different episodes will be selected from the natives and people living in the country in which the episodes are filmed.

Complete equipment will be taken along with the company and few accessories for the filming of the scenes will have to be purchased in the foreign countries.

Franklyn Farnum Reappears in Films in "The Gutter"

WITH the release of "The Gutter," in which Dolores Cassinelli makes her bow as a star of the Albert Capellani Productions, Inc., Franklyn Farnum, one of the screen's most prominent figures, makes his reappearance in motion pictures after spending several months in touring the country as a vaudeville headliner. Mr. Farnum will signalize his return to motion picture work by essaying a role that will mark a distinct departure from the type of characterization with which he has heretofore been identified.

Known to the theatre-going public chiefly as a light comedian, Mr. Farnum in the new Capellani production discards his winning smile and breezy manner to assume a semi-heavy role, that of a French nobleman. The part calls for Mr. Farnum's active participation in a number of forceful dramatic situations and according to Albert Capellani, who is personally directing the production, he rises splendidly to the requirements of the role.

"In engaging Mr. Farnum for the part of an irresponsible nobleman," said Mr. Capellani, "we felt that his ability to embellish the character with comedy touches would provide the necessary relief from the tensity of the dramatic situations. Accordingly, it was our intention to confine his part to that of a comic foil. But in the few scenes in which he was called upon to do some strongly dramatic acting, Mr. Farnum displayed such a surprising aptitude for this line of work that we immediately revised the original script so as to provide him with a greater opportunity to demonstrate his ability in a serious role."

Franklyn Farnum

Supporting Dolores Cassinelli in Pathe's "The Gutter," directed by Albert Capellani.

Put on Two Chaplins and Shut Box Office for Hour

JOHN O'DELL, manager of the Frontenac Theatre, Detroit, has a seating capacity of 930 and standing room for 400 more. Tuesday is John's poorest day. He has tried all sorts of stunts and expensive special features on Tuesdays, with the hope of making his losing day profitable, but nothing seemed to help his receipts.

For several weeks past the Madison Film Exchange has been trying to sell exhibitors the idea of using "A Dog's Life" and "Shoulder Arms" on the same day, and although these productions have played the majority of Detroit theatres several times, it was contended as a joint bill the combination would "bring home the bacon."

As a last desperate attempt to build up business on his "hoodoo" day, John O'Dell decided to take advantage of the "tip" and booked Charlie Chaplin in "A Dog's Life" and "Shoulder Arms" as a double bill on the same night, Tuesday, April 28.

The idea was new and original, but exhibitors were skeptical, so John was the first exhibitor to tackle the proposition, with the result that the attendance was so great he was forced to stop selling tickets for one solid hour.

Makes Ice Cream Parlor Part of Movie Theatre

SO well does the prohibition proposition look to E. B. Cridler, manager of the Dansville Theatre, Dansville, N. Y., that he is preparing to rake in the shekels that formerly went into the cash register behind the bar. Even as those who spent money most freely were wont to seek out the most attractive cafes, so Mr. Cridler thinks that the average person will just naturally drift to the place where pleasure is most fully satisfied. At his theatre he is determined that nothing shall be lacking in the way of things for the comfort and amusement of his patrons.

In an annex to the theatre a luxurious and commodious ice cream parlor has been laid out, and every effort will be made to co-ordinate the operation of this with the theatre. Mr. Cridler has not the slightest doubt that the annex will prove just as great a drawing card as the rathskellers frequently seen in connection with burlesque and other houses. To illustrate the scale upon which Mr. Cridler is entering into the proposition, it may be mentioned that he has installed a plant for the manufacture of ice.

FAMOUS PLAYERS SALES HEADS DINED

Company Gives a Beefsteak in Honor of Its Visiting Members and Home Office Staff—Many Speeches

IN honor of the district managers and special representatives in session in New York the Famous Players-Lasky Corporation was host to the visitors and members of the home office organization, to the number of nearly one hundred, on Thursday evening, May 4, at Castle Cave. All of the company's Eastern executives were present.

Following a delicious repast, of which beefsteak and broiled chicken were the pieces de resistance, and a varied and altogether satisfying program of entertainment, Arthur S. Friend assumed the duties of toastmaster. As a preliminary to the more formal responses, Al Lichtman, general manager of distribution, proposed that inasmuch as many of the guests had come from distant points and were not intimately acquainted with the personnel of the home office, each one in turn should introduce himself and tell briefly what he did in and for the organization. The suggestion proved a most happy one.

Zukor Speaks on Loyalty.

As president, Adolph Zukor arose in response to Mr. Friend's introduction he was greeted by rounds of cheering. Mr. Zukor spoke with feeling on the spirit of loyalty, which not only was manifested by those present, but which he knew, he said, permeated the entire organization. He congratulated the distributing executives upon their splendid success of the past years.

Jesse L. Lasky spoke about the plans of the production department for the coming year, stating that it had anticipated present conditions in the industry by fully six months and assuring those present that the quality of productions would reach a plane hitherto undreamed of in motion pictures.

Walter E. Greene added a word of the warmest praise for the members of the distributing organization and commented upon the enthusiasm and unanimity with which the new booking plan had been received.

Outlook Good in Foreign Market.

Walter W. Irwin spoke of the policies and ideals of the company and took occasion to comment upon the influence wielded by the company's national advertising policy.

Assistant Treasurer E. E. Schauer, head of the foreign department, who has just returned from Europe, brought a message of extreme optimism regarding the outlook for business in foreign markets.

John C. Flinn, in speaking of advertising plans for the future, gave expression to his appreciation of the work of his assistants.

Other speakers were Whitman Bennett, Frank E. Woods, Al Lichtman, Ralph Kohn, Capt. Albert A. Kaufman, Sidney R. Kent, John W. Allen, Herman Wobber, Harry Asher, W. E. Smith, F. V. Chamberlin, H. H. Buxbaum, Louis Marcus, Arthur Whyte, C. E. Holcomb and Myron H. Lewis. The entertainment was in charge of Pete Smith and Norris Wilcox handled the dinner arrangements.

Those Who Were There.

Those present were Adolph Zukor, Jesse L. Lasky, Arthur S. Friend, Walter E. Greene, Walter E. Erwin, E. E. Schauer, Al Lichtman, Whitman Bennett, Frank E. Woods, Ralph Kohn, C. C Burr, Frank Meyer, Norris Wilcox, J. L. Day, P. H. Stilson, J. B. Ohrt, H. Jantzer, P. N. Ring, J. V. Gilloon, J. W. Toone, Fred Gage, L. E. Loeb, S. R. Kent, W. A. Bach, L. F. Guimond, H. S. Clark, B. P. Fineman, C. Jordon, J. M. Soloman, L. Clutterbach, John C. Flinn, Jerome Beatty, R. Michaltree, G. Strader, W. F. Bournezal, J. D. Harrison, C. K. Ulrich, Pete Smith, A. M. Botsford, J. A. Creelman, S. D. Palmer, Morris Ryskind, J. H. MacFarland, C. F. Carter, G. H. Place, O. R. Geyer, Vincent Trotta, H. I. Day, J. K. Burger, J. Albert Thorn, J. A. Gausman, J. Lorenzo, A. Dubois, Howard Turrill, R. E. MacAlarney, G. N. Shorey, Nathan Friend, H. I. MacMahon, Wm. Hurst, N. Parkhurst, R. I. Jones, Eugene Zukor, Edward Gaylor, L. J. Scott, J. C. Jones, C. S. Hervey, T. C. Young, E. H. Jacobs, Harry Asher, Herman Wobber, Louis Marcus, W. E. Smith, M. H. Lewis, H. H. Buxbaum, F. V. Chamberlin, C. E. Holcomb, J. W. Allen, A. G. Whyte, J. N. Naulty, Gardner Hunting, A. A. Kaufman, Rudolph Claughton, A. W. Johnson, Dan Michalove, Thomas Cummings, A. O. Dillenback, William J. Moore.

"Gotta Have Pull in Western Stories,"
Says Fay Tincher, pulling in a few thousand reefs in "Rowdy Ann," a Christie special.

Hand Grenade Wrecks Camera.

A motion picture camera was wrecked and several feet of unexposed negative were destroyed recently when a Mills hand grenade accidently exploded at the Fort Lee studio of the Albert Capellani Productions, Inc. Fortunately, the accident occurred during lunch and the only person to witness the explosion was Lucien Tainguy, a member of the Capellani photographic staff, who narrowly escaped injury from the flying shell fragments. The grenade was the property of Tainguy, who had secured it from Camp Dix, where he served as a photographer for the United States Signal Corps.

Moss Engages Langsfield.

B. S. Moss has engaged Leon Langsfield to manage his Broadway Theatre, New York. The latter has been in charge of the Stanley Theatre for the past two years. He was formerly in charge of the Broadway, and is a showman of much experience.

Famous Players-Lasky Played the Genial Host to Its Exchange Managers and Home Office Men on May 4.
The bibs indicate only an imbibing in the well of ideas. Jesse L. Lasky and Adolph Zukor occupy the center of the second row, while Pete Smith, publicist, has the reclining chair in the front.

FILM COMPANIES TAKING QUEER NAMES

New York Has so Many Picture Concerns That It Is Hard to Find Proper Titles—Some Specimens

WITH the large number of motion picture concerns incorporated in New York State, and with the number that are still incorporating at the rate of a dozen or more each week, the selection of an appropriate name, or one which has advertising possibilities, must be daily becoming more of a task, judging from some of the names under which companies have been incorporated here during the past few days.

For instance, the "He and She" corporation of New York City filed its papers with Secretary of State Hugo, May 19, in which the concern stated its intention to produce a play to be known as "He and She," and to buy and sell motion picture rights. The incorporators were Joseph Kirkpatrick, H. P. Heath and P. L. Woodward. The company begins business on $10,000.

The Solitary Sin Corporation was incorporated during the last day or so to enter in the motion picture industry, being capitalized at $50,000 with Henry Herzbrun, Samuel H. Kaufman and Leo M. Haiblum, the incorporators.

Among other concerns incorporating for the motion picture business in New York State during the last few days were the Eastside Beauty Amusement Company, $10,000, Charles Frankel, Joseph Finger, Archie T. Karman, of New York; the William Morris Enterprises, $5,000, William Morris, Abraham Lostfogel and William Morris, Jr.; the Grossmuth Productions, $100,000, Henry B. Culver, Amy Levy and Frieda Rosenberg; the Filmclas Corporation, $50,000, Erwin K. Nadel, David Steinhardt and Fred A. Brant of New York; the F. B. Productions, $25,000, C. H. Ferrell, Roy M. and Antinette Barcoe, of New York; Screen Products Company, $1,000, Charles Hollender, Jacob Podell and I. M. Schwartz, of New York; the Tree Film Company, $5,000, D. F. Tregary, Elsa Klinger and E. Barry, New York; the Roebling Amusement Company, $5,000, Elias Mayer, L. S. Schneider, Isidor Resnikoff, Brooklyn; the White Heather Amusement Company, $500, Clifton Crawford, M. A. Harris, Edward C. Raferty, New York; the Film Novelties, $1,000, Charles Frankel, Joseph Finger and Archie F. Karman; the Laurand Players, $1,000, Arthur Wright, Siegbert Lewin and Leon Spachner; the Leavitt Deep Sea Salvage Company, $100,000, which states its intention of salvaging sunken vessels, catching fish and engaging in the motion picture business, B. F. Leavitt, H. H. Leavitt, Elmer Kelly, Brooklyn.

Board of Trade Chooses Officers.

Owing to the departure from San Francisco of Myron H. Lewis, of the Famous Players-Lasky Corporation, for New York, where he will take up work as special representative for this concern, it has been necessary to choose new officers for the Film Exchange Board of Trade of San Francisco, of which he was the first president. At a recent meeting Ben F. Simpson, manager of the local Triangle branch, was chosen president, and Floyd St. John, manager of the World office, vice-president. Louis Reichert, of Metro, continues as secretary-treasurer.

Elks and Uncle Sam Aid in Reaching Maimed Men

UNCLE SAM and the Benevolent and Protective Order of Elks have taken a hand in motion pictures to the extent of reaching soldiers, sailors and marines who were hopelessly crippled in the world war, and letting them know of opportunities which the Federal Board for Vocational Education holds out to them.

Pictures dealing with maimed fighters and the work of the Federal Board and the Elks have just been completed, and within a few weeks they will be shown throughout the country under the auspices of the National Elks' War Relief Commission. The big feature of these screen productions is a five-reeler called "The Greater Victory," in which Claire Whitney is the star, and which was directed by Herbert E. Hancock. The play was picturized from R. J. Huntington's story, "Play Ball."

Another Elks-Federal Board picture is a 2-reeler named "The Spirit of Elkdom."

How Kewpie Dolls Helped Advertise "Cannibals" Film

KEWPIE DOLLS in their ordinary humorous garb might pass with but little attention if adorning the window of a specialty shop. But dye these same dolls black, dress them up in grass skirts and give them the further appearance of cannibals by placing rings in their noses and ears, and you will have an attraction that will cause no end of comment.

At least this was found to be true by the management of the Verdi Theatre, Thirty-fifth street and Armitage avenue, Chicago, during a recent run of Martin Johnson's "Cannibals of the South Seas," which Robertson-Cole released through Exhibitors Mutual.

This novel idea augmented a wonderful lobby display arranged by the management, in which the front of the house was turned into what might have been a village in the South Seas. These little dolls were placed in many of the store windows in the neighborhood of the Verdi.

In arranging his lobby display, the Verdi manager took a leaf from the exploitation book issued in conjunction with the Cannibals by Exhibitors Mutual.

The exits and entrances to the auditorium proper were made to resemble the openings to straw and mud huts in the South Sea islands. The box office was similarly camouflaged.

Form Gertrude Vanderbilt Company.

Gertrude Vanderbilt, now playing in "Listen Lester," is launching a movie corporation of her own, the details being arranged by M. S. Bentham. Miss Vanderbilt has watched the success achieved by Olive Thomas, Marion Davies, Ann Pennington and the other musical comedy belles who have migrated to the screen, and she intends to try the photoplay herself. Plans are materializing for the Gertrude Vanderbilt Film Corporation. Screen production will not interfere with Miss Vanderbilt's stage work.

Gun Flash Injures Thomas Holding.

A severely burned shoulder was sustained by Thomas Holding, who is playing opposite Pauline Frederick in her Goldwyn picture, as a result of a gun flash. In the scene the actor is shot by Miss Frederick, the bullet tearing through his shirt—supposedly—and inflicting a wound. To get the requisite realistic effect, Milton Gardner, assistant director, placed a gun loaded with blank cartridges inside Mr. Holding's shirt, shooting outward. The cartridge exploded with a bright flash, and burned the actor severely.

Stahl to Direct Mollie King.

John M. Stahl has sold all his interests in the Tribune Productions, featuring Florence Reed, and with the completion of the direction of "A Woman Under Oath," has joined the American Cinema Corporation, where he will direct Mollie King in a series of special productions.

Chicago's Verdi Theatre Captured the Patronage with "Cannibals of the South Seas."

Helped by this exceptional lobby display for the Robertson-Cole feature released by Exhibitors Mutual.

NEW ENGLAND THEATRES DOING WELL

World Representative Finds Massachusetts and Rhode Island Towns Doing Splendid Business

By Nat Bregstein

EARLY to bed, and early to rise" seems to be the motto the movie patrons have adopted at Fall River, Mass. The reason is that Fall River is a mill town, and the workers figure on getting a good night's rest. This makes it difficult for exhibitors to run two night shows to capacity. In spite of this handicap, however, they are holding their own.

For instance, American Theatre, a suburban house seating 500, admission 10 and 15 cents, had a well-filled house at the time of my arrival. Louis J. Coriaty, the proprietor, says this house always does a good business. He runs Paramount, Triangle, Metro and other big features. At the other end of the town, we have the Strand. This 1,400-seater is doing well. Mr. Michaelfelder, the manager, took this house over about a year ago. The Lyric, which is right opposite the Strand, lately has been taken over under the management of Mr. Michaelfelder. The Lyric is an 800-seater charging 11 and 15 cents; uses Fox, Vitagraph, Paramount and Select. The manager says that he believes that Fall River is gaining patrons every day.

Boas Runs Downtown Houses.

Most of the downtown theatres in Fall River are under the management of L. M. Boas, who makes his headquarters at the Empire Theatre. This house was erected several months ago by the J. Bigney Construction Company, of Providence. A. Spitz formerly was manager. The Empire is a combination house, running vaudeville and pictures, and is the most up-to-date house in town. The four theatres in charge of Mr. Boas are the Bijou, Savoy, Empire, and Academy. In the future he will dictate all policies for these four theatres. Mr. Boas has been in the picture business for 12 years.

An independent downtown theatre is the Plaza, a 900-seater. Nat Yeamans, manager, just returned from the army. He informed me that he is booking productions on the open market plan.

About an hour's ride on the trolley from Fall River is New Bedford. This town supports several theatres, among them the Olympia, largest and most up-to-date house in town, seating 2,800, admission from 15 to 75 cents, running a feature, a comedy and five acts of vaudeville. Mr. Bayliss, manager, has been here since the house opened. In his opinion the theatre will finish one of the best years of its history. While chatting with the manager, the operator came into the office and showed him what was served to the Olympia in the way of a reel. He had a hand full of pieces, and said this was a part of the show that was delivered to them. Among the big features this house played to a good business was "The Eternal Magdalene," "The Better 'Ole," and "The Common Cause."

Allen Bedford Showman.

Mr. Allen controls several theatres in New Bedford. At the time of my visit I paid my respects to E. Davenport, the owner of the Rialto, suburban house, and the Savoy, a downtown theatre. Both of these houses are doing good, using Vitagraph, World and Metro.

While in Springfield recently, I called on Irving T. McDonald, manager of Fox's Theatre, and was informed that they are going to build a large house downtown.

At the Bijou theatre, we have Henry B. Schock, an old timer, who is the manager. He has been here about three years. This concern uses First National, Paramount and American Feature. He says the picture business in Springfield has never been better. Goldstein Brothers, who run the Broadway Theatre, are also holding their own. This concern has several theatres throughout Massachusetts and reports conditions favorable.

Providence Proud of Palace.

Springfield also has a supply house. John F. Gatelle has the agency for Powers machines for Western Massachusetts, and says business has never been better. A recent installation was at Red Men's Hall, South Deerfield.

Providence is very proud of its million dollar Palace. Keith's just opened up a new house. All the rest of the moving picture houses are playing to splendid business. Any night one will find the Modern Theatre with a line on the outside waiting to get in. Fay's Combination house is also doing big. So is the Strand, and our friend Mr. Cann, who has the Gaiety.

Providence also has two supply houses. H. A. & E. S. Taylor Company make their headquarters in the Case-Mead Building. This concern handles Power's machines for Rhode Island. Business in general has been booming, says Mr. Taylor. Davidson has the agency for the Simplex machine for Rhode Island. He makes his headquarters in the Strand Building, Providence. L. Butler, manager in charge, reports good business on the Simplex machine.

Pawtucket has a big advantage over any town I have ever been in. One can jitney it from Providence, and for 15 cents one can ride in some of the best automobiles made. It is about 20 minutes' ride via this route. One of the first theatres I visited in Pawtucket was the Scenic Temple. I expected to to be greeted by Mr. McNally, one of our old subscribers, and was surprised when informed by Mrs. McNally that her husband had died of the flu last October. Mrs. McNally is now taking charge, and she deserves credit—the house is doing a splendid business. The Scenic seats 1,400 and has an admission price of 17 and 28 cents.

At the Imperial Theatre Mr. Hartford is in charge. This theatre always does good business. Keith's also have a house in this town—the Music Hall; Mr. Ready is in charge.

Spring Models—Roses and Costumes.
Charmingly shown by May Allison as the French dancer in Metro's "Almost Married."

S-L Issuing Record Size Book on "Virtuous Men"

S-L PICTURES has issued for "Virtuous Men" what is probably the largest press book ever put out, the pages being 20 by 23 inches. It is at once an advertisement and an exhibitor help, for the sixteen pages carry much material of such good quality that it is to be regretted the make-up was not planned so as to permit cutting at will without spoiling similarly good material on the other side.

The book offers a full synopsis, a shorter length for the program, advertising suggestions, program copy, promotion schemes, reprints of the service sections in the trade press, press criticisms and proofs of 39 cuts available for advertising work in different screens, and there are two full-page displays which can be cut out for lobby work, one in line and the other in fine screen, the fine printing on tinted paper making these equal to original drawings for lobby display. It is a book unusual from many angles and gives the exhibitor all the assistance he needs in putting over "Virtuous Men." For elaborateness and thoroughness of preparation it sets a record.

Rembusch Enterprises Buy Martinsville Blackstone

FRANK J. REMBUSCH, head of the F. J. Rembusch Amusement Enterprises, and national secretary of the Motion Picture Exhibitors' League of America, recently completed a deal, purchasing from Charles Blackstone the building in Martinsville, Ind., in which the Blackston Theatre is located.

The Rembusch Enterprises have operated the Blackstone for some time as one of a string of theatres in central Indiana. The Grace is another Martinsville house operated by Mr. Rembusch. The Blackstone will be thoroughly renovated and redecorated, giving to Mr. Rembusch two of the finest business blocks on the public square.

W. J. Bradford, who manages the Grace Theatre, will also have the direction of the Blackstone. With Mr. Rembusch he will make every effort to give Martinsville the highest standard of photoplay program.

GOLDWYN OPENS TWO MORE EXCHANGES

Starts Offices in Omaha and Salt Lake City and Will Have Local Man on Job in All Large Towns

WITH the opening of two new exchange offices in Omaha and Salt Lake City, Felix F. Feist, vice-president and manager of sales of the Goldwyn Distributing Corporation, announces that Goldwyn will be in a position to give overnight distribution in practically every city of the United States. There will be twenty-two Goldwyn "Service Stations" in as many branch offices.

"The value of giving service," says Mr. Feist, "has never been fully appreciated by the exhibitor. We are going to show the exhibitor that we appreciate it. Exploitation is the task of the distributor. Of course there must be a certain amount of physical co-operation on the part of the exhibitor, but this must be minimized. In an ideal exhibitor service, the distributor must make all things meet. At the time that the picture arrives, the dealer helps must be on hand to go with it. Lobby displays, service ads, press matter and the picture must go together or efficiency is nil.

Will Have Local Men on Job.

"With regard to publicity matters, Goldwyn is making special and progressive strides in the direction of an ideal system. In every fair sized city of the United States, Goldwyn will have a press representative in a short time. Even in press matters will the exhibitor get personal co-operation. It is all right to send him a press book or a press sheet and tell him to send it out to the local newspaper, but it is much better to have a man right on the spot to do it for him.

"This publicity man can do other things beside send out notices to the paper. He can help the dealer to carry out the suggestions made by the service department. I have seen wild-eyed suggestions thrown into print and aimed at the exhibitor, telling him just what to do if he is to hang out the S. R. O. sign. But in most cases the printed appeal is not enough inspiration to make the exhibitor actually carry out these suggestions. A man on the spot will do it ten times where the mere printed idea will do it once. We must have both sorts of service co-operation, and Goldwyn Pictures, under the careful direction of Hunt Stomberg, is going to have them."

Brothers of Frank Hall Arrive with 78th Division

WITH the arrival of the 78th Division from overseas, Sergt. Harry T. Hall, 312th Infantry and Edward C. Hall, 309th Ambulance Unit, 78th Division, both brothers of Frank G. Hall, president of Independent Sales Corporation, will step down the gangplank "somewhere" in Hoboken to meet a rousing welcome arranged by Mr. Hall. On the sleeves of the Halls will be seen three gold stripes, eighteen months having been served by them in the thickest of the fighting on the American front in France.

Frank Hall is president of the U. S. Theatre Company, operating the U. S. Theatre in Hoboken, and in recognition of the boys of the 78th Division, he has left instructions at the U. S. boxoffice that all men in uniform wearing the insigna of the 78th shall be admitted free of charge.

"Virtuous Wives" Made Clean Sweep in Irvine

ESTEILL WALLACE manages the Gaines Theatre, "The Home of Good Pictures" it is termed, at Irvine, Ky. The population of Irvine is 272. "There's no reason why a little town shouldn't have big pictures" is the way Mr. Wallace looks at it. There are not as many people in Irvine as a New York theatre could draw from a single apartment house in its neighborhood, but there are people living all around in the country and Mr. Wallace draws on them for all the support Irvine can't supply. He uses the neighborhood newspaper for big ads and goes after business with posters liberally displayed through the country.

The Gaines Theatre had been a failure until Mr. Wallace took charge of it.

"Town's too small," said the pessimist. "Not enough people here to support a picture house."

"I see quite a number of people hereabout," said Mr. Wallace to himself as he surveyed the field. "I think I can get enough business if I give them something worth while." He has run the two Tarzan pictures, "The Fighting Roosevelts," the Chaplin pictures and "Virtuous Wives." Following is the letter he sent the Big Feature Rights Corporation, Louisville, after showing "Virtuous Wives":

"You will find enclosed a check for advertising on 'Virtuous Wives.' 'Virtuous Wives' was a clean sweep. It went over bigger than any other picture I have ever played. I can certainly recommend it to any exhibitor. Can you book 'Daddy Long Legs' for May 7?"

Lonergan Joins World Scenario Staff.

World Pictures has added Philip Lonergan, one of the best known scenario writers of motion pictures, to its staff of scenario and continuity writers under the direction of Charles Sarver, editor in chief.

Mr. Lonergan began his career as a writer of short stories. His picture experience has been with Reliance-Majestic, Thanhouser, and other land marks of the industry.

For World Pictures he has written "Mandarin's Gold," which was used as a starring vehicle for Kitty Gordon and "Love and the Woman," which will be released on June 23 with June Elvidge as the star.

Hall Leases Bacon-Backer Studio.

Frank G. Hall, vice-president and general manager of the Charles Miller Productions, Inc., announces that he has leased the Bacon-Backer studio, 130 West Thirty-eight street, New York, and that it will be the home of the production work for the Miller productions, the first of which is now nearing completion with Herbert Rawlinson, Florence Billings, Stuart Holmes and Regina Quinn in the leading roles.

Norma's Doing an Appropriate Bit in "The Way of a Woman," and Constance Isn't Being Out-womaned by Any Means.
Constance Talmadge is improving the happy moments in "Happiness a la Mode" even while the "vamp" is berating under Director Walter Edwards' coaching. These pictures are Selects of forthcoming release.

"THIRD DEGREE" IS WIDELY BOOKED

Picturization of Klein Play by Vitagraph with Alice Joyce Is Taken on by Many Circuits

ALL recent Vitagraph booking records were smashed this week when "The Third Degree," a picturization of the famous Charles Klein play by that company, was booked solidly by all circuit houses and for extended engagements and indefinite runs by various leading independent houses.

"The Third Degree" is being released by Vitagraph. Due to the comprehensive scope of the bookings to date, it will have simultaneous premieres in the majority of leading houses in the Eastern and New England states and in the Middle West.

Circuits That Have Booked Film.

The circuits which have closed for "The Third Degree" include Keith's and Proctor, William Fox, the Poli Chain and B. S. Moss.

In the Keith and Proctor houses, "The Third Degree" will be shown for forty-six consecutive days. Theatres under the control of William Fox will show the Klein picturization for thirty days. Poli has contracted for a twenty-five days' showing. The B. S. Moss circuit will show the photodrama for twenty days. These bookings completely cover the circuit theatres of America, which include picture plays in their programs.

Notable among independent bookings are those of several theatres within "the loop" in Chicago. The "loop" district is the heart and hub of Chicago.

In the Ziegfeld for Long Run.

No theatre in the "loop" has a greater reputation for high-class photo productions than the Ziegfeld. This theatre draws its patronage from the best class of theatregoers.

Most progressive of cinema managements in Milwaukee is that of E. C. Bostick, owner of the Merrill and Strand theatres. Mr. Bostick will run "The Third Degree" indefinitely at both of his Milwaukee theatres.

The Park Theatre in Boston, the New Theatre in Baltimore, and the Cameraphone Theatre in Pittsburgh, are leaders on the big-city list who have booked "The Third Degree," aside of its circuit bookings in the big towns.

Tells Why American Film Fails to Lead in Mexico

JOHN L. DAY recently returned from Mexico, where he has been looking after the interests of Famous Players-Lasky productions and establishing an exchange in the interest of C. M. Clay, who is to distribute Famous Players-Lasky pictures throughout Mexico. He brings back the report that American pictures occupy only a secondary place in Mexico.

"The reason for this," says Mr. Day, "is the negligence of the average American film company in checking back its stock of film from its various exchanges.

"When the Mexican moving picture patrons see an announcement that an American film is to be shown he is loath to pay his money for admission, as the class of film is generally far below anything that is shown in even the smallest towns in the United States."

Organization Is Needed.

Mr. Day stated that the possibilities for future development of the picture business in Mexico are tremendous and that all it needs is systematic organization.

Mr. Clay, who has purchased the territorial rights in Mexico from Famous Players-Lasky, is a business man of long experience with the War Trade Board in Mexico. He is installing in Mexico City an office which will have many of the facilities of the branch offices of Famous Players-Lasky throughout the United States.

George Le Guere Signed by Bacon as Leading Man

GEORGE LE GUERE, who has been seen in support of Blanch Bates, Robert Edeson, David Warfield, Irene Fenwick and Jane Cowl, and who has had a successful screen career, has been signed by Gerald Bacon as leading man for Mr. Bacon's new star, Lucy Cotten, who will be seen in the featured role of the first Bacon production, released by Frank G. Hall through Independent Sales Corporation, "Sun Up," a screen version of Max Marcin's play, "Substitute Prisoner."

George Le Guere
Will play opposite Lucy Cotton in Gerald Bacon's "Sunup," released by Independent Sales.

Mr. Le Guere is one of the screen's best known leading men and juveniles having been seen in "Youth," "Destiny, or the Soul of a Woman," "The Seven Deadly Sins" and with Norma Talmadge in one of her late successes. His latest work for the screen was opposite Jane Grey in "The Birth of a Race." Last season he was seen in "Business Before Pleasure," one of the biggest successes on Broadway.

O'Brien a K. of C. Secretary.

Richard G. O'Brien, professionally known as Richard Garrick, for many years dramatic director for Frohman's and also for Liebler's, is going overseas as a Knights of Columbus secretary and will probably be assigned as an entertainment director with the Knights of Columbus with the Army of Occupation. Mr. O'Brien is also well known as a photoplay director.

Started Theatre with $70 and Sold Soon for $5,000

ALTHOUGH the past year has been unusually trying to exhibitors on account of war taxes, and unusual patriotic contributions by the public, nevertheless many exhibitors can point to extraordinary box office records.

An example of what gameness, foresight and real showmanship can do in the face of great odds was the case of Messrs. Braswell & Keaton, of Fordyce, a little Southern Arkansas town of only 1,500 population, where these two men less than a year ago took over the Lyric Theatre to meagre patronage. Fordyce was no "show" town, according to reports made by every previous exhibitor who had attempted to run the Lyric.

But Messrs. Braswell and Keaton had sensed popular opinion and made up their mind that Fordyce was a great show possibility if the right attractions were booked. With the unpromising capital of $70 they went to work. The other day they sold the Lyric to a Fordyce business man for a sum said to approximate $5,000, the two partners retiring to take over another theatre in Louisiana.

In an interview Mr. Braswell said: "We attribute our success mainly to Fox productions. One of our first killings was made on 'The Honor System.' Another money-making spot in our show career was Annette Kellerman in 'A Daughter of the Gods.' With 'The Spy' we got advanced prices, while 'Trouble Makers' was a strong drawing card.

"Of course, we had educated our patrons to the point where, when we advertised a Fox production, they expected to see something a little out of the ordinary. They were not disappointed."

Ohio Legislature Fails to Pass Sunday Picture Bill

CINCINNATI film men were disappointed at the failure of the Legislature to support and pass the Banker bill, legalizing the showing of pictures on Sunday. Every effort had been made to overcome objections of the religious element, but without avail. After it became evident that the bill was to be amended to death, through the elimination of the most prosperous hours of the evening and other restrictions, the sponsors of the bill moved and carried a motion for its indefinite postponement.

While the failure of the bill to carry probably will have no serious effect on the Cincinnati houses, as they always have been open on Sundays, there is keen disappointment among local exchangemen particularly. Henry Hoefle, Andrew Hettesheimer and Edward Kirsch represented the Cincinnati motion picture interests.

THIRTEEN BEST COMEDIES FOR SUMMER

For Corporation Releasing Second Edition of Sunshine Laugh-Makers at Exhibitors' Request

BY command of the exhibitors of America, we have deceided to release, with brand new prints and brand new paper, the second edition of the thirteen biggest and best Fox Sunshine Comedies."

This statement by Herman Robbins, assistant general manager of the Fox Film Corporation, is the opening gun of a campaign to meet an exhibitor demand for comedies which is said to be unprecedented in the history of the motion picture business.

These Fox Sunshine Comedies, each in two reels, are to be released as a group under the name of "The Lucky Thirteen." One will be issued each week throughout June, July and August. The first release, June 1, will be "Roaring Lions and Wedding Bells."

The new prints prepared for this series are from revised and re-edited negatives and the resulting pictures are declared by the Fox organization to be even funnier and snappier than the original releases.

New Lithographs Prepared.

The new lithographs, it is asserted, will be the most elaborate and effective yet provided with Fox Sunshine Comedies, emphasizing the lions, the pretty girls and the unique situations which have been characteristic features of these productions from the very outset.

The Rivoli Theatre in New York and a host of other representative theatres throughout the country have recently played the second edition of "The House of Terrible Scandals."

Fox Theatres Also Feel Demand.

The subject of a second edition of Fox Sunshine Comedies was the first matter presented to Mr. Fox on his return from Europe. There had accumulated during his absence mail from exhibitors calling attention to the comedy situation and requesting another opportunity to run the big Fox Sunshine Comedy successes.

Mr. Fox himself, in his own chain of theatres, already has played Fox Sunshine Comedies five and six times with success and he now is planning to play them again when the second edition is released.

Selection of the subjects to be included in "The Lucky Thirteen," according to Mr. Robbins, has been made on a basis of exhibitor reports. The following list covers comedies which the exhibitors agree have produced the most laughs:

"Roaring Lions and Wedding Bells," "A Milk-Fed Vamp," "His Smashing Career," "Damaged No-Goods," "Shadows of Her Past," "The Son of a Gun," "Hungry Lions in a Hospital," "Are Married Policemen Safe?" "A Self-Made Lady," "A Neighbor's Keyhold," "Wild Women and Tame Lions," "A Tight Squeeze" and "Roaring Lions on the Midnight Express."

The group plan of releasing these productions, it is pointed out, enables the exhibitor to solve a whole summer's perplexing problems with one booking.

Geleng Startles Cameramen with His Night Panorama

IN the May 17 issue of the Moving Picture World there appeared a night panorama picture taken by Louis A. J. Geleng, of the Cinema Camera Club ball held in the Estee studios on 125th street on April 26. The caption gave credit to Mr. Geleng for this unusual photographic stunt, and in the course of a few days the World had an inquiry from up-state for the address of Mr. Geleng, the writer stating that he wanted to ask him for information on the technique of night panoramas.

Mr. Geleng paid the World a visit the other day, and according to him his night panorama of the Cinema Camera Club ball is the first picture of the kind ever taken. The flashlight is the usual medium for taking such interiors, but Mr. Geleng had the big banks of studio lights to help him and couldn't resist the temptation to give the panorama a try. His results were remarkably successful.

Mr. Geleng is the chief cameraman for the motion picture department of the Newspaper Pictorial Syndicate, 500 Fifth avenue, New York. He is an expert in the industrial and commercial line and has made numerous difficult factory pictures. For the past nine months he has been in the Nyack Hospital recuperating from an operation. Previous to his hospital experience he was doing camera work for the Liberty Loans in and around New York City. He is an old timer in the industry, a charter member of the Cinema Camera Club, and his reappearence will be welcomed by a number of friends.

Louise Glaum and Matt Moore in "Sahara"
W. W. Hodkinson's imposing scenic production released through Pathe.

Montagu Love Creates Most Intricate Make-Up

WHAT is said to be one of the most original make-ups ever credited to a character actor is being used by Montagu Love, World Picture star, in his latest production "Through the Toils" just completed at the World studio, under the direction of Harry O. Hoyt. It required three hours to put this make-up on and ten minutes to take it off. Mr. Love is compelled to change entirely his appearance both as regards his body and his face. The same method employed by furriers "in pointing" a fox fur is used by Mr. Love in putting on beard, moustache, eye-brows and eyelashes.

He first begins by coating his face with fish glue and then the hairs are stuck on, and after this is completed a barber is employed to trim the hair to the desired appearance. In order to get the proper blending of shadows different color dyes are used. Specially designed symmetricals are employed to change the appearance of his lower limbs and assist in creating "a walk" in keeping with the character Mr. Love is called upon to play. His arms, shoulders, neck, ears, nose and chest are then subjected to a transformation that creates an entirely different character from the many things that Mr. Love is credited with in his illustrious career on the stage and the screen.

"The Hushed Hour" Opens to Big Detroit Business

THE Hushed Hour," starring Blanche Sweet, had its national premiere at the Broadway-Strand in Detroit beginning May 18. The "takings" reported by the Harry Garson offices show that $1,819.70 was the first day's receipts, with $1,683.30 the following day.

"The Hushed Hour" is in five reels. The cast includes Milton Sills, Gloria Hope, Rosemary Theby, Wilfred Lucas, Harry Northrup, Mary Anderson, Lydia Knott, Wyndham Standing, Winter Hall, Bennie Alexander, Edward M. Kimball and Norman Selby (Kid McCoy).

Newspaper clippings displayed at the Garson offices showed enthusiastic praise for the production from the Detroit journals.

Marketing and distributing arrangements for "The Hushed Hour" have not yet been announced. In a comprehensive report Royal A. Baker, the Detroit official censor, eulogized the cast and the story.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Next Year.

FOR a second time the alleged daylight saving plan is raising trouble for picture theatres, and this year without the war for an excuse. Don't waste time next year. Start in now to kick against the moving ahead of the clocks, and work your screen and your program to educate your patron. No real good seems to be accomplished by the scheme, and it does work a hardship for amusements.

Crowded.

White space does not seem to worry the Toledo theatre managers. The pages of the Toledo papers are filled with displays that look like a thunderstorm backed up by a cyclone. Apparently the men who get up the layouts have been told that they will lose their jobs if they do not take up every inch of white paper, and no one seems to be in immediate danger of having to hunt a job. The Colonial sends in a dozen samples, and this is about the most open advertisement of the lot. It is a five-column width,

PICK O'THE PICTURES
COLONIAL
ALWAYS WORTH WHILE
A Thousand Mile Chase for Revenge
Three Fierce Farnum Fights In which Right Triumphs
This Week Only Starting Today
A Story That Ranks With the Greatest Drama Ever Shown
WILLIAM FARNUM
The Highest Paid Actor in the World
IN
Supported by LOUISE LOVELY and an All Star Cast
The MAN HUNTER
A Magnificent Production
For thrills and action for real "punch" in a picture, don't miss this sensational Farnum production. There is more thrills and action than you have ever seen in any picture
Scenes in London and New York Shine, Thrilling Shipwreck, with Castaways; Fight to the Death on a Desert Island, With Love's Reward as a Finale.
The great romantic actor surpasses all previous successes in this play
ALSO OTHER FEATURES
PRICES
MATINEE EVERY SUNDAY
Balcony 10c Main Floor 15c
EVENTS SUNDAYS AND HOLIDAYS
Balcony 15c Main Floor 25c

A Display Too Full of Type to Be Attractive.

ten and a half inches deep. There are plenty of scattered punch lines, but there is nothing that gets hold of you, par-

A Display Which Seems to Tell Too Much.

ticularly because it is all so full of type. You feel that you have not the time to spare to read it all, and so you pass it over, where you might have read one well displayed selling argument. Even where cuts are used, as in the second example, they fill up the space. There is not too much to read in this second display, but it looks as though there was too much, and the reader does not stop to argue, but passes it over, unless he has taken a half hour for the purpose of picking out a show. The third example shows a pair of five fifteens, and these, too, show the same stuffing, though there is not really too much type. It just looks that way. This is not the case with the Colonial alone. The Colonial is perhaps

A Pair of Five Fifteens From Toledo.

rather better than the average in this regard, but the town seems to set its advertising in this fashion, and no one appears to have labored with the compositors to get a better display. Should any one house take the trouble to get something different, the advertising would probably make real business for that enterprising management before the other houses found out that one advertiser was getting all of the cream. Most cities seem to have some certain style of advertising, and publicity men appear to drop naturally into that style, with the result that all of the displays look alike, and, therefore, lose much of their selling value. Now and then some live advertiser comes along and changes things, but soon they are all following the new lead and the pages again look all the same. It pays to keep changing styles in order to get what the other fellow has not, and to change before he can follow you. Someone can make a huge hit in Toledo by playing up white space for a while.

Let Them Know You.

Let your patrons know you by sight. Do not hide out in your office. Be around. Make an announcement from the stage now and then if for no other reason than to get acquainted with your patrons and to let them see what you look like. This holds particularly true of the smaller houses. Be some one who is known and give your house a personal touch.

Passes for Pastors.

Charles Decker has changed from the Majestic, Grand Junction, to the Sterling, Greeley, Colo., and he is hustling as hard as ever. Lately he had "Parentage" at the house, and sent out a form letter to all teachers and ministers asking their attendance and explaining that he had planned to give a special showing for them in advance of the regular run, but that he was not able to get the film in time. Instead, he was sending them passes for the opening day, and begged them to use the enclosures. It was a well worded letter, and probably made business for a longer period than the run of that particular attraction.

Gummed It Up.

The Doric Theatre, Kansas City, Mo., ran "An Amazing Impostor" lately. In this play it will be recalled that Mary Miles Minter is the daughter of a chewing gum king, and for three days before the showing the city was flooded with packages of the jaw exerciser printed up:

Chew Hood's Gum and See
Mary Miles Minter
in
"An Amazing Impostor."

You can get gum with your own labels very cheaply by looking in the theatrical papers for advertisements, and a novelty like this is apt to work hard for the house.

Hearts Afoot.

The Schade Theatre, Sandusky, Ohio, made a clever street display for the "Heart

A Perambulating Advertisement for "The Heart of Humanity," from the Shade, Sandusky, Ohio.

of Humanity." A light framework was made, large enough to contain a man, and this was lettered front and back, with

A Marquise Display from the Shade, Sandusky, Ohio.

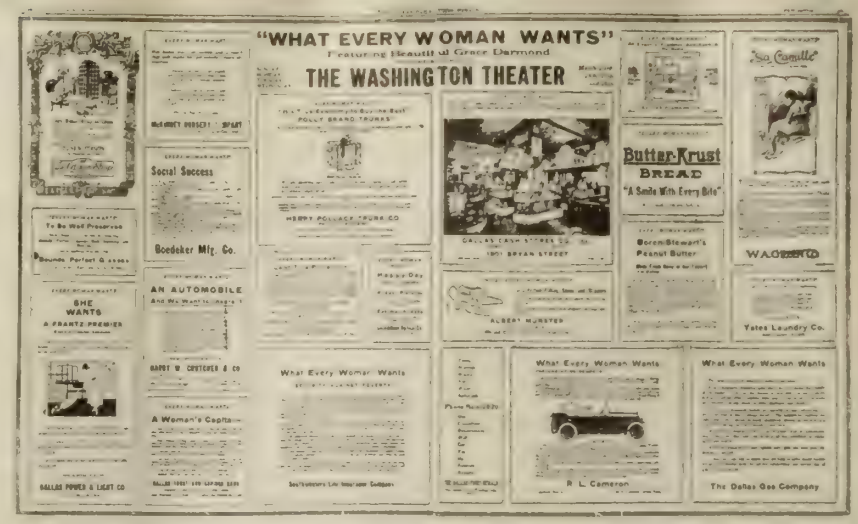
posters on the sides. It was effective, but we think it would not have cost much more to drape in the legs of the motive power with a red skirt and the effect would have been greatly enhanced. The skirt of the overcoat, and the feet detract from the general effect, though even as it stands, the advertisement is a good one and is bound to make business. The display for the marquise is not as elaborate as some of the Schade displays, but it is well done and effective; more so than would have been a posted 24 sheet. The cuting away around the heart adds much to the display value of the sign and is well worth the extra trouble entailed. It might not seem that so slight a thing as cutting away a portion of a display would help, but it does add greatly to the effect and will attract far more attention than an oblong. It also suggests that an attraction worthy of this special attention must be out of the ordinary. The suggestion is unconscious and perhaps not even mentally formulated, but it exists none the less.

Pomeroy's Latest.

Harry Pomeroy, of the Holman, Montreal, does not let many bets get by him. When he found that Pe'rova was booked at a drama house, he arranged to play her in film the same week, and then advertised that she was personally offering a prize of $10 for the best criticism of her work in the picture. He received hundreds of criticism, for the whole public seemed to be willing to earn ten cents a word; the criticism being limited to one hundred words. It was an unusual adroit hook up and brought a large return.

A Campaign.

To advertise "A Midnight Romance," the First National Exchange, of Washington, D. C., got out a four pager, showing Tom Moore's campaign for this feature at the Rialto. It is interesting as showing how one adroit showman handled the subject. It opened with the underline shown at the top of the left hand column, followed by a doubly fifty liner on Friday and Saturday, which is shown just below. Below that is the forty lines single that ran from Tuesday through the remainder of the engagement. The middle column shows the triple used for the Sunday display, dropping about 175 lines. The double fifty on the right hand was run Monday, and below that is the criticism from the Post. This was not an extravagant display, but the stuff is so well laid that even



How a Texas Paper Gained a Double Page Display with Only Eighteen Column Inches.

the single forty gives a good display. The double fifty with its inset advertisement, held in with white space and a twelve point linear border, looms large on the page, and gives better than the average hundred lines. It is not the space, but the display which counts, and as we have often shown, Tom Moore knows how to get display without buying huge spaces.

You Must Advertise.

You must advertise to get pictures over no matter what their merits, and you should advertise harder for a good picture than for one not likely to sell. It is better to take a loss on a picture now and then and lose the sale of a few tickets than to lose the patron through selling him a ticket for that particular show.

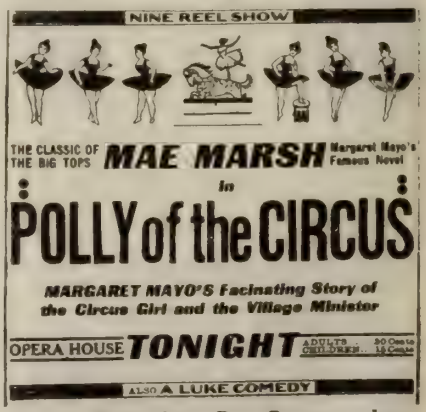
Hooking Up.

Here is an unusual example of a hook-up used by the Washington Theatre, Dallas, Texas. The house takes three sixes—eighteen column inches—and gets a double page display, for each of the twenty other advertisements lines up with the title—"What Every Woman Wants"—and runs all the way from bread to banks. The idea was first used by a Southwestern manager in connection with Mary MacLaren in "Shoes" and has been used several times since, but it is always good if you can get an apt title to play up to, and if your local paper has a live advertising man it is not even necessary to go out and get the other advertising. The newspaper will do that. But if you have to dig the ads yourself, it is worth while. Try it sometime when you have the right sort of title.

From Dan Connors.

Dan Connors, of Virginia City, Nev., sends in some more of his own typesetting to prove that he can get the best of the antiquated types of the old Enterprise, some of which had been in the cases since Mark Twain was its editor. The stuff is set by Mr. Connors himself, who has been his own compositor since the

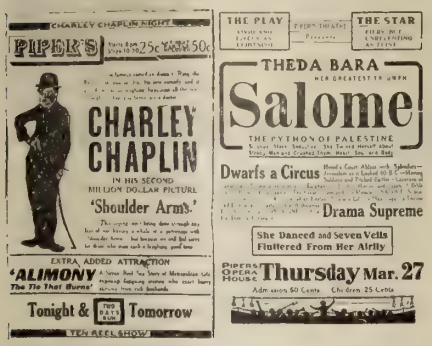
Tom Moore's Campaign on "A Midn ight Romance."


NINE REEL SHOW
THE CLASSIC OF THE BIG TOPS
MAE MARSH
Margaret Mayo's Famous Novel
In
POLLY of the CIRCUS
MARGARET MAYO'S Fascinating Story of the Circus Girl and the Village Minister
OPERA HOUSE TONIGHT
ADULTS 30 Cents
CHILDREN 10 Cents
ALSO A LUKE COMEDY

A Two Fours from Dan Connors, showing the Utilization of Stock Stuff.

printers were drawn to the cities. The first design is a rather full two fours. The central figure we do not place, but the other six cuts are the A. T. F. "ballet dancers," which work very nicely for a circus play; better than the exchange cut shown in the second display. The lady seems to have a greater muscular development than Miss Marsh, but the cuts get attention and tell the story at a glance. In the Salome advertisement, which is a two sevens, Dan seems to have dug up

another stock cut from somewhere that does just as well as Harold Franklin's special drawing. He is using this on several recent advertisements. Dan is improving as a compositor, and he did a really good job on that big bank. He

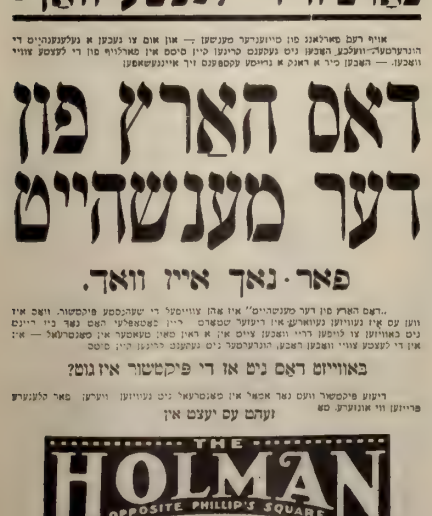


A Pair of Two Sevens Set by the Same Manager-Compositor.

could go into any big shop and hold down a job without having to bribe the foreman, and he would be a find for a paper paying attention to show advertising. And it is worth while noting that in a remote town Mr. Connors gets thirty cents for Salome and fifty cents for Chaplin, which is going some. Do you remember what a row there was in some sections when prices were first raised from five to ten cents? But who would not pay thirty cents to see the seven veils "flutter airily" from Miss Bara? That's only a little more than four cents a veil. If you have trouble with your printing office, why not follow Mr. Connor's example and learn to set your own type? It is simple once you catch the trick.

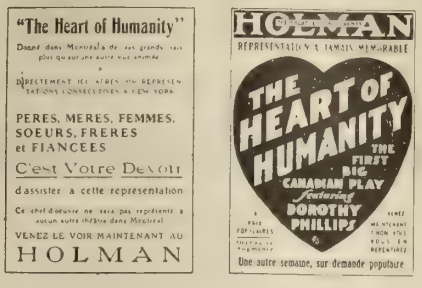
Three Language Heralds.

We have shown as many as four languages on East Indian advertising, but in this country two languages is about the limit. The Holman, Montreal, got out heralds in three languages for the second week of "The Heart of Humanity." The first example shows a throwaway



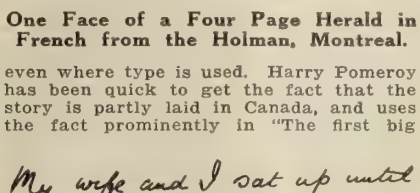
The Hebrew Side of a Two Language Herald from the Holman, Montreal.

printed in Hebrew on one side and in English on the other. Here the title is translated into the Hebrew and only the signature cut reads in English, but in the French four page herald, one face of which is shown, the title is not translated



One Face of a Four Page Herald in French from the Holman, Montreal.

even where type is used. Harry Pomeroy has been quick to get the fact that the story is partly laid in Canada, and uses the fact prominently in "The first big


My wife and I sat up until two o'clock this morning talking about "The Heart of Humanity" at the Holman Theatre. It is a picture that will live forever.

A Card Used by Harry Pomeroy, of the Holman, to Put Over "The Heart of Humanity."

Canadian play." Apparently there is more than a slight basis for the statement that they want home stuff in Canada. In addition to the heralds, Mr. Pomeroy used tiny red hearts, which were doubly appropriate because they were used on Valentine's day. He also used a heavy white card on which was printed a message in script with no type display to take away from the seemingly personal character of the message. To combine this with any type would have robbed it of seventy-five per cent. of its value. As it stands, it looked like a personal message and was read as such until too late to stop. That is the real trick of the imitation handwriting idea. It must look the part in every detail.

Circusy.

This advertisement from the Strand, Pittsfield, Mass., offers a decided circus touch to a circus picture. Many advertisers have seen the opportunities for

Billie Rhodes
IN
HOOP LA
All the pomp of the greatest show on earth
6 Rings
Charlie the Funny Boy
JUANITA HANSEN IN THE SEA FLOWER
Pearl White IN The Lightning Raider
THE GREAT SIDE SHOW
SEE
Come On Come On and see the Shows!!
Kids Everybody
Same Small Prices
STRAND
THEATRE
Mon. Tues. Wed. Wallace Reid in "Out of the Fog" a big seven part special

A Hoop-la Advertisement with the Proper Circus Flavor.

good drawing in this picture, but this example is unusually good. The circus has a tremendous appeal. Make the most of it.

Program Stuff.

The humorist of the Mikadow Theatre has discovered that "A little child shall lead them" did not apply to the Crown Prince. That's good enough to copy.

More Program Stuff.

Here's a good idea from the Eureka Community News, the four page newspaper put out by the Eureka Theatre, Philadelphia, each week. Adapt it for your own use.

"The Independent Order, Friends of The Eureka."

An association of clear-thinking, clean-living, God-fearing men, women and children who foregather nightly at the Eureka, the neighborhood theatre, in a communion of tears, laughter and applause. A thoroughly democratic institution where distinctions of creed, political faith and social status are forgotten.

Dues—Nominal. Five cents for the children and ten cents for the adults at bargain matinees. Ten cents for the children and 15 cents for their elders at the night shows. A penny or two for Uncle Sam.

Benefits—An evening of solid enjoyment. An hour or two's surcease from the toil and turmoil of life's never-ending struggle. A clearer vision of the path ahead and a firmer grip on the frayed threads of life. A closer intimacy with the men we call brothers.

Come Folks! Join the "I. O. F. of E." All you need is a smile and a coin.

David Barrist.

In the original it is set double column in 14 point bold, but it can be worked in almost any form from a program filler to a special printing.

In Correction.

Through an error the picture of a house front printed on page 1492 of the issue for March 15, was credited to the Holman, Montreal, instead of to O. J. Evans, of the Rialto, Toronto, to whom due credit should have been given for an excellent display. We regret the accident and extend apologies to Mr. Evans.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

Vancouver Not Bluffed.

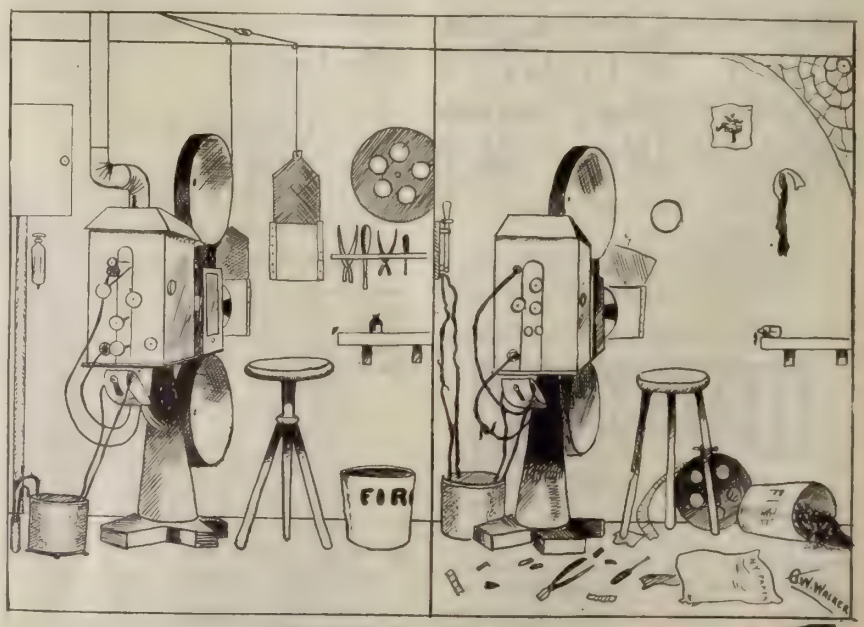
SOME of these fellers scattered around over the landscape, who seem to keep pretty darned close tabs on the department doings, never trouble their luxurious siestas sufficiently to write until some one rises out of the tall brush and heaves a rock in their direction. Then they wake up and reel off a flow of hot stuff that makes us wink our eyes, gasp for breath, grab our trusty typewriter (machine, we mean) and yell for help. Just listen to this one, from Brother C. B. Stear, Vancouver, B. C. I remember some one suggesting, not long ago, that Vancouver might chip in on some discussion. Think it was Griffith, but not sure. Maybe I did. Don't know. Anyhow, here's what has happened:

"Re your article concerning difference of opinion between projection experts as to correct place to focus arc crater and your suggestion that the Vancouver men should help out in the discussion. Now, sir, you just listen here awhile! You have been blowing our trumpet so much that it is no wonder the boys down East have at last heaved their hat into the ring and invited us to combat. You have got us into a blooming 'ole, and seeing as we don't know a better 'ole ('ows that?) we must just flounder around and try to back up the old trumpeter as best we can.

"You seem to have given the impression to all and sundry that we British Columbia chaps are something special, but believe me, sir, that's all bunk. Here is how it all happened, and s'welp me Bob it did 'happen.' Some time ago the Vancouver union accumulated unto itself the idea that too many new men were getting in on the projection game too easily. The local decided to put the kibosh on that kind of stuff. To that end it sent a deputation to the Provincial Government at Victoria, asking for an examination for projectionists, AND we got it! Yes, sir; we got it **good** and plenty! Some of those good brothers who had planned taking a couple of hours off, sauntering over to the court house and just taking out that license came back at a full gallop, remarking, 'Oh! ouch! and wow!' Some fell down flatter than a cullud gemman's foot, and those who did wiggle through the mill had not one danged thing to crow about! Nay, verily, Pauline they had not! But the one main thing we all got was a corking big shaking up and a fine, large, juicy idea of all the various things we thought we knew, but did not. Result: All but the old original crackerjacks began to scratch gravel in an endeavor to accumulate some real knowledge, particularly with regard to the optics of projection, and we have kept it up ever since, b-e-c-a-u-s-e there is a monkey clause in the provincial law which empowers the examining board to call any one up for examination at will, so we have to keep up steam all the time. Well, all this had the ultimate effect of making most of the boys "bugs" on the subject of projection. Anything new appearing in the projection department nowadays starts an argument.

"Of course we still have a few wise ones who imagine they can improve on the Government examination, but I don't think the exam. put up by Messrs. Oswald, Foster & Co. can be beat. There, now, you have the awful truth in all its unseemly nudity. We are just an ordinary crowd who got what we asked for, got it with red-hot trimmings, and are now obliged to keep up to date (that little re-examination-at-any-time joker) or go back to some less exacting profession. Therefore, likewise and so forth, here am I with my little bit.

"In my opinion the correct point at which to focus crater image depends, to a large extent, on the area of maximum incandenscence' of the crater itself. From time to time there have been discussions in the department as to relation of light to amperage, as well as the correct plane in which to focus the crater image. I believe these questions should be considered together. Those who hold the image should be focused at or near the aperture, take it for granted that the carbons are loaded to capacity, so that the entire crater is at maximum incandescence, hence giving an even, white light. Those who claim the correct place to focus crater image is within the projection lens have in mind a carbon which is loaded very much under its capacity, hence not only supplying a 'white light area' in its crater, but also light of lower quality and reddish tinge. This applies to, for instance, ⅝ carbons carrying 25 or 30 amperes D. C. The idea of loading carbons to capacity in order to get a crater of even, white brilliancy is based on the well know fact that a copper conductor (solid) will carry a light load on its outer surface, and as the load is increased on its next, inner, 'surface,' and so on until the whole cross section is loaded. In case of the solid carbon the arc will travel around to outer edge. We therefore install a 'core' of a material of higher conductivity, thus inducing the current to pass through center of carbon, which now loads up from center out, instead of from outside in, and so long



Which Room Is Yours?

as it can carry its current on the core surface all the current will crowd through that spot, which will become very highly incandescent, while the rest of the crater surface burns at lower temperature, giving off light of inferior quality, having a decidedly reddish tinge. This inferior light will affect the purity of the white light at the point of greatest concentration. By focusing the core of the crater image just beyond the film, the film itself will act on the same principle as a ground glass, though to very much less extent, of course, and help diffuse the light of the core itself, which same is a crater within a crater. By focusing the core on the rear glass of the projection lens, when carbons are loaded to capacity, you can notice a decidedly brighter spot in center of screen, which same is, I think, the brighter light of the core. Maybe this is all pure bunkum, but it is what I think. You cannot get pure white light unless the source is pure white. If you drill several small holes in an iron shield and place same over condenser you will get a clear image of crater through each, proving that the light source, as a whole, is projected by every pin-point of the condenser surface. It therefore follows that if you are working with underloaded carbons you get a spot of inferior quality, and in order to improve the field of light on the screen you push the carbons forward to focus the crater image on rear lens of projection lens, thus getting the best light from condenser by using center of it only, depending on quality of corrected projection lens to clear up the light field.

"The conclusion I arrive at is, roughly, that with fully loaded carbons focus crater image (core) just beyond the film, or on it. With partially loaded carbons focus on rear lens of projection lens, or use smaller carbons. This is not designed to rank with the originators of this discussion, but since the hat is in the ring we cannot allow the challenge to go by."

In reading this letter a thought occurred. In the two largest cities in this country are large organizations (unions) of projectionists, **presumbably,** of course, led by the best men in them. The presidents of these two unions, being among the best posted projectionists in the two cities (you would not expect it to be otherwise, would you?) we should be interested in having from them, sent in for publication, a discussion of the points Friend Stear has raised. Just a thought, you know. Just a thought that occurred to me.

Well, Brother Stear, your letter is most interesting, and the point raised with relation to underloading of carbons is well taken, though I cannot agree with some of the rest of your argument. Your remarks with regard to going after something and getting more than you bargained for were amusing. But I venture that none of you would go back now to the old way. I happen to know you have not in the least over-stated the excitement when the real truth of that examination dawned upon the projectionists of British Columbia. Some of the men worked so hard that their brains smoked. But now that Vancouver, or rather, the British Columbia men really are "something special," in that they have, they must have, a fairly complete knowledge of their profession so far as it has advanced up to date. This is not true anywhere else in the world, so far as I know, unless it be in some of the other Canadian provinces which the B. C. way of doing it has awakened. Alberta is, so far as I know, pretty well following your lead. As to Sask. and the other provinces I am not as yet fully informed.

As to your argument, I shall be compelled to take issue on some points. In the first place, you cannot, under any circumstances, get really good results with the crater core focused at or on back glass of projection lens. And this is why: Your plate-with-holes-in supplies the answer, but I must analyze it a bit. As you say, each pin-point of the front condenser projects a full image of the crater to the "spot." This means that, no matter what part of the condenser you may use—center or whole lens—you get a spot made up of complete crater images, hence containing the impure light you speak of, if carbons are underloaded. By shoving the crater image ahead you cut out a lot of the outside of the condenser (hugely expensive in light), and by so doing get rid, I think, of considerable chromatic aberration. But what about the almost inevitable ghost? Of course your proposition presupposes small amperage, with long distance from condenser to film, so that the ghost area is pretty well back, but in my opinion, while your argument as to evil effect of underloaded carbons is correct, and is exceedingly well put, your proposal for advancement of crater to lens to clear up the field is not good. It is at best a makeshift. More and more I can see the huge importance of loading carbons to capacity. Friend Benklemann surely sprung a good one there, and coming right on top of Griffiths' exposition of the spot make-up (thousands of separate crater images), has opened our eyes to a number of things we should, perhaps, have seen sooner.

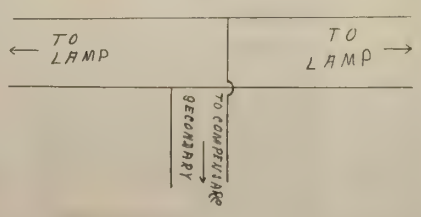
I cannot agree with you, Friend Stear, that the point of greatest concentration should ever be ahead of the film, or that the film acts in any degree as a ground glass would, except when dirty, or oily. I do agree with you that a pure spot cannot be had in any possible way except by having a light source (crater) of pure white all over its surface, and that that is only possible with carbons loaded to capacity. But of one thing I am not quite certain, viz.: Where the carbon core focuses with relation to point of greatest concentration. Seems to me you have given us what may prove to be a valuable guide, or marker. The point of greatest concentration is not always so easy to determine, especially by the student. If the focus of the core always bears a fixed relation to the point of greatest concentration, that fact will enable us to talk more intelligently with relating of fixing distances.

We shall await, with much interest, papers on this subject by the leading officials of projectionists' unions in the two largest cities in these U. S. Surely they will prove very interesting—very interesting indeed, because large unions will of course have their most high-class men in charge of their affairs.

Compensarc Connection for Dissolving.

Karl B. Glenn, Newport, Tennessee, desires advice, as follows:

"Will you please tell me what is the proper way to wire the two lamps to a compensarc so as to light both lamps at once? We are having trouble with condenser breakage. Machines are one Powers and one Simplex De Luxe Model, using A. C. at 40 amperes. Can you tell



me from above what is wrong. When last I wrote it was from Hendersonville, North Carolina, where I was manager of the Queen Theatre. Am only here to help my brother until his projectionist is out of the army."

That "Simplex De Luxe Model" was too good to keep. Don't know whether the Precision or the Enterprise company will swear loudest. But the kind of machine (presumably Power's 6-B and Simplex Type S) makes no difference as to answering your questions. As to hitching compensarc up so you can use both lamps at once, why that's one of the things we spell i-m-p-o-s-s-i-b-l-e. You can hitch the two lamps in multiple, however, so that by careful work you can dissolve one picture into the next fairly well, after some practice. It is called "stealing the arc." You make the connection as indicated in drawings. To change over, you close the switch of the idle lamp and bring the carbons of the lamp together. This will light the second lamp, and when you separate the carbons again, as you must, of course, will automatically extinguish the other. Many projectionists have very fair success with this plan, though of course the better way is to have two compensarcs. Cannot agree with your 40 amperes A. C. In my judgment the improved screen result had through using 60 amperes (capacity of compensarc) would more than repay extra costs for current. I never did believe in low A. C. amperage for projection. As to condenser breakage, look at lens chart in December 28, 1918 issue, line up according to its directions, and unless there is something radically wrong with the equipment, you should have very little lens breakage. If you have not the issue in question, then remit 50 cents to Moving Picture World for lens charts on heavy paper for framing. You will, of course, be careful when opening lamphouse door, that no heavy drafts strike the hot lenses. There are other reasons for condenser breakage, but first I want to know that your lens system itself is not at fault.

As to Lens Focus.

W. R. Gwynn, Cheyenne, Wyoming, sends in a most excellently written letter and a really well made drawing dealing with lens focus, as per my request, March 20 issue. The drawing would take up a lot of space and, much as I dislike to pass by as fine a piece of work, I think it is hardly essential to clear understanding of the matter. Brother Gwynn, who belongs to local union 230, Denver, says:

"According to the theory of the conjugate foci of a lens the object must be changed with relation to the lens in order to change the focusing position of the image, i. e., if the lens is, for example, four inches from the film, it can come to an absolutely focus at **one point only.** No lens can have two focusing points or obtain the same identical sharpness of focus several feet apart.

"However, another point must be taken into consideration, viz., there would be a greater change in the distance from lens to film on changing from a 40 to a 60 foot throw than in changing from a 90 to a 110 foot throw. The greater the throw the less variation in distance from lens to film, until a distance might be reached where no change would be necessary for practical purposes of focusing. I have tried to illustrate this with the enclosed diagram, which is only relative and not intended to show accurately the distance of change. I believe that if Mr. Nighwander will go down to the stage and compare the two pictures he will find that one is in much better focus than the other. To assume that you may obtain the same identical focus on a variation of 20 feet without touching the lens is a violation of a well established law of optics. It may be 'good enough' to suit the purpose, if you are not hard to please with a focus, and may appear sharp from the projection room."

The thing really hinges pretty well on the great difference in length of conjugate foci points. If a lens focuses a picture six or seven inches away on a screen 100 feet (1,200 inches) away, it is readily seen that a moderate change of the latter distance will only effect a very

minute change in the first named. I would imagine it to be the same percentage in each distance. For instance, suppose we change the screen distance by ten feet, or one hundred and twenty inches, the original distance being one hundred feet and the film six inches from the focal point of the projection lens. Then I would suppose the necessary movement of the lens to re-focus would be .1 of six inches, because ten feet is .1 of the longer focusing distance. But maybe I'm wrong in this. It is only a reasoning from the standpoint of what seems to be cause and effect.

From Portland.

Matthew Aparton, projectionist at the Liberty Theatre, Portland, Oregon, writes denying the charges of the Hood River man, published recently, concerning Portland projection. The letter is also signed by Jean A. Miller, presumably also of the Liberty. The letter reads:

"During the time the epidemic was raging here, a few of us were standing near the Liberty Theatre, this city, when Broadwell, the Hood River man came up and asked where the union offices were. I replied that no one was there as no meetings or gathering were allowed for the present. Broadwell then proceeded to ask some very foolish questions about the union. For instance, he wanted to know why it, the union, would not support its members when forced to lay off. He was told that, due to the fact that we had 15 men in the army, who would have to be taken care of on their return, we were not taking in any new members. Well, to make a long story short, we all got rather angry before the conversation was finished. Well, I guess in a way I am to blame. I found Broadwell's name on many reel cases and wrote him telling to please keep his name off. In closing let me say I have been with the Liberty Theatre Corporation nearly two years, and they require the goods on the screen, or you're done, and all the I. A. cards in the world won't keep you from getting canned."

Never again! I'm DONE on publishing anything of this sort in future. I know I've said that before, but this time it goes. Broadwell wrote a mighty straightforward, convincing letter. Well, I've given Aparton his come-back, so we'll just have to let it go at that. The trouble is that I have no possible practical means for proving or disproving charges made by correspondents.

Wants Suggestions for Projection Room.

Paul Walker, Hillsdale, Mich., orders lens charts and asks for suggestions as to planning projection room for a new theatre. He says:

"Received handbook ordered from Chicago office; also question booklets, and now I am back for the lens charts, for which find fo' bits enclosed. We have the business all to ourselves here. Own two theatres, one of which is running and the other closed. Are starting to build a 900-seat house near here. The building is 40x130 feet. Will have a stage twenty-two feet deep. Distance of projection will be 122 feet. Projection room will be in balcony. How large a picture should we project? House will not be very high. We have a 9x12 Gardner Velvet Gold Fiber screen which is bran' new. Will it be too small? Will have two Type S Simplex projectors and a Ft. Wayne Motor Generator and will use 35 to 40 amperes at the arc. As I have doped it out will need two 6.5 P. C. condenser lenses, set not more than one-sixteenth inch apart, with center of combination 16.5 inches from film. Is this correct? Will have a 12x15-foot projection room built of hollow tile, with adjoining room for motor generator and everything except projectors. Plenty of ventilation, lavatory, etc. The room will be constructed according to handbook instructions."

Projection room as planned seems to be all right, except that you have, in the sketch, shown no wash basin—a very important matter, as the projectionist's hands get soiled with carbon dust and oil and it is better to remove it with soap and water than wipe it off on the films. Very likely it is to be there, but you forgot to mark it in on the sketch. Don't set motor generator right up in a corner. Set it out where you can get at it from all around. As to screen, from the screen to rear row of seats cannot possibly be more than about 125 feet, and will most likely be less. If your audiences have not been educated to large pictures you could use the 12-foot screen, covering it fully with the picture and extending a border made of black cloth beyond it. A 12-foot picture is pretty small, though, for such a house and might not suit your manager. Mind you that insofar as concerns the audience seeing the picture and reading the titles there will be no trouble at all, except possibly for a few short-sighted ones who can seat themselves part way down the length of the house. The advantages of the small picture are many. For one thing, you will get a sharper, more brilliant picture. I would suggest that the twelve-foot screen be put in and tried out for a few days. If the audience likes the small, brilliant picture, well and good. If it does not it will be no large matter to get a larger screen. If you do change, I would suggest sixteen feet as plenty wide enough. Your lens dope is all right, except that instead of sixteen and a half inches you will want nineteen inches from center of condenser combination to aperture. Don't see where you dug up that sixteen and a half inch idea.

Rialto and Rivoli Equipment.

From time to time inquiries come in as to the equipment, etc., of the Rialto and Rivoli theatres, of New York City. For information of all, these theatres use Simplex special equipment projectors, Minusa Gold Fibre screens. The Rivoli screen is set at an angle of twenty degrees and ten minutes, the distance of projection being 131 feet. Ninety amperes D. C. are used. The Rialto has a 127-foot projection distance and the screen is set at an angle of nineteen degrees and twenty-two minutes. Amperes used, 90. The Rialto projection room is reached by perpendicular iron ladder leading through a hole in the floor of a room adjoining the projection room. The projection room itself, while not at all crowded, is a bit scant in its front and back width. The Rivoli projection room is ample in dimensions and is reached in a more respectable manner. In each house there is heavy loss of light incident upon using such long focal length projection lenses and heavy amperage. In both theatres the location of the projection room is, from the projection viewpoint, objectionable, but under the conditions most excellent screen results are had, which latter is distinctly to the credit of Chief Projectionist Lester Bowen and the projectionists under him.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.
To save time, order from nearest office.

We've Been Watched.

G. W. Betz, President Local Union 282, Middletown, N. Y., says:

"Dear Brother Richardson: It has been several moons since I've written the department, but that does not mean that I have not watched it every week. Have been on 'vacation' in Uncle Sam's service, but it's all over over there and I'm back again. Just now I am deeply engrossed in your handbook and Hawkins' Electrical Guides. To say that I think they're both great would be putting it mildly indeed. And now for some questions: Would you construe films as being a part of the equipment, so far as the projectionist is concerned? I ask because we have a clause in our contract which reads to the effect that the projectionist must report fifteen minutes prior to starting show to determine the electrical and mechanical condition of projection apparatus.

"I have a 25-35-ampere transverter, which is giving complete satisfaction, but where can I get some dope on it? Why does the voltage double and the amperage remain constant when both lamps are in operation? What difference is there in the windings of a transverter and any other motor generator set? This is all just now, but watch out, for I'm going to trouble you a lot. Glad you escaped the surgeons with your life, for we need you in our business."

As to films being a part of the equipment in a sense which would bring them under the clause of your contract cited, most emphatically they are NOT. They are not owned by the theatre and are not a part of its stationary equipment. Moreover, the wording of the clause of the contract would make it ridiculous to assume that films were included, because by no possible stretch of imagination could the projectionist determine the physical condition of six to eight reels of film in fifteen minutes, much less make any needed repairs. Fifteen minutes is little enough time to look over the projection room machines, oil up and get ready to start, without doing anything to the films. It is presumed that films will be given the projectionist which are in at least safe, workable condition. If they are not, it is not up to the projectionist, but the exchange and the theatre management. Unions would do well to include a clause to this effect in their contracts. As to the transverter, write the Hertner Electric Co., Cleveland, O., for detailed instructions. The transverter doubles its voltage when the second arc is sprung because the two lamps are in series, and when you add the second arc you double the arc resistance, so that the voltage must be doubled in order to force through the same amount of current. In the old series arc lighting system, used for street lighting, ten amperes was usually the current flow, no matter whether there were two or fifty lamps, but there was a rise of, if I rightly remember, fifty volts for every lamp added. You will find this system described on pages 697-8, Vol. No. 4, Hawkins' Electrical Guides. It is known as the "constant current" system. I am not able to answer your question as to difference in windings. That would be quite some job. You won't "bother" me by asking questions. That is what I am here for—to answer questions.

Hey, Gosh Dang It, Stop It!

Whatcha sendin' me them darned lens chart orders for, huh? Send 'em to the Moving Picture World. Think I want to hire a bookkeeper or sumpin?

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Auction of Souls."

Released by First National.

Prepared by George W. Beynon.

Theme—Less Than the Dust (Moderato), Woodforde-Finden.
1—T. At screening. 4:30. Scheherazada (Largo), Rimsky-Kersakow.
2—T. Andranik's mother and sister. 2:45. Theme.
3—T. March, 1915. 3:15. Our God Save to Us Our Sultan (Segue Dramatic Tension), Borch.
4—T. The wheels of cruelty move. 3:00. Agitato Appassionato, Borch.
5—T. Two's company. 2:00. Theme.
6—T. Three times have I asked. 1:45. Crafty Spy, Levy.
7—T. Eastern morning. 2:15. Nor Oghcbicoon, Armenian Hymn (Segu Hurry No. 1), Langey.
8—D. Aurora enters church. 1:30. Reve Angelique (Andante), Rubenstein.
9—T. You need soldiers in this. 3:15. Dramatic Tension, Herbert.
10—T. The German consul has refused. 2:45. L'Arlessienne (slow march), Bizet.
11—T. The men were separated from. 3:15. Misterioso Dramatique, Borch.
12—D. Mother and two children. 1:30. One Who Has Yearned Alone (Lento), Tschaikowsky.
13—T. Edith Graham. 1:30. Tendresse (play to action), Pente.
14—D. Turk enters home. 6:00. Adagio Pathetic, Godard.
15—D. Miss Graham enters. 5:15. Arabian Nights (Andante), Mildenberg.
16—T. Refugees from the north. 2:30. Sicilian Vespers (Allegro), Verdi.
17—T. After a night. 2:30. Moonlight Sonata (Andante Pathetic), Beethoven.
18—T. The Kurds. 1:45. Arabian Serenade (Moderato), Langey.
19—T. The castle. 4:30. On the Bosphorus (Orientale Andante), Gauwin.
20—T. The Turk had a plan. 1:45. Scene au Serai (Allegro), Gauwin.
21—T. The government which. 2:15. Song of Boatmen of the Volga (Andante), Cady.
22—T. The dreaded shadows of night. 2:30. Andante Dramatic, Herbert.
23—T. Another day of horror. 2:45. Mephistofele (Agitato), Boito.
24—T. It was a real extermination. 2:45. Lamentoso (Largo), Borch.
25—T. Before the walls. 4:30. Indian Wail (Larghetto), Dvorak.
26—T. Under the desert skies. 2:45. Indian Lament (Adagio), Herbert.
27—D. Woman leaves girls alone. 3:30. Nebucodnosor Overture (Dramatic Agitato), Verdi.
28—T. The monastery on the. 2:30. Angelus (solemn), Massenett.
29—T. Hand over the girls. 1:30. Allegro No. 1, Langey.
30—T. Ta-ta-lin-el. 4:30. Nocturne (Lento), Kryzkanowsky.
31—T. With the north star as. 1:45. Orientale (Allegretto), Cui.
32—T. You will be sent to America. 1.15. Theme.
33—T. Now please hear me. 2:00. Remembrance (Andante Doloroso), Berkedal-Barfero.

"Daddy Long Legs."

Released by First National Film Corporation.

Prepared by George W. Beynon.

Theme—Love Think of Me (Moderato), F. H. Gray.
1—T. At screening. 3:00. Basket of Roses (Moderato), Albers.
2—T. The late John Grier. 1:30. A Fanciful Vision (Andante), Ruberstein.
3—T. The child of culture. 2:00. Camelia (Allegretto), Tonning.
4—T. Jerusha had twelve years. 2:00. Theme.
5—T. The great prune strike. 2:30. Lump of Sugar (Fox-Trot), Gumble.
6—T. The gentleman who takes things. 1:00. Misterioso, Andino.
7—T. As the empty hours go by. 5:00. Bleeding Hearts, Vely.
8—T. Can't have nothing to drink. 1:00. Theme.
9—D. Mary and boy start to house. 2:15. Essence Grotesque, Lake.
10—T. Children are sometimes lent. 2:15. In Poppyland (Moderato), Albers.
11—T. All my life I have wanted. 1:00. Theme.
12—T. Judy calls the monthly. 2:45. Prelude (Cyrano) (Andante), Damrosch.
13—T. I want my mamma. 2:00. Baby's Boat (Lullaby).
14—D. Mary sneaks downstairs. 1:45. Upstairs and Down (Moderato), Donaldson.
15—T. You should be punished. 1:00. Dramatic Agitato, Borch.
16—T. It's all very well. 1:15. Thorn Rose Story (Andante), Krienzl.
17—T. Far into the weary hours. 2:30. Bye Lo (Lullaby), Perkins.
18—T. The hot-house rose full bloom. 5:30. Hansel and Gretel, Humperdinck.
19—T. The only time the children see. 2:30. Down by the Meadow Brook (Waltz), Wendling.
20—T. His naughty spirit. 3:30. Theme.
21—T. Five blocks away. 3:00. Le Retour (Vivace), Bizet.
22—T. Homesickness is a disease. 2:15. Home Sweet Home (play pp).
23—T. Judy lets the cat out. 1:45. Theme.
24—T. Headquarters of Dan Cup. 1:30. Minuetto Giocoso (Allegretto), Mozart.
25—D. Close of scene. 3:00. Romeo and Juliet Overture, Tschaikowsky.
26—T. Letter—Dear Daddy Long-Legs. 2:00. Serenade (Allegretto), Pierni.
27—T. I come down every summer. 3:45. The Bee and the Floweret (Andantino), Zamecnik.
28—T. Who owns the yellow car? 1:00. By Heck (Fox-Trot), Richardson.
29—T. My ambition is to write a book. 1:45. Theme.
30—T. Good-bye is difficult to say. 3:30. Reverie (Lento), Drumm.
31—T. Then comes the great inspiration. 2:30. Entr' Acte (Waltz), Helmsberger.
32—T. Are you my Daddy Long-Legs? 2:00. Eleanor (Moderato), Deppen.
33—T. Angie devoted the evening. 2:15. Babillage (Allegretto), Castillo.
34—D. At dance. 1:00. I've Got a Pair of Swingin' Doors (Fox-Trot), Grant.
35—T. The big moment of Judy's life. 2:30. Theme (slowly).
36—T. Jarvis wanders. 2:15. Dream of the Flowers (Andante), Cohen.
37—T. Why, Jarvis Pendelton. 2:00. Theme (to end).

"Josselyn's Wife."

Released by Robertson-Cole.

Prepared by Joseph O'Sullivan.

1—At screening. 1:30. Am Camin (Allegretto), Schumann.
2—T. Miss Bessie Barriscale as Ellen Latimer. 2:15. Song Without Words (Andante), Rebikov.
3—T. Ellen enters the new world. 2:30. Poupee Valsante, Poldini.
4—T. Gibbs Josselyn, who resents Lillian. 1:00. Idilio (Allegretto Grazioso), Lack.
5—T. Another day of youth's indifferent. 1:00. The Flatterer (Moderato Capricioso), Chaminade.
6—D. Exterior—Gibbs arrives. 2:45. Serenade (Allegretto), Dria.
7—T. The Deer-Head road house. 2:00. Prelude Op. 28 No. 15 (Sostenuto), Chopin.
8—T. Like two castaways on a desert isle. 1:45. Song Without Words (Andante), Rebikov.
9—T. Springtime in Brittany. 2:30. Berceuse (Lento), Karanoff.
10—T. Five years of fame. 2:45. Springtime (Valse Intermezzo), Drumm.
11—T. A deadly poison that undermines. 1:15. The Flatterer, Chaminade.
12—D. Mr. Josselyn and child. :15. Marching Through Georgia (pp).
13—D. After fadeout of Josselyn and child. Valse (Lento).
14—D. Dance. 1:30. Two-step to action.
15—D. Josselyn, child and nurse. :45. Slow Waltz (p).
16—T. Injuns. 3:30. Songe D'Enfant (Andante non Troppo), Gabriel-Marie.
17—T. The rent on this studio. 1:30. The Flatterer, Chaminade.
18—T. The comfort of unburdening. 1:30. Silent Woe, "Elland" (Andante Pathetique), Von Fielitz.
19—D. Ellen, Lillian and Josselyn. 2:30. Dramatic Reproach (Andante Expressivo), Berge.
20—T. On the surface. 2:15. Serenade (Moderato Assi), Karanoff.
21—D. Interior—Ellen and Mr. Josselyn. 3:15. Andante Fifth Symphony (start at cello solo), Tschaikowsky.
22—D. Gibbs in studio. 2:30. Dialogue (Andante), Meyer-Helmund.
23—D. Close-up of Ellen and Mr. Josselyn at door. 1:30. Dramatic Tension No. 36, Andino.
24—T. And then another burden. 1:45. Agitato Misterioso No. 3, Breil.
25—T. You and Lillian made up. 2:15. Dramatic Tension No. 44 (Agitato), Borch.
26—T. Morning brings a new grief. 4:30. Adagio "Sonata Pathetique," Beethoven.
27—T. As the trial dragged its weary length. 1:15. Song Without Words (Andante), Rebikov.
28—T. Finding a refuge from sorrow. 1:30. Good-Bye (Expressivo), Tosti.
29—T. And sometimes he's a spy. 2:45. Valse Triste (Dramatic Valse Lento).
30—D. Tommy telling story to man. 2:00. Adagio-Tragic Suite, Mozart.
31—And so, in the land of sunshine. :45. Spring Song (Allegretto Grazioso), Mendelssohn (to end).

"The New Moon."

Released by Select Pictures Corporation.

Prepared by M. Winkler.

Theme—Dramatic Tension (In Russian Atmosphere)—Borch.
1—T. Kosloff, a savage terrorist. 3:45. Chanson Russe (Moderato), Smith.
2—T. The spreading flame. 2:35. Crafty Spy, Borch.
3—T. The ball at the palace. :25. (Continue ff).
4—T. One that travels. 2:30. Valse Moderne (Moderato), Rosey.
5—T. The next new moon. 2:45. Sleeping Beauty (Valse Dramatic), Tschaikowsky.
6—S. Anarchists are trying to break the palace door. :40. Theme.
7—T. Wherefore we love them. 5:05. Half-reel furioso, Levy (watch shots and explosions).
8—T. Winter in Volsk. 2:25. Sinister Theme.
9—T. The anarchists club makes. 2:35. Chanson Sans Paroles (Moderato), Tschaikowsky.
10—T. Michael, half famished. 1:15. Dramatic Tension, Levy.
11—T. I want work and food. 1:40. Theme.
12—T. Returning home, Kamenoff. 1:30. Melody (Moderato), Friml.
13—T. The first order. 2:55. Dramatic Narrative, Pement.
14—S. Kosloff fighting with girl. 3:50. Melody (Moderato), Rachmaninoff.
15—T. It was one of the soldiers. 3:10. Dramatic Agitato, Hough.
16—T. Another drastic order. :45. (Continue pp.)
17—T. I understand your evil intentions. 2:55. Serenade (Dramatic), Widor.
18—T. Kosloff confides in. 1:50. Dramatic Agitato No. 43, Borch.

19—T. The return of Kameneff. :50. Theme.
20—T. The first to escape. 3:50. Erotic (Dramatic), Grieg.
21—T. Have you no faith? 3:00. Dreams of Devotion (Dramatic), Langey.
22—T. Shaved and newly attired. 1:30. Theme (ff).
23—T. That is the man. 3:10. Perpetual Motion (Allegro Agitato), Borch.
24—T. Mindful of her brother's warning. 6:15. Half-reel Hurry, Levy (to action pp or ff).
25—T. Kameneff. 2:10. (Watch for shots.) Tragic Theme, Vely.
26—T. Again at the Saratof border. 1:25. Furioso No. 60, Shepherd.
27—Theme. 1:30 (to end).

"Castles in the Air."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Fortune—Babillage (Intermezzo Allegretto), Castillo.
1—D. At screening. 1:15. Serenata (Characteristic Neapolitan), Crespi.
2—D. When scene fades to bedroom. 1:30. Oh Marie, Oh Marie (Italian Song).
3—T. Our heroine's name. 2:30. Theme.
4—T. A bevy of blondes. 2:00. A La Mode (One-step), Rosey.
5—T. A clever assistant manager. 2:00. Visions (Intermezzo Characteristic), Buse.
6—D. When Fortuna attempts to leave. 1:45. Agitato Appassionato, Borch.
7—D. When Linter enters. 2:15. There.
8—T. The show at the Majestic Theatre. 1:45. Jazz Baby (Fox-trot).
9—D. When audience applaud. :45. Eccentric comedy theme.
10—T. Aw Tunie. 3:00. Theme.
11—T. I'll see you after. 1:15. Popular musical comedy waltz.
12—T. He found himself spending. 1:45. Hunkatin (Half-tone One-step), Levy.
13—T. Hurry and change, kid. 3:00. Theme.
14—T. He came frequently after that. 2:00. Jazz Baby.
15—T. Come to my castle in the air. :15. Popular musical comedy waltz.
16—T. I promise you your visit. 3:45. Dramatic Tension, Levy.
17—D. When Eddie calls for Tunie. 1:15. Dramatic Narrative, Pement.
18—T. From her hall bedroom (storm effects). 3:45. Scherzetto (from Symphonette Suite), Berge.
19—T. Oh, goodness, I'm all feet. 2:00. Theme.
20—T. Serve the coffee in the library. 3:15. Frills and Furbelows (Rondo Rococo), Crespi.
21—T. She was a girl desirable. 2:00. Sorrow Theme, Roberts.
22—T. Fortuna, give me your hand. 3:15. Adagio Cantabile (Excerpts from Beethoven's Sonata Pathetique), Berge.
23—T. But one night in London. :45. (Piano; improvise to action.)
24—D. As scene fades to Paunceforth. 3:15. Theme.
25—T. I'm sorry to disturb you. 1:30. Andante Pathetique, Berge.
26—T. Jimmie says there ain't. 1:15. Turbulence (Allegro Agitato), Borch.
27—D. When Fortuna prays. 2:45. Andante Doloroso, Borch.
28—D. When Fortuna sees Mrs. Paunceforth (telephone bells). 3:15. Vivo Finals (from Symphonette Suite), Berge.
29—T. All right; two plunks. 2:00. Jazz Baby.
30—D. When Mrs. Paunceforth recovers. 2:00. Theme (to end).

"The Home Town Girl."

Released by Famous Players-Lasky.
Prepared by Harley Hamilton.

1— At screening. 1:55. Le Retour (Allegro), Bizet.
2—T. Nell's old-fashioned parents. 1:05. When You and I Were Young, Maggie (Andante), Butterfield.
3—T. Perhaps because the clocks remind her. 3:00. Vanity Caprice (Allegro), Jackson.
4—T. A dollar a year raise. 1:45. Serenata (Allegro), Tarenghi.
5—T. You know why I'm so anxious. 3:20. Melodie (Moderato), Friml.
6—T. The establishment of Jellaby & Co. 1:15. Prelude (Allegro), Jarnefelt.
7—T. One of the Company's salesmen. 1:55. Romance (Andante), Rubenstein.
8—D. Change of scene to R. R. station. 2:00. Cupid's Frolic (Moderato), Miles.
9—T. I know just how to mix sodas. 2:15. Mignonette (Allegretto), Friml.
10—T. There's a legend about it. 3:50. Bacchanale from Samson and Delilah (Allegro), Saint-Saens.
11—T. —and the prints of the little dancer's. 2:50. Iris (Moderato), Reynard.
12—T. And to Nell letters came almost. 2:10. Melodie (Moderato), Friml.
13—T. Six months later. 2:25. Serenade, Op. 29 (Moderato), Chaminade
14—D. Change to soda fountain scene. 2:05. Prelude (Allegro), Jarnfelt.
15—T. An hour or so later Johnny. 2:45. Romance (Andante), Rubenstein.
16—T. But many strange and dreadful. 2:00. Dramatic Tension No. 9 (Berg), Andino.
17—T. When Mr. Jellaby receives letter. 2:45. Agitato con moto, Borch.
18—T. One evening when Nan Powderly. 2:10. Legende (Moderato), Friml.
19—T. A new face in Old Lennon. 2:55. Melodie (Moderato), Friml.
20—D. Change to scene in dining room. 1:45. Serenade (Allegretto), Rubenstein.
21—T. Then one momentous morning. 3:00. The Vampire (Andante), Levy.
22—T. Don't arrest him. 3:30. Gavotte Piquante (Allegro), Pierson.
23—T. Mint lemonade?—Yes, sir. 3:05. Dramatic Andante, No. 82 (Berg), Berge.
24—T. I recognized Johnny's handwriting. 2:00. Caressing Butterfly (Allegretto), Barthelemy.
25—T. Nell so confines her detective work. 2:20. Adieu (Andante), Friml.
26—T. Knew that I—lied to Jellaby. 1:30. Andante Doloroso No. 19 (Andante), (Fischer).
27—D. Change to scene between Nan and Steve. 2:50. Romance (Andante), Rubenstein.
28—T. The beginning of the gray tomorrow. 2:10. Pathetic Andante No. 1, Vely.
29—T. Life is funny, isn't it, Frank? 2:45. Melody in G Flat (Moderato), Cadman.
30—T. But we must admit that the real reason. 2:45. Reve D'Amour (Allegretto), Zamecnik (to end).

"The Mints of Hell."

Released by Robertson-Cole.
Prepared by Joseph O'Sullivan.

1— At screening. 2:15. Mountain Song (Andante Characteristic), Borch.
2—T. The Bed-Rock Saloon. 3:30. Savannah (One-step), Rosey.
3—T. I have learned to read. 1:15. Prelude, "Manfred" (Lento-Serioso), Reinecke.
4—T. The lure of the mysterious. 2:45. Romance, "Manfred" (Andante Sostenuto), Reinecke.
5—T. Chaudiare's departure. 3:15. Canzonetta (Allegretto Moderato), Godard.
6—T. Unable to follow the trail. 1:00. Agitato Misterioso No. 3 (con moto), Briel.
7—T. Aline, his daughter, a primordial. 1:45 (watch for shot). Edris and Hyperion (Andante—Love Legend) (cut to Allegro at shot), Gruenwald.
8—T. The foothills—aching muscles. 2:00. Half-reel Storm Furioso (play p with snow-storm effects), Levy.
9—T. And then the storm came. 1:15. (Continue ff.)
10—T. He had almost reached. 1:00. (Cue for dog's howling.) Sinister Theme (Andante Misterioso), Vely.
11—T. Yes, I suppose another fool. 1:30. (Dog howling.) Agitato No. 3 (Con Moto), Langey.
12—T. A period of darkness. :15. Tympany rolls.
13—T. Convalescence and the first sight. 1:30. Sinister Theme, Vely.
14—D. Dan and Aline at table. 1:00. Indian Legend (Lamentoso), Barron.
15—T. Wonderful days except for. 1:15. Edris and Hyperion (Andantino), Gruenwald.
16—D. Exterior—Maung outside house. 1:00. (Same—Allegro movement.)
17—T. Mr. Hibbing didn't have any such. :30. Dramatic Tension No. 1 (subdued), Reissiger.
18—D. Back to Aline telling story. 1:00. Dramatic Tension No. 32 (Molto Moderato), Berge.
19—T. And some way he managed to. 3:00. Edris and Hyperion, Gruenwald.
20—T. The long trail once more. 1:15. In Lover's Lane (Allegro Moderato), Pryor.
21—D. Interior of saloon—Dan enters. 1:15. Intermezzo, "Jorsalfar" (Andante Misterioso Agitato), Grieg.
D. When Dan knocks Hibbing down. 1:15. Same—Allegro Agitato movement.
D. Close-up, Dan at bar after fight. :15. Same—Andante movement.
22—T. With a pleasant duty well done. 1:00. Serenade (Moderato Dramatic—Con Moto), Chaminade.
23—T. One day late—the Dawson patrol. :45. Prelude, "Kunihild" (Andante Serioso), Kistler.
24—T. The spies reached the valley first. 1:00. Misterioso No. 2 (Moderato), Minot.
25—T. Chaudiare house again. 1:00. Dramatic Andante No. 39, Berge.
26—T. And if we find the stake. 2:45. Misterioso Dramatico No. 22 (Allegro Giusto), Borch.
27—D. When Maung sees Rierdon in cave. 1:00. Sinister Theme Andante Misterioso) (play f), Vely.
28—T. Stealing the fresher dog team. 1:15. Hurry No. 1 (Allegro) (snow-storm effects), Langey.
29—T. A bitter choice—to risk the race. 1:00. Dramatic Tension No. 44 (Moderato Agitato), Borch.
30—T. Burke's black team, but where? 2:00 (watch for shot). Misterioso No. 3 (Con Moto), Andino.
31—D. After fade-out—man with dog sled. 1:15. Le Retour (Allegro Vivace—Dramatic), Bizet.
32—T. At the end of Rierdon's back trail. 1:30. Sinister Theme (follow action p and f), Vely.
33—D. Men discover Rierdon's body. 1:45. Slimy Viper (Allegro Moderato Misterioso), Borch.
34—T. I want Dan Burke on suspicion. 1:15. Dramatic Tension No. 9 (subdued), Andino.
35—T. The race. 2:15. Erl King (Dramatic Allegro—start pp), Schubert.
T. Where two frozen bodies gave. Tympany rolls.
T. Beyond the short cut. (Continue "Erl King"—pp.)
T. The finish at the recorder's office. (Same f.)
36—T. You treacherous thief. 1:15. Prelude "Carmen" (Andante Molto Agitato), Bizet.
37—D. When Chaudiare signs claim record. 1:15. Romance (Andante), Grunfeld.
38—T. And it doesn't matter at all. 1:00. Edris and Hyperion (Andantino), Gruenwald (to end).

Live News from Everywhere

HULSEY'S THEATRE WILL BE SOME HOUSE

Inclines Instead of Stairs and a Roof Garden Will Be Incorporated in the Dallas Structure

HERSCHEL STUART, assistant general manager of the Hulsey Enterprises, has returned home after making a month's tour of the big cities of the North and East in search of modern ideas to incorporate in the new $500,000 Hulsey playhouse which will be erected on an entire block in the center of the Dallas business district. Ground is to be broken for the new theatre late in June, and it should be completed in about nine months.

Mr. Stuart was accompanied on his inspection trip by C. D. Hill, a Dallas architect. They devoted several days at each stop, carefully inspecting the best moving picture theatres in New York, Chicago, Pittsburgh, Boston, Indianapolis, Washington and Detroit.

A roof garden, wonderful lobby arrangements, sloping inclines to the galleries and many other innovations will be included in this theatre which will seat 3,500 people.

Building Roads with Celluloid.

Motion pictures are playing a leading part in the campaign being at present waged in Dallas County for the passage of $6,500,000 worth of good roads bonds.

Members of the Dallas Automobile Club who are urging the road-building bond issue selected a sunshiny day after recent heavy rains and took a camera man to all parts of the county. Stretches of roadway deep in mud with automobiles and horsedrawn vehicles stalled in the mire were filmed. These bad road pictures are being shown at local theatres with requests that Dallas County be lifted out of the mud. The unique campaign is having a telling effect.

Robb and Rowley Will Open Dallas Office.

Robb and Rowley, well known picture show operators, have decided to open central offices in Dallas. They operate shows at present at Hillsboro, Abilene, Big Spring and San Angelo. They are just completing their new R. and R. Theatre at Ranger and will open another theatre at Sweetwater. They also have opened a second show at Abilene, which will make them proprietors of seven well-paying Texas theatres in the smaller towns of the state. The firm is opening a roof garden adjunct to the Hillsboro house.

Now for the Airdome.

Warm summer weather has caused the general opening of airdome theatres all over Texas. The climate makes it possible for them to operate from April until the end of November.

A new airdome has been opened by W. Lytle, of San Antonio, at Marfa, Texas, and Willie Perlitzer, of San Antonio, is opening another at Uvalde. The Liberty is a new airdome at Ranger, Texas.

Taking the Good with the Bad.

Unusually warm weather has caused business to be poor in theatres in San Antonio, Galveston and Houston early in May. Heavy rains which have made country roads impassable for the farmers' flivvers have caused some of the small-town exhibitors to wail also. In Dallas and Fort Worth, however, business was never better than at present. All moving picture shows are playing to capacity.

Lucas Opens Dallas Branch.

Harry K. Lucas, of the Lucas Theatre and Supply Company, of Atlanta, is in Dallas to open a branch house on Main street, the location to be selected later. They will handle the Simplex machine. Robb and Rowley gave Mr. Lucas his first order for 500 chairs and four Simplex machines. The supplies were for the new Ranger Theatre.

Hulsey Will Aid Relief Fund.

"The Auction of Souls," the picture showing the sufferings of Armenians under Turkish rule, was given a private showing at the Old Mill Theatre, May 10. E. H. Hulsey will show this film in his houses at Dallas, Galveston, Houston and Waco. He will give ten per cent. of the box office receipts to Armenian relief.

Dorbrant Building in Jacksonville.

Ross Dorbrant, proprietor of the Queen Theatre, Athens, Texas, is erecting a new theatre at Jacksonville, Texas. The house will be known as the Park Theatre and will be in the center of the business section of Jacksonville. It will be equipped with all modern conveniences and will have a pipe organ.

Examination Will Be a Stiff One.

Stringent examination of moving picture operators has been decided upon by Mayor Wozencraft, who has recently assumed the post as Mayor of Dallas. The building inspector, the city electrician and an experienced moving picture machine operator will examine all candidates for an operator's license.

Some Jumpers, Those Girls.

Mack Sennett's bathing girls made their debut in Texas during the second week in May. They showed at the Crazy Theatre, Mineral Wells, and at the R. and R. Theatre, Abilene. These were the only Texas towns visited. The girls made a jump from Abilene, Texas, to Dayton, Ohio.

Colored House for San Antonio.

Major Jack Burke, of San Antonio, is erecting a 1,000-seat theatre in San Antonio. It will be leased by him for operation as a picture show for negroes, for which there is a demand in San Antonio at present.

Holland Is Back in Dallas.

Jack Holland is back in Dallas after a month at Mineral Wells and is preparing for a big summer season at the airdomes with "Hearts of the World."

Short Notes.

Pierre Levy, Forth Worth oil operator and moving picture magnate, is back from New York, where he arranged for the drafting of plans for his new $350,000 theatre.

J. B. Dugger, formerly with Vitagraph, has taken the position of branch manager for Metro and First National, at Little Rock, Ark. He was in town during the second week in May to confer with E. H. Hulsey.

Victor Wood, of the Motion Picture Operators' Union, has been elected president of the Fort Worth Trades Assembly. This is his second term as president of the office.

Lew Remy, of Goldwyn, secretary of the Texas Amusement Managers' Association, has returned from New York where he has been planning for the summer season.

The Majestic Theatre, of Fort Smith, Ark., is being completely remodeled and will open up again before the end of May.

Mrs. Ethel Boyce has been reappointed moving picture censor by the Dallas City Commissioners to serve a second term.

R. J. Brown, formerly with Select, is now connected with First National. He is traveling for them in South Texas.

R. E. Shannon, New York representative of Goldwyn, spent two weeks in Dallas early in May, visiting Manager Lew Remy of the local branch.

J. H. Pittman, of Fort Worth, has opened his new Victory Theatre, seating 250, at Fourteenth and Main streets, of that city.

Winning Smiles from Goldwyn.

Lou Tellegen, Geraldine Farrar and Samuel Goldwyn snapped at the Grand Central just before the couple left for Culver City.

Gladys Leslie's Next Based on Novel.

Another book is to serve as Gladys Leslie's release for June. The title of the play is to be "Too Many Crooks," and it is an adaptation of the novel of the same name by E. J. Rath.

Ralph Ince will direct the new picture play, and, concurrently with its release, the publishers who have secured the book rights of this magazine serial will issue a special movie edition of "Too Many Crooks" illustrated with scenes from the play.

BURGAN'S TEAM WINS THE BIG RECORD

And Manager Stern of Universal's Pittsburgh Office Will Tender a Dinner to the Victors

THE Pittsburgh Universal was some busy exchange, to say the least, the week of May 5, as a result of the contest between two teams for the biggest amount of business, and when the smoke of the battle had cleared away it was found that the team captained by Burgan had won out by a close margin.

To celebrate the event, Manager Stern had a large group photo made of the entire office force, and stated that the dinner, promised to the winners, would be held at the Elks' Club, May 23.

Manager Stern states that Cherry led the entire division followed by Burgan and Miss Ackenheil.

Ainsworth Leaves Day Exchange.

G. R. Ainsworth, manager of the Day exchange, Pittsburgh, has resigned his position with that company and left May 8 for Missouri, where he will handle the "Fit to Win" pictures. Associated with Mr. Ainsworth in the new proposition will be Messrs. Rees and Diamond, of Altoona, Pa.

Liberty Exchange Will Move.

Mayer Silverman, of the Liberty Film Renting Company, Pittsburgh, has purchased the two-story dwelling at 1010 Forbes street, and will remodel the same to be used by himself as soon as the necessary changes can be made. The building is located four doors west of the new film building being prepared by the Paramount, and which will be occupied by the Universal, Metro and Pathe exchanges, in addition to Paramount. Mr. Silverman expects to occupy his new quarters about the middle of June.

Library Theatre of Warren Remodeled.

The Columbia Amusement Co., owners of the Library Theatre at Warren, have completely remodeled and enlarged the theatre. The capacity has been increased from 800 to 1,400, and a new front has been put on. The house has been closed for two months, and the work is now practically finished. The house will reopen the latter part of May or the first of June.

Earl Theatre Changes Hands.

Matt Rapp has sold his Earl Theatre, Sharpsburg, Pa., to O. H. Steele, a former business man of East Pittsburgh. The house was closed the week of May 12 for remodeling, repairs and renovation and re-opened Saturday, May 17, with Mildred Harris in "When a Girl Loves," to big business. Mr. Rapp will now give his undivided attention to his theatre in Etna.

Alpha Will Be Remodeled.

The Alpha Theatre, Sharon, Pa., owned by the Claffey Brothers, will be completely remodeled and enlarged in the near future. A new front is to be built, and electric sign and marquise will be erected, more seats installed, etc. The estimated cost of the alterations is $10,000.

E. E. Claffey, of the Claffey Brothers, is on his way home from France. He is expected to arrive about June 1.

Pittsburgh Mutual Wins Two Prizes.

The Pittsburgh Exhibitors Mutual branch copped two prizes for showing the greatest increase in business during the month of April. One of the prizes is the William J. Clark Trophy, a beautiful Silver Cup, and the other is a $100 cash prize from the Robertson-Cole Company. Manager Sliter, and his co-workers are highly elated over their success.

Censors Pass "The Midnight Patrol."

The Thomas H. Ince super-special, "The Midnight Patrol," has at last been passed by the Pennsylvania Board of Censors. The film was rejected upon its first presentation to the Board, about six months ago, but recently was passed with practically no eliminations whatsoever, one of the main changes made being the substitution of the words "silk smuggling" for "opium smuggling."

Crowley Joins the Mutual.

C. J. Crowley starts out this week on his first road trip in the capacity of sales representative for the Pittsburgh branch of the Exhibitors Mutual. Mr. Crowley has been on the West Coast for three years with the Fox and First National Exchanges.

Savoy Taken Over by a Newcomer.

Samuel Firestone, a newcomer in the film business, has taken over the Savoy Theatre, McKeesport.

New Theatre in West Virginia.

W. C. Ballard is building a new theatre at Janelew, West Virginia, to have a capacity of 325. The house is practically finished and will be ready for opening in about two weeks.

Sammy Sivitz Is Back.

Samuel Sivitz is back on his old job as publicity manager for the Rowland and Clark theatres, succeeding Charlie Frost, who is doing publicity work in connection with the showing of "Mickey" at the Nixon theatre, Pittsburgh.

Gamble-Paramount Theatre in the Chain.

The Gamble-Paramount theatre at Altoona is now a link in the chain of houses operated by Anos Notopolos, who also runs the Palace and Olympic in Altoona and the Palace in Johnstown.

Horowitz Is Back from New York.

Mark Horowitz, of the Quality Film Corporation, Pittsburgh, has returned from a ten-day trip to New York, which he spent in looking at new pictures, and renewing old acquaintances.

Meet Harry E. Reiff, Junior.

Harry E. Reiff, Jr., son of the Universal assistant manager, is the latest addition to the force of this exchange, his duties being chiefly to take care of percentage dates.

Donovan Has Summer Home.

J. P. Donovan, manager of the Regent Theatre, East Liberty, has rented a cottage at Conneaut and Mrs. Donovan and Jack Junior are already domiciled there. Mr. Donovan will spend his Sundays there returning to the city Monday mornings.

Elden Is Recovering from Operation.

F. C. Elden, of the Amusu theatre, Boswell, Pennsylvania, was operated on for appendicitis at a Johnstown hospital recently. He is getting along finely.

Myerson Joins First National.

Ralph Myerson, for some time salesman for the Pittsburgh Metro Exchange, is now with the First National here. He is succeeded at the Metro by Ralph Villers, formerly of the Denver Vitagraph office.

Ragland Is Select at St. Louis.

J. C. Ragland, formerly of the Pittsburgh Fox Exchange, where he handled the Standard pictures, is now manager of the Select branch at St. Louis.

Gamble Brothers Leave Show Business.

The Gamble Brothers, Andy and Robert, formerly owners of the Gamble Theatre in Altoona, are now in the automobile tires and accessories business in the same town.

Personals and Other Notes.

E. M. Porter, general manager of the Precision Machine Co., New York, manufacturers of the Simplex Projector, was in Pittsburgh recently, making a call on their local distributors, the Hollis, Smith, Morton Co.

The Eagles have opened a 350-seat house at Renovo, Pa., called the Dreamland. O. Fisher has been appointted manager.

The Universal night force, composed of George Yerger, Louis Indo, Eddie Mahoney, Jacob A. Kaiser and John Crehan, went over the top in the recent Victory Liberty Loan drive, with a record of $550 for the five employes.

No One Dreamed Ethel Maintained a House Separate from Her Home.
But Ethel Clayton's Paramount, "The Girl Next Door," a picturization of "Vicky Van," proves that such was the case.

Breezes from Salt Lake

Pathe Office Back to Normal.

THE local office of Pathe, of which W. A. Calkins is manager, is now operating under almost normal conditions again, the films lost in the recent fire having been for the most part replaced. The office is temporarily located at the office of the Super Film Attractions.

Lewis Will Go to Kansas City.

Myron H. Lewis, son of Walter J. Lewis, of this city, and for some time past San Francisco manager for the Famous Players-Lasky Corporation, arrived in the city for a brief visit prior to going to

Kansas City to accept the position of district manager for the company in the Middle West.

Personal Items.

F. J. Murphy, formerly of Denver, has been appointed as chief booker at the Salt Lake City office of the Famous Players-Lasky Corporation.

Louis Marcus, division manager for the Famous Players-Lasky Corporation, has left for New York to attend a conference of branch managers and special representatives to be held in that city.

Frank Duffy, of New York, representative of the general manager of Pathe, was a recent visitor.

H. E. Lotz, Western division manager for Select Pictures Corporation, with headquarters at Denver, was a recent Salt Lake visitor.

Maritime News Notes

Golding Was on the Job.

QUICK work was shown on the part of Manager W. H. Golding, of the Imperial Theatre, on Saturday, May 10. Two Siege Batteries, the 4th and the 6th, recruited largely in St. John, arrived home as units, and the whole city was en fete to meet them. The trains arrived in the morning, and the ceremony of welcome was carried out in front of the Imperial Theatre. Mr. Golding took a number of excellent pictures of the Batteries as they were lined up in front of the grandstand and addressed by the Mayor of the city, the Premier of the Province, the O. C. of the District and the O. C.'s of the two batteries. Good pictures were obtained of the O. C.'s, Majors Barker and MacMillan, and views of the immense crowds and the splendid decorations.

The views were shown at the evening shows and on Monday and evoked many exclamations of pleasure and appreciation of the enterprise displayed by the manager.

Imperial Finds Berths for Soldiers.

The new setting of the Imperial is greatly admired. The artist is a returned soldier. There are four returned soldiers now on the Imperial staff. In the orchestra are two of the bandmasters of two of Canada's crack regimental bands: Harold H. Williams, of the Princess Pat's, who had the honor of playing at the wedding of the Princess. Bandmaster Perkins, went across with the 104th which, on its return, became the Depot Battalion Band and played to welcome the units and men on their arrival at this port. Walter Newcomb was an artillery man on duty at Halifax, and Sergt. Major Fred W. Stringer went over with the 55th but was later transferred to the Famous Fighting 26th, and was wounded at Passchendaele.

Recent St. John Visitors.

Visitors in town recently have been L. C. Babineau, of Chatham, and W. Richards, of Newcastle, who have been here for a week looking over films. Fred Winters, of the Torrie and Winters Company, Moncton. Mr. Winters reports business very good in his home town and was deeply impressed with the capacity houses he saw in New York and Boston, from where he has just returned. Mr. Gaudett, of Summerside, was in the city and signed with Paramount-Artcraft for their entire program.

Cuzner Buys the Family.

W. H. Cuzner has purchased from Mr. McPherson the Family Theatre of North Sydney, and will open on Monday, 26th, with the Paramount-Artcraft service.

Pictures Will Be a Feature.

At the "Forward New Brunswick" convention, to be held in St. John, June 2 and 3, the afternoon of the second day is to be devoted to special screenings of motion pictures of hunting, fishing, and the natural resources of the Province, supplied by the Government. This is to be a feature of the convention, which is being widely advertised.

Short Notes.

Campbellton, N. B., now has three theatres in operation, all running full time. J. P. Murray has opened up the old Empress Theatre, and with the Imperial and the Opera House under the management of Allen Christie. Both are F. G. Spencer's theatres.

A new theatre will open in Windsor, N. S. A store is being remodeled into a comfortable house, and will be under the management of two returned men, one of whom is S. Mitchell.

While daylight time is being used by the city of St. John, the theatres still keep to the old time and find that the plan works splendidly.

E. R. Davis, of the Acme Theatre, St. Andrews, N. B., is opening his house for full time from now on.

WASHINGTON HOUSES INCREASE TRAFFIC

Picture Show Audiences Fill Up Trolley Cars in What Were Formerly the Light Load Hours

ALTHOUGH the street car service in this city, as at present rendered, cannot truthfully be said to tend to increase business for the motion picture shows in the business section, it is declared that the big houses that have been erected within the past year have materially increased the receipts of the railway companies.

Whereas, a year or so ago, there were periods during the afternoon and evening when the cars carried but comparatively few passengers, no such condition now exists, but, on the contrary, practically all the cars carry capacity loads on every trip. The great development of the motion picture business in downtown Washton during the past year is declared to be responsible, in part, for this increased business. Thousands of persons now come in town to attend the stellar programs which are offered at the large theatres which have been recently erected, resulting in increased revenue for the street car companies.

Breeskin Makes Hit.

The music critics on the local papers have been giving more or less space to Daniel Breeskin, leader of the orchestra at the Rialto Theatre. He has been offering an introduction to the great operas in his overtures chosen each week for his orchestra. Favorable comment was made of the recent playing of "Aida" overture, Verdi's great opera, and Mascagni's "Cavalleria Rusticana."

Flax Is Closing Office.

Jake Flax, who has been managing the local office of the General Film Company, is now busy closing up the office here and disposing of its equipment. Mr. Flax recently left Garfield Hospital where he was confined for several weeks following an operation. When he completes his duties with the General he will rest a few weeks before seeking a new connection. Mr. Flax is recording secretary of the Washington Exchange Managers' Association.

Picture Men Join Elks.

Quite a herd of new Elks arrived in town May 14. A big drive is being made for increased membership and several hundred new Elks were made at this meeting. Harry Crandall, Maurice Davis, Abe Dresner, Lee A. Osthoff, Oscar A. Morgan, Mr. Meinhold and Fred B. Klein were among those in the herd. All one hears around the exchanges these days is "Hey, Bill."

Announce Title of New Century Comedy.

"Howling Lions and Circus Queens" is the title of the most recent Century comedy circus picture in which the Century lion is featured. This picture being directed by Vin Moore, and the plot concerns the trials and tribulations of a pair of rube lovers in Podunkville, Ohio. Dot Farley, the rube girl, is much in love with Bill Bevan, the rube boy, and the antics of the two are more than comical.

Select in All Loew's New York Houses.

Sixteen Marcus Loew theatres in New York have completed the celebration of a 100 per cent. Select week. The attractions shown were Constance Talmadge's "Romance and Arabella" and Select's special production, "Bolshevism on Trial." The two Select attractions divided seven days at each of the sixteen Loew houses.

Nothing at All Amateurish About Zena Keefe Here.
Still we are obliged to tell that she is the star of World's feature, "An Amateur Widow."

METCALFE WILL BE PREPARED FOR RUSH

San Francisco's Enterprising Supply Dealer Orders a Whole Car Load of Tickets at Once

G. A. METCALFE, of San Francisco, Cal., has added several new lines to his stock of late, and increased stocks of others, owing to the great increase in the demand. He recently completed arrangements with D. Levinton, representing the International Ticket Company, to handle the ticket line of this house, and a solid car of tickets has been shipped to the Coast. Samples of the Diamond Crystal Screen are being shown, together with a new film cabinet combined with motor rewind. He has perfected in his own shop a new hub for all metal reels to be inserted in worn-out reels. Stocks of Eastman raw film have been greatly increased, owing to producing activities in this vicinity. A. C. Brunner has been made sales manager to succeed Walter L. Stern, who left recently to accept a position at Chicago.

Health and Marriage Hints Are Numerous.

Theatre patrons having a predilection for film productions based on health, marriage, sex and sociological subjects are having a choice array of material offered from which to make selections. The Government film, made for training camp use, entitled, "Fit to Win," is having an extended run at the Savoy Theatre and has been shown to mixed audiences, as well as to women exclusively. This will be followed at this house by "Are You Legally Married?," a production in which legal questions are involved, and which is being distributed by the M. & R. Feature Film Exchange. "Spreading Evil," handled by the All Star Features Distributors, will be the attraction at the Rialto Theatre during the week of June 8, and will be offered with the endorsement of prominent officials, from the Governor to Police Judges. The Hodkinson offering, "As a Man Thinks," has been booked over the entire T. & D. Circuit, and recently had a very successful week's run at the Tivoli Theatre, San Francisco.

Nevada Is Very Active.

Traveling representatives of San Francisco film exchanges, who have recently covered the Nevada field, report unprecedented activities there, with plans being made for the erection of many new houses. A wonderful mining boom is on and the entire State is prospering. J. W. Flood, who conducts the Rex Theatre at Fallon, is preparing to erect a fine new house. W. S. Ballard, of the Grand Theatre, Carson City, is also planning a new house that will be a great improvement over the present one. J. E. Smith, who owns the Butler Theatre at Tonopah, has also opened the Liberty Theatre, the increase in business making this step advisable. The Metro Theatre, recently opened at Yerrington, is doing a fine business, the expectations of its owners being surpassed.

Film Folks Will Dance.

The Kay-Gee Club, composed of employes of the Kahn and Greenfield Circuit, which conducts three large houses at San Francisco, will shortly tender a dance at the New Fillmore Hall, formerly the New Fillmore Theatre. Mr. Garcia is in charge of arrangements for the affair.

The San Francisco Film Club is advertising a Moving Picture Industry Ball to be held shortly at the Scottish Rites Auditorium. Just who are interested in the so-called film club is not known in film circles, but moving picture operators are busy answering inquiries and advising that this is not their annual Movies Ball, a title they have copyrighted.

Hip Celebrates Anniversary.

Four years ago the Hippodrome Theatre, San Francisco, was placed under the direction of Ackerman and Harris, and a special bill was offered recently to celebrate the occasion, the film feature being "Spotlight Sadie," with Mae Marsh. Although classed as a vaudeville house this theatre makes use of as much, or more, moving picture film than many exclusive moving picture houses and is a very popular place of amusement.

Marion Kohn Opens New Office.

Marion H. Kohn, head of the Consolidated Film Corporation, has returned to his San Francisco headquarters from a visit to Seattle, where he completed arrangements for taking over the old General Film Company's quarters. The business of the Consolidated has been moved to the new location, and the selection of a manager will be made at an early date.

Vitagraph Officials Visit San Francisco.

J. M. Quinn, general manager of the Greater Vitagraph, was a recent visitor here, making a brief stop before proceeding on to Los Angeles. Assistant General Manager T. W. Chatburn is paying the local office a visit and plans to remain a couple of weeks.

C. E. Shurtleff Makes Flying Trip.

C. E. Shurtleff, of the company bearing his name, recently paid a flying visit to San Francisco from New York, making a stay of three days. The purpose of the trip was to secure from Mrs. Charmion London, widow of Jack London, an extension on the contracts for the use of the London works in the production of moving pictures, and in this he was successful. He als holds the rights to the stories of Peter B. Kyne, the San Francisco writer.

Select Production Receives Labor O. K.

Organized labor in the San Francisco Bay District has placed its stamp of approval on "Bolshevism on Trial," a preview of the film having been made before leading labor leaders who have given the production their written endorsement.

Tragedy Is Produced at Calistoga.

The Humanity Producing Company, under the direction of O. L. Sellers, recently visited the Calistoga Hot Springs, using the natural scenery and the hot sulphur springs for the exterior locations of "When Bear Cat Went Dry." The sulphurous atmosphere of the miniature inferno at Calistoga fits in perfectly with the idea suggested by the title.

H. E. Lotz Is Back On Coast.

H. E. Lotz, Pacific Coast representative of Select, paid the San Francisco office a visit recently and met many friends made while manager of the local Pathe branch. Of late he has been with Select at Denver, and was recently promoted to the position of Coast representative, with headquarters at Los Angeles.

Independent Sales Will Handle Sherry.

Arrangements are being made to book the W. L. Sherry Service through the Independent Sales Corporation, but so far no sales representative to handle this line has been named.

Trade News In Brief.

The Kearny Theatre, San Francisco, has installed new projection equipment and Preddey no-carbon lamp outfits. N. Namler, one of the owners of this house, has purchased an interest in the Broadway Theatre, in the North Beach district.

David C. McWilson has opened the old Theatre San Leandro.

Ed Limmell, of Redding, has purchased moving picture equipment and will tour the mining districts with a traveling show.

M. J. Mederios is opening a new house at Crockett, and has installed a Powers Excelite equipment.

F. E. Smith, of the Lyric Theatre, Marysville, has equipped his machines with Metcalfe motors and speed regulators.

The firm of Adrian-Reece, Inc., has been incorporated at San Francisco with a capital stock of $20,000, the incorporators being A. Reece, H. Adrian and Kate I. Nixon. Mrs. Nixon is owner of the Majestic Theatre, Reno, Nev.

John C. Rohan, a theatre manager of Oakland, was held up recently and robbed of money and jewelry to the value of $1,500.

William "Barney" Bernard has joined the sales staff of the All Star Features Distributors and is now on the road.

Mell Hulling, salesman for Pathe out of the San Francisco office, has returned from a very successful trip through Nevada and reports that conditions were

"My! That Can't Be the Open Hand of Friendship."
Says Ruth Roland as she backs up her support in her Pathe serial, "The Tiger's Trail."

never better there in the amusement business, the revival in mining having worked wonders.

Dr. P. H. Dixon, who conducts a show at Knights Landing, Cal., has opened a theatre at Grafton.

O. K. Wescoatt, formerly of Santa Cruz, is now with the Liberty Theatre, Healdsburg.

G. A. Metcalfe, San Francisco, has furnished full Power's equipment to the Post Exchange, Cavite, P. I.

Pettengill and Pettengill, who conduct the Pastime Theatre at Eureka, have purchased and dismantled the Colonial Theatre.

John Ratto, of Jackson, and B. E. Waite, of the Minor Theatre, Arcata, were recent visitors in San Francisco to make bookings and select new equipment.

George Roy, of Burlingame, is preparing to make an Eastern automobile trip.

Mike Athens, having secured his release from the Army, is preparing to open an airdome at Visalia, Cal.

Cincinnati News Letter

Grand Opened Season May 18.

THE season at the Grand under the management of T. E. Aylward began Sunday, May 18, with "The Shepherd of the Hills." Manager Aylward is looking forward to a very successful season with the pictures, and in this connection he said: "The public has been taught that the regular season of legitimate shows should end with the first of May, and naturally turn to the movies and parks for their entertainment. The condition of the weather nor the class of dramatic attractions have any bearing on the matter for the public is through for the season, and stays away."

Health Authorities Push Picture.

Lieutenant C. J. Broeman, Cincinnati physician, in charge of the United States Bureau of Public Health in this district, has started a campaign to interest the public in the showing of the "End of the Road," which opens for a run following "The Shepherd of the Hills." Health Officer Peters and other authorities and physicians also are aiding in this work.

Libson Takes Over the Star.

A new deal involving the future of two of the Cincinnati houses was completed during the past week, by which Manager I. Libson, of the Libson Amusement Company takes over the management of the Star Theatre on Fountain square. This house is owned by Ed. Hart, who also owns a part of the property occupied by the Bijou Theatre next to the Star. By the terms of the lease, Manager Libson pays a total of $28,000 annually for five years. Both the Star and the Bijou have been doing good business, being about the most centrally located picture houses in the city.

Clarence Runey Turns the Crank.

Clarence E. Runey and staff, of the Cincinnati Motion Picture Company covered the Kentucky Derby at Louisville. The Cincinnati concern had three cameras on the job, and they caught every move of consequence in the running of the turf classic. Mr. Runey operated one of the machines.

Exchange Managers Meet.

The Associated Film Exchange Managers of Cincinnati held a recent meeting at which matters of general interest were discussed, and especially along the lines of new trade rules and regulations. It is expected that, at another meeting in the near future, reports will be made on these matters and regulations adopted which will inure to the benefit of the exchanges particularly and the industry in general.

MARIETTA'S NEW HIPPODROME OPENED

"Daddy Long Legs" Was the First Attraction and Mayor Crawford Made the Opening Speech

THE new Hippodrome Theatre, in Marietta, Ohio, was opened to the public Friday night, May 9, and in spite of a downpour of rain, the house was filled to capacity.

This theatre is one of the C. and M. Theatrical circuit of which O. J. Sybert is the directing head.

The opening attraction was Mary Pickford in "Daddy Long Legs."

Mayor Crawford, of Marietta, was present at the opening and made a speech of congratulation to the promoters of the house.

The theatre is one of the most up-to-date in the state, and the C. and M. company is composed of Marietta stockholders. The theatre has a stage large enough to accommodate the biggest road shows, and will run pictures, vaudeville and roads shows, each booked separately.

Cleveland Goes Back to Central Time.

A great thing for the Cleveland exhibitors was the action of city council in passing an ordinance setting the city back to central time.

Cleveland has been on Eastern time and it was very unpopular with picture men, as it would be nearly 9 p. m. before darkness arrived, and this hurt business.

The newspapers started a test vote and the exhibitors did their best to help them, with the result that there were 100 to 1 votes for central time.

Louis H. Becht Was a Pioneer.

Louis H. Becht, who recently died of paralysis, was one of Cleveland's pioneer exhibitors.

Mr. Becht opened one of the first movie theatres in Cleveland—the Dreamland on Euclid avenue. Later he opened the Mall, and about two years with others built the New Hall Theatre.

At the time of his death he was interested in the Lucier, a neighborhood house.

Greenwald Gives Bean Party.

Frank Greenwald, of the Exclusive Film Exchange, Cleveland, gave his first bean party of the season at Avon Beach, May 15.

Frank gives two or three of these affairs each year, and [illegible] have been very popular.

Indiana News Letter

Bikos Buys Gary's Cosmo.

THE Cosmo Theatre, 774 Broadway, Gary, Ind., changed ownership and management on Thursday, May 15. Nicholas Bikos and his brother, Peter Bikos, purchased the building and lease.

The Cosmo has been managed by Morris and David Wohl, and under their supervision has become one of the most popular motion picture houses in that section of the state. Morris Wohl is now interested in a film producing company in New York, and his brother has become manager of the Wohl Clothing Company, at Broadway and Sixteenth avenue, Gary.

Mr. Bikos, the new owner of the Cosmo, was formerly a detective sergeant in the Gary police department.

Evansville's Majestic Will Be Enlarged.

The New Majestic Theatre, at Fifth and Locust streets, Evansville, is to be enlarged and completely remodeled during the summer. The stage will be set back and the seating capacity of the main floor will be increased from 575 to 1,000. Charles Sweeton, manager, says the entire interior will be equipped with new furnishings.

Uhle Buys Hammond House.

Alfred Uhle, who enlisted as an X-ray operator with United States Hospital No. 12, in August, 1917, and was discharged from the service in April, has bought the Colonial Theatre, at Hammond, Ind.

K. and S. Film Company Organizes.

Fred B. Swanson, manager of the Grand Theatre, with Edward Kleinschmidt and Henrietta Kleinschmidt, also of Gary, have organized the K. and S. Film Company and have incorporated the new firm under the laws of Indiana. The capitalization of the company is fixed at $10,000, and the offices will be in Gary.

The new concern, in addition to buying and selling the state rights on certain motion picture films, will also deal in bonds and mortgages.

Bert Lytell Makes a Splendid Sky Pilot in "The Lion's Den."
The lion's den is none other than society at large as pictured in this forthcoming Metro.

STRIKE TIED UP WINNIPEG THEATRES

With No Papers, Projectionists or Musicians the Exhibitors Were Up Against an Awful Game

THE general strike of all labor workers called at Winnipeg, Manitoba, on Thursday, May 15, played havoc with the moving picture business in that city. Winnipeg was practically isolated from the rest of the world for the time being but from the brief reports brought out from the city it has understood that the theatre business was at a standstill as well as other occupational features.

Organized employes of newspapers went out with the rest with the result that no newspapers could be published, and even if local exhibitors had hoped to have conducted operations as usual, newspaper advertising channels were shut off. Telegraphers were out on strike so that news reports were few and far between, but it was intimated that every local in Winnipeg was out. This meant that the moving picture projection machine operators and the musicians were on the street. The condition of affairs was so alarming that troops were mobilized for possible trouble.

Adanac Opens Studio.

The moving picture studio at Trenton, Ontario, formerly used by the late Canadian National Features, Limited, has been re-opened as the headquarters for the Adanac Film Production Company, according to an announcement made by George Brownridge, the general manager of the previous company. He announced that four scenarios had already been accepted by the company and more were wanted from Canadian writers. Vampire or crime stories will be rejected and the type of scenarios desired consisted of clean plots with a Canadian background.

Work has been started on the first production, and the company has arranged to secure prospective moving picture stars. For the present a number of American film players were being employed, he announced.

Delegates Are Assuring.

President Shea and executive officers of the International Alliance of Theatrical Stage Employes and Moving Picture Operators arrived in Ottawa, Ontario, on May 17 as the advance guard for the main body of delegates of the Alliance from many of the cities of the United States and Canada for the annual convention of the organization to be held in the Canadian Capital starting Monday, May 26.

The executive officers were scheduled to hold business sessions throughout the week preceding the convention and the headquarters of the I. A. T. S. E. were transferred to Ottawa temporarily for the two weeks. The convention was scheduled to take up the whole of the week of May 26. A parade, demonstrations, dinner, and various social functions have been listed on the program for convention week.

Scrub Ladies Organize.

Moving picture theatres are occasionally used for prize-fights, wrestling matches and other purposes, including religious services, but one of the most unusual happenings has just been recorded for a picture house of Ottawa, Ontario. This consisted of the organization meeting of a scrub-ladies' union. Strangely enough, the exhibitor did not enjoy a clean-up with the feature.

But What Does the Score Keeper Get?

Manager Bureau, of the Francais Theatre, Ottawa, Ontario, has arranged a novel stunt to advertise his house. He has placed a large sign on the outfield fence of Dupuis Park, Hull, Quebec, where games are played each Sunday by the Inter-Provincial Baseball League. This sign advertises the Francais, but in addition, he has made a standing offer of a season pass to any and all league players who are able to hit the sign with a batted ball during a league game. The sign also includes a score-board for the games.

Lane Will Manage Air Dome.

William Lane, secretary of the Ottawa Local of the Moving Picture Operators' Union and formerly chief operator of Allen's Regent Theatre, is now associated with the management of St. George's Hall, a local dancing academy. He will shortly have charge of an open-air moving picture theatre at Britannia Park, Ottawa's amusement resort. Dances are held in the pavilion where the shows are held, the dance numbers alternating with the pictures. Afternoon and evening performances are given. The pavilion has movable side walls.

These Are Piping Times for Loew's.

Loew's Theatre, Montreal, is getting its pipes at last, these being for the new Moller organ which is to be a feature after the end of May. The organ possesses all the latest attachments including cathedral chimes, harp and humano voce pipes. It is operated by electricity, hundreds of wires connecting the keyboard with the contact releases on the pipes.

Has Six British Films.

The Monarch Film Company, Limited, a subsidiary of the Jule and J. J. Allen enterprises, is now releasing six different British-made specials in the Dominion of Canada. These include "The Better 'Ole," which has enjoyed great success throughout the country; "A Fortune at Stake," "The Turf Conspiracy," "Woman Wins," "A Gamble for Love" and "A Munition Girl's Romance."

Will Attend Fox Reunion.

The several managers of Fox branches in Canada, headed by Vincent McCabe, of Toronto, general manager for the Dominion, have arranged to attend the annual convention of the Fox organization in New York early in June.

Davis Obtains Pictures.

Maurice Davis, of Montreal, formerly with the local Fox office, has secured the rights for "Captivating Mary Carstairs," starring Norma Talmadge, and a ten-episode serial, "The Demon Shadow," featuring Mitchell Lewis, for his independent film exchange which is operated under the name of "The Davis Amusement Enterprises." The address is 337 Bleury street, Montreal.

Real House for Sarnia.

The United Theatres, Limited, under the direction of J. Myers and J. Brady, is constructing a new 1,500-seat theatre in Sarnia, Ontario, to be known as the Metropolitan Theatre. It will be opened on November 1, it is expected.

E. Moule Wants Two Houses.

E. Moule, of Brantford, Ontario, proprietor of the Brant Theatre, has drawn up plans for the erection of a new theatre in Brantford, and intends to operate both theatres.

Will Start Windsor Theatre.

Clyde Curry, a progressive exhibitor of Windsor, Ontario, has started the construction of a large moving picture theatre in Windsor. The plans call for a house with a seating capacity of 1,800. It will be the largest theatre in Windsor when finished.

What a Quaint Southern Picture from the Oliver Serial, "The Carter Case."
Margaret Marsh hardly knows Herbert Rawlinson behind the whiskers and the war-paint vest as Craig Kennedy, detective.

Newark News Letter

Newark Gets Another Theatre.

WITH the ratification of the lease of the vacant plot in the rear of 907-915 Broad street, Newark, by the Third Presbyterian Church, North, to Max Spiegel, of New York, another large motion picture theatre will be erected in Newark. It is Mr. Spiegel's intention to start the actual construction at once, so that the showhouse will be ready for occupancy about October 1. Thomas Lamb is preparing the plans for the proposed theatre, which will be high-class and modern in every detail.

The plot on which the theatre will be built is approximately 100x175 feet. Exits will be provided in the rear on Halsey and Pearl streets and Chapel Court. The lease is for a term of 52 years, with an aggregate rental said to be $1,200,000. The theatre will have an entrance at 915 Broad street.

Mr. Spiegel, who is also interested in the Newark Theatre, at 195 Market street, the Strand, in New York, and a number of theatres in New York State, will act as general manager for the new playhouse. The leasing transaction was conducted

through the office of Louis Kamm, Inc. Leo Stein handled Mr. Spiegel's interests.

The Carlton Is in New Hands.

The Carlton Theatre, at Market and Halsey streets, Newark, which has been a William Fox house since the motion picture policy was inaugurated, became connected with the original owners, Baker, Quinn & Dixon, when the Fox lease expired April 30. Robert S. Sumner, who has shown such wonderful results in the Carlton, will remain with the new owners. The Carlton enjoys an ideal location in the heart of the business section. The policy will be single features daily, with double features on the week days.

Service Men Get Tickets.

As a part of the city's welcome to her returning soldiers and sailors, four thousand theatre tickets are being distributed weekly to them from a booth which has been erected in Military Park. Any man in uniform, or who shows discharge papers will be given a ticket for some showhouse. Actual seat tickets are not given to the applicant, but orders authorizing the issuance of tickets at the box offices are given him. This prevents the sale to civilians. Practically all of the Newark theatres have co-operated with the Victory Celebration Committee, which has charge of the entertainment of returning service men, in the granting of free admission tickets.

"Fit to Win" Exhibited.

A showing of the educational film "Fit to Win," was recently given before the Rotary Club at the Robert Treat Hotel. In East Orange, a Newark suburb, the picture was shown to over a thousand people at the East Orange High School, under the auspices of the Federation of Home and School Associations. Here a soldier lectured on the subject.

New Theatre Corporation is Formed.

Jans Production, Inc. is the name of a recently incorporated firm starting with a capitalization of $25,000. Simon M. Seley, of 790 Broad street, is listed as statutory agent. The incorporators include Isadore H. Colton. Esther Suskind and Dora Nicols. The new concern will operate motion picture theatres.

Des Moines News Letter

Stein Buys Clinton Houses.

LEE STEIN, who recently sold his Princess Theatre, at Ottumwa, to D. B. Baker, has purchased the Amuzu and Family theatres, at Clinton, from Louis Ronsefield, and takes possession at once.

The Amuzu has been playing the better grade of pictures at advanced admission, and the Family second-run on big pictures and a cheaper grade of program subjects at lower admission.

This divides the town at Clinton, P. D. Allemann controlling the Strand and the Princess and Stein the two houses recently purchased.

Hostettler Buys Another Theatre.

J. E. Hostettler, controlling the Plaza and Crystal, at Waterloo; the Casino, at Marshalltown, and the Gem, at Charles City, has purchased the Empress, at Cedar Falls. The house for some years was run by Erickson and Son, who have made a neat little fortune in the town. Mr. Hostettler will redecorate the house and make other improvements.

Erickson owns a large farm and will rest for the summer before re-embarking in the business.

Short Items.

Morris Lince, who is about to start work on his new theatre in Ottumwa, was a Des Moines visitor last week, conferring with decorators and calling at the exchanges.

Sam S. Schwartz, auditor of the A. H. Blank Enterprises, has returned from a trip to Omaha, where he gave the books of the Blank office there the once over.

MINNEAPOLIS FILM BOARD DENIES RUMORS

President Stombaugh Writes an Open Letter Telling of Good Work Already Accomplished

EMPHATIC denial of rumors to the effect that the Minneapolis Film Board of Trade intended to regulate film rental prices in the territory was made in an open letter to exhibitors by Charles Stombaugh, president. Mr. Stombaugh says:

"The Minneapolis Film Board of Trade is having one hundred per cent. attendance at its weekly meetings. All local exchanges report that since the formation of the board and since the five trade rules have been put into effect the work in the exchanges has been greatly reduced, and thereby exchanges can give exhibitors a much better service than previously. Even those exhibitors who have been put under bond by the Minneapolis Film Board of Trade are now admitting that members are fair in their dealings.

"Many of the misunderstandings on contracts in the past have been due to the fact that the salesmen have made misrepresentations to exhibitors. The board members are fast getting rid of that class of salesmen.

"The Minneapolis Film Board of Trade emphatically denies rumors to the effect that it ever has or ever will make any effort to regulate film rental prices in this territory. It would be an impossibility to do so if it so desired, as film rental prices are in practically every instance scheduled by the home offices in New York, and, if any attempt was made to regulate prices, they would be violating the anti-trust law.

"Any exhibitor having a just complaint against any of the board members would do well to file it with the board, for in numerous cases the board has seen to it that exchanges adjust misunderstandings in an agreeable manner with the exhibitors."

Fergus Falls Will Get 1,200-Seat House.

Fergus Falls is to have a 1,200-seat opera house and picture theatre, which is backed by the commercial club of that city.

A site has been secured just opposite the leading hotel of that city. Several prominent exhibitors of this territory are interested in the deal. The old opera house at Fergus Falls was partially condemned some time ago, and only the ground floor, with about 350 seats, is at present available for use.

"Tho' This Be Folly ——"

"There's beauty in it," as Shakespeare might say of Marion Davies in her next Select, "April Folly."

Porter Visits Minneapolis.

E. M. Porter, vice-president and general manager of the Precision Machine Company, was a recent visitor in Minneapolis. He came here on the occasion of a change in the distributors of the Simplex machines in this territory. The machine is now being distributed by a new company headed by J. George Feinberg.

Oregon News Letter

Brownell Is Producing.

HOBART H. BROWNELL, who recently resigned as manager for the Exhibitors Mutual, in Seattle, has associated himself with Jesse G. Sill, and is going into the producing end of the business. Adventure scenics will be the specialty of the new company. Mr. Sill is one of the best known scenic cameramen in the Northwest, having photographed for Robert Bruce for several seasons, and Mr. Brownell also has an excellent record as a cameraman and has pictured several Pendleton Roundups.

Managers on the Road.

Sol Baum, manager of the Portland Universal office, and Vern Schubach, his assistant, made a special sales trip recently in behalf of "Hearts of Humanity," Mr. Baum going South and Mr. Schubach East. The production has been enjoying excellent business in this territory.

G. A. Metzger, general Western manager for the company, will make his headquarters in Portland for a few weeks.

Central Oregon Booms.

Ward Coble, Liberty Theatre, Bend, Ore., was a recent visitor after a long absence from the Oregon metropolis and reported the inland town picture theatres prospering.

The Ideal Has a Fire.

The Ideal Theatre, Twenty-fourth and Thurman streets, suffered a film fire May 8. There was but a small attendance and no panic. Film belonging to the Famous Players and to Universal were destroyed.

Owens Is Back in the Game.

Dr. H. H. Owens, who controls the theatrical situation at Oakland, Ore., is back in the business after a term of service in the army as a lieutenant.

Oregon News Briefs.

Recent visitors on Film Row were: Robert Marsden, Jr., Noble Theatre, Marshfield, and Denny Hull, Coquille, who came north to arrange film circuits; James Bradley, Wheeler Theatre, Wheeler, Ore.; P. G. Lynch, representing Hodkinson service in the Northwest; J. P. Cotter, Baker; B. W. Bickert, Boise, and J. Strauss, Astoria.

H. W. Bachmeyer, formerly traveling representative for Goldwyn, is in Portland as the new road man for the Exhibitors Mutual, taking the place of Ted Johnson, who was recently promoted to manager.

Vernon R. Moore is traveling salesman for Paramount.

The Star Theatre, of Stayton, has been sold by C. A. Luthey to Harry Humphrey.

The Cozy Theatre, of Jordan Valley, has reopened.

C. C. Ghormley has taken back his theatre, the People's, of Enterprise.

Chas. Schram, of Oregon City's Grand, has equipped his lamp room with new Motiographs.

The Gem Theatre and the City Opera House, of Elgin, are closed because of a smallpox epidemic.

BALTIMORE HOUSES AID IN GOOD WORK

They Raise Money for Welcome Home Reception, the Volunteers of America and 115th Infantry

MOVING picture theatres in and near Baltimore on Sunday night, May 11, very materially aided the welcome-home plans which are being arranged by the Women Auxiliary of the Three Hundred and Thirteenth Regiment for the reception of the boys of that regiment when they return to Baltimore in the next few weeks. Rallies were held at the theatres listed below under the auspices of the Auxiliary, and a program of moving pictures and music entertained those who attended, and $2,000 was collected. The theatres at which the benefits were held included Peabody, McHenry and Strand, Bernard Depkin, Jr., manager; West End, Paul Emmart; Bridge, Louis Schlichter; Red Wing, George Geartner; The McCoy, F. C. Weber; Grand, Palace, Frank Durkee; Brodie, Joseph Brodie; Goodtime, W. E. Stumpf; Caton, Catonsville, Md., H. J. Andrea; Howard House, Ellicott City, Md., M. Siegle.

The Garden Does Its Bit.

A benefit performance which was given to help the campaign which is being made by the Volunteers of America in their endeavor to raise the fund of $15,000 in order to establish an emergency hospital in Baltimore for the poor was given at the Garden Theatre, Lexington street at Park avenue, on Sunday night, May 18. This playhouse was loaned for the occasion by Charles E. Whitehurst, president of the Garden Theatre Company, and the program of moving pictures and music was arranged by Louis A. DeHoff, photoplay supervisor of this and the New Theatre. A large crowd attended the show, and speeches were made by Mayor elect Broening and Captain John A. Logan, of the Volunteers in Baltimore. A substantial sum was raised for the fund.

Highland Holds Benefit.

Through the courtesy of J. F. Ritterpush, manager of the Highland Theatre, 229 South Highland avenue, a benefit performance was held on Thursday night, May 22, for the One Hundred and Fifteenth Infantry. The receipts taken in on that night was given to the cause. A program of moving pictures, including a Metro production and music, was furnished for the occasion.

Screen Delivers Regiment's Message.

A message from the boys of the Three Hundred and Thirteenth Regiment dated from St. Nazaire, France, to the people of Baltimore was flashed to the audience who attended the rally which was held at the Rialto Theatre, 846 West North avenue, on Sunday night, May 18. The theatre was loaned for the occasion by Myer Fox, president of the Linden Company, operating the house, and the program of music and moving pictures, including "The Life of General John J. Pershing," was arranged by Arthur B. Price, manager. The affair was held under the auspices of the Woman's Auxiliary of the Three Hundred and Thirteen. Rabbi Morris S. Lazaron addressed the audience, and a generous collection was taken up. The message from the regiment read: "We are about to sail. We'll be mighty glad to see you all. Expect us back soon."

Celebrates Fifth Anniversary.

The Bridge Theatre, Edmondson avenue and Pulaski street, celebrated its fifth anniversary under the management of Louis Schlichter during the week of May 19. Mr. Schlichter is president of the Edmondson Amusement Company, and also president of the Maryland Exhibitors' League. The stage was decorated during the week with flowers, and vocal selections were rendered each evening. At each matinee performance souvenirs in the form of pocket mirrors were presented the ladies attending, and on the back of each mirror was a picture of Harold Lockwood with his autograph.

Hospital Work Is Shown on Screen.

The good work which is being done by the Hebrew Hospital in Baltimore has been crystalized into the form of a moving picture. Harry Lewy, of Baltimore, did the photography, and the care that is given the patients that enter this institution is graphically shown. In order to make the film interesting a play into which several humorous situations have been inducted was arranged and the principal parts acted by J. Aler Barry and Violette Hardesty, of the Lewy studios. The operating, social service work and X-ray facilities of the hospital are all brought out.

Speaks Against Prohibition.

Saying that he would lead an army of 200,000 to 500,000 to Washington and camp there until Congress acted favorably on the appeal for an application of the initiative to the Constitution which he is to take to Washington to have introduced in Congress if they did act favoraby on it, "General" Jacob S. Coxey, who 25 years ago lead an "army" to the Capitol, spoke against prohibition at the Grand Theatre, Highlandtown, Md., on Sunday night, May 18. This theatre was obtained for the occasion through C. B. Councilman, the manager, and the meeting was held under the auspices of the Twenty-sixth Ward Brand of the Maryland Anti-Prohibition League.

Harford Will Be Enlarged.

Extensive improvements are to be made on the Harford Theatre, 2620 Harford avenue, in the near future. This house is managed by V. A. Valentini, and the plans which have been drawn up by Blanke and Zink call for a new gallery, which considerably enlarges the seating capacity of the house.

Personal Notes.

Joseph Lee, sales manager of the Anita Stewart Productions Company, New York, recently visited Baltimore.

Wallace High, manager of the W. H. Film Company, 412 East Lexington street, recently celebrated his paper wedding anniversary.

J. J. Hartlove, manager of the Crescent Theatre, 1110 South Charles street, has selected a new name, the Sunset, for his house.

Philadelphia News Letter

Many Houses Will Be Improved.

WITH the coming of the summer months many local exhibitors have announced their intentions of making extensive improvements to their houses. Alexander Boyd, builder of the Arcadia Theatre, will direct the extensive alterations and improvements to be made at the Palace Theatre. The entire front and a large part of the interior will be entirely remodeled, while a $30,000 organ will also be installed. The Princess Theatre, on Market street, will also come in for several improvements, and a grand organ will be installed. The Jefferson and the Norris theatres will be closed about June 1 for remodeling and improvements. The Barrist Eureka Community Theatre will also expend large sums for the same purpose.

Censor Board Remains in Philadelphia.

The Pennsylvania Board of Censors has decided to stay in Philadelphia and will not move to Harrisburg, as was contemplated when Governor Sproul entered office. It is officially stated by the leading exchange managers that thousands of dollars will be saved by the Board remaining here besides obliterating the loss of time which would occur in sending films from Philadelphia to Harrisburg to be censored. The Exchange Managers'

Bessie Barriscale as "Josselyn's Wife" Looks as If She Might Be "In Search of Arcady," Too.

But Billie Rhodes at the left has an option on the Arcady estate in the picture of the above name. Both productions are released by Robertson-Cole through Exhibitors Mutual.

Quick! Page the Groom!
Alice Brady is all ready for the wedding march in her next Select, "His Bridal Night."

Association, during the last meeting, have pledged themselves to give the present Board the fullest co-operation possible at all times in order to facilitate the censoring of films.

Toner Returns to Mutual.

Joseph Toner, who was mustered out of the service recently, is back with the Mutual Exchange as cashier. Mr. Toner was in the 79th Division of the 316th Infantry and fought in the Argonne and St. Mihiel engagements. Joseph was given a rousing welcome home greeting by the entire Mutual staff.

Why Smiley Smiles.

The stork recently paid a visit to the home of George W. Smiley, manager of the Goldwyn Exchange, and left a beautiful baby girl. Mr. and Mrs. Smiley are receiving the congratulations of all their friends.

Goodstein Is Back from Denver.

Jos. J. Goodstein, who recently returned from Denver, where he arranged to take over two theatres and open an exchange, has appointed William Elliot to represent him in Denver.

Abrams Joins Independent.

Ben Abrams, the local pioneer exchange man, has joined the Independent Sales Corporation.

Projectionists Give Victory Banquet.

A "Victory Banquet" was given on Sunday, May 11, by the Motion Picture Operators' Union, Local 307, I. A. T. S. E., at Mayers' Drawing Rooms, in honor of the boys who came back from "over there."

Brief Notes.

Abe L. Einstein, publicity director of the Stanley Company, was a guest of Mayor Smith at a banquet recently given in honor of Major Gen. Muir, at the Bellevue-Stratford Hotel.

Walter Murray, the projectionist of the D. W. Griffith road shows, has taken charge of the Select's projection department.

The embargo placed on the shipment of films by the Adams and U. S. Express companies is causing a great hardship to the exchanges in Philadelphia.

LIBERTY AND CLEMMER RAISE PRICES

These Two Spokane Theatres Have Increased Admissions to Twenty-five Cents for Adults

ADMISSION prices to the Liberty and Clemmer theatres, of Spokane, have been raised. The admission has been 20 cents, with a 2-cent war tax added. The new price will be 25 cents, including war tax, making the total advance on adult tickets 3 cents. Children's admission will remain 11 cents.

The advance is chiefly due to new taxes imposed by the Government, the managers stated. In addition to the admission tax of 10 per cent. the exhibitor is required to pay a reel tax of 15 cents per day per reel used. The latest tax is a levy of 5 per cent. of the exhibitor's film rental.

Other theatres have announced they will make no change in prices at present.

Spokane Houses Entertain Soldiers.

The theatres of Spokane opened wide their doors to the men of the 347th Machine Gun Battalion and the 316th Ammunition Train of the 91st Division. Scores of the men availed themselves of the opportunity and visited several of the theatres while they were in the city.

Manager O. D. Woodward, of the Woodward Theatre, extended a personal invitation to the men to attend the afternoon performance of "Where the Trail Divides." The Pantages attracted a score of veterans who found the program abounding in songs and jokes pertaining to the A. E. F. The Liberty, Casino, Class A and other picture houses placed conspicuous signs in front of their theatres bidding the men enter and enjoy the show.

Washington M. P. Corporation Prospects.

The Spokane-made motion picture, "Trampled Truth," first called "Fool's Gold," promises to sell better than first anticipated, according to a report received from the East by C. E. McBroom, receiver of the Washington Motion Picture Corporation. The minimum price at which the picture can be sold, as fixed by the Eastern selling broker, Frederick Warde, has been increased from $45,000 to $47,750, with a probability that the picture company will eventually receive more than $50,000.

The foreign rights were sold to Mr. Warde for $5,000 and 20 per cent. of the gross receipts, in addition to the initial payment. The percentage will run to $3,600, or $1,100 more than was originally estimated.

Four different parties have indicated their intentions to bid for the Washington Motion Picture Corporation studio and buildings in Minnehaha Park if they are sold at a receiver's sale, all bidders stating that they intend to operate the plant.

Detroit News Letter

Fontaine Leaves Paramount.

EDDIE FONTAINE, for the past six months supervisor of bookings at the Detroit Paramount Exchange, has resigned to become general manager of the Minter-United Amusements, already controlling three state rights productions. Mr. Fontaine was one of the pioneers in the exchange field, joining Pathe at the time of the opening of the Detroit office. He has held every position known to an exchange—shipping clerk, booker, salesman and assistant manager. He worked himself up to the point of securing the management of the Detroit Pathe office, and later went to manage the Strand Theatre, Flint, returning to Detroit as assistant manager of the Fox Exchange.

Kent's Good Work Was Appreciated.

For his splendid handling of the recent Victory Loan prints, J. O. Kent, Detroit manager for Select, is in receipt of telegrams and letters from the Government, thanking him and expressing hearty appreciation. The Select Exchange, guided by Mr. Kent, worked night and day handling all of the Victory Loan prints for the Detroit territory. A total of 6,000 days was secured during the six-week period. Assisting Mr. Kent was his brother, William Kent, office manager, and Joe Negar, booker.

Hammond Goes Into State Rights.

Lloyd Hammond, with the Exhibitors Mutual for nearly three years, resigned to enter state rights business for himself. At the outset he is giving his entire attention to "The Mysterious Mr. Browning," a Detroit-made photoplay feature, in which Walter Miller, Edna Maison, Paul Panzer and himself appear.

Bailey Leaves Fox.

M. S. Bailey, manager of the Fox Exchange, has tendered his resignation, to take effect before the first of June. Mr. Bailey has been in charge for about six months, coming from the General. He is well known through his long connection at the Universal. His successor had not been appointed up to the time of writing.

Montgomery Joins Sherry.

George Montgomery, at one time exchange manager for Metro, has been appointed division manager for William L. Sherry Service. He was in Detroit on May 11th, and appointed W. C. McDaniel as Sherry representative in Detroit, with offices at the Film Clearing House. Mr. McDaniel formerly managed the General Film Exchange in Indianapolis.

"Daddy Longlegs" Makes Good Run.

"Daddy Longlegs," with Mary Pickford (First National), did such a big business the first four days at the Adams Theatre, where it opened May 11, that John H. Kunsky booked it for a second week and transferred the run from the Adams to the Washington Theatre. The Sunday record of the Adams was positively broken by Mary Pickford's First National production.

Recent Changes in Theatres.

Lipp and Cross have leased the Post Theatre, Battle Creek; Ben Harrison has leased the Princess Theatre, Flint; Hemler George has leased the Reaper Theatre, Monroe; Consolidated Theatres, Inc., have leased the Apollo and Lyric theatres, Grand Rapids.

"Drink a Milkshake at Daybreak"
Isn't Hale Hamilton's motto in his sparkling Metro, "Full of Pep."

Where Food Is Mere Nothing.
Seen in the above scene from Select's "Break the News to Mother."

Baltimore News Letter

W. S. Rand Visits Baltimore.

WALTER S. RAND, who has been in the film business for some time and has acted as district manager of various film companies in Kansas City and has been connected with Mutul, Triangle and Goldwyn, visited Baltimore on Saturday, May 10, in the interests of the United Artists' Corporation as he is now the personal representative of Douglas Fairbanks. Mr. Rand has been living in Los Angeles, but is now touring the Eastern key cities to look over the situation, after which he will remain in New York in the new offices of the United Artists' Corporation.

Laurel's Red Wing Boosted the Loan.

Over $13,000 was subscribed to the Victory Loan by the people who attended a meeting in the Red Wing Theatre, at Laurel, Maryland, on Friday night, May 2. The gathering was held in this playhouse through the courtesy of W. A. Moffit, the manager. Mayor George P. McCeney called the meeting to order. Several addresses were made and the government film, "The Price of Peace," was shown under the direction of Herndon Edmond, who formerly represented General Film in Baltimore.

Reese Is Now in Cumberland.

Earle B. Reese, who formerly handled the Houdini serial in Baltimore and prior to that was stationed at one of the officers' training camps, is now connected with the Tri-State Theatre Circuit and is located in Cumberland, Md. After May 19, the Maryland theatre in that city will be operated by Mellinger Brothers and Mr. Reese. The latter have operated the theatre for some years and it is understood that Mr. Reese is to do the booking for the house.

Harry J. Barnes Dies in Manila.

Cable has been received by his family in Baltimore of the death of Harry J. Barnes, president and treasurer of the Gayety Film Exchange, of Manila, Phillippine Islands, on April 14. Mr. Barnes was formerly of Baltimore, but had been in the Philippines for several years. He is survived by his mother, a sister and three brothers.

Out of Town Doings.

According to plans which have been made by the Hagerstown Choral Society, of which Mrs. Joseph C. Byron is president, the annual musical festival will be given by this association in the Maryland Theatre in Hagerstown, on Thursday, May 22. There will be three soloists from New York.

Under the auspices of the Women's Auxiliary of the Catonsville (Md.) Presbyterian Church, several reels of Red Cross moving pictures were shown at the Catonsville High School on Thursday, May 1.

SUPPLY BUSINESS BOOMS IN NORTHWEST

The Johnson Company of Seattle Is Making a Sales Record in Supplying Picture Theatres

A GOOD thermometer for the pulse of exhibitor business in any territory is the record of sales made by supply houses to the exhibitors.

Ray Kelsall, sales manager of the H. A. Johnson Company, of Seattle, holds that exhibitors are doing a fine business, as witness the sales of this store within the last two weeks: Two Power's 6-A's, to the Starland, Aberdeen; Power's 6-A, to the Good Luck, Seattle; motor generator set to the Madison, Seattle; 2,000 chairs to the Mercy Amusement Company, North Yakima; two mercury arc rectifiers to W. D. Grosse, Juneau; eight Davis flood lights for the front of Lucas' Theatre, in Centralia; a Sheck adapted and a Victor Portable Machine to Cassidy and McKee, Camp Lewis; a Victor Portable motor-driven machine to the Y. M. C. A. on Vashon Island.

Mooney Predicts a Big Year.

P. C. Mooney, Western division manager for Fox, is spending about two weeks in Seattle. Mr. Mooney has just completed a tour of his territory and reports business along the entire Coast as flourishing. He predicts that this will be one of the biggest show years the industry has ever experienced on the Pacific Coast.

Mr. Mooney also reports that Western managers are getting their business lined up so that they can leave it to go to the annual convention in New York.

Mr. Mooney promises the visit of Tom Mix to the Pendleton Round-Up, during which he will work in some scenes. Mix will also make several personal appearances while in this part of the country.

Lukan Is President of Northwest Film Board.

The transfer of H. G. Rosebaum from the management of the Seattle office of Famous Players-Lasky to that of the San Francisco office, necessitated the election of a new president of the Northwest Film Board of Trade. L. O. Lukan, manager of the Seattle Pathe office, was elected to succeed him. Before entering the film business about a year ago in his present capacity, Mr. Lukan had charge of the motion picture section of the Post-Intelligencer, Seattle's morning paper.

Vitagraph Changes.

G. A. Faris, who was recently released from the army, has taken a position out of the Seattle office of Vitagraph. His new status is that of specialty salesman, visiting key centers only.

W. E. Moon has been proposed from the position of booker in the Vitagraph office to that of salesman. Jim Beale has been transferred from the St. Louis office to succeed him.

Taylor Will Manage Clemmer.

Marshall Taylor, formerly manager of the Ansonia and the Orpheum, Butte, Montana, has arrived in Seattle to become assistant at the Clemmer Theatre for Jim Clemmer.

W. H. Rankin, whom Mr. Taylor succeeds, has gone back with Pathe as special features salesman, working out of the Seattle, Portland, and Spokane offices.

"For Better, For Worse," Makes Hit.

The big hit among motion picture theatres of Seattle this week was the De Mille special, "For Better, For Worse," at the Coliseum.

Film Clearing House Takes Over Sherry Service.

The Seattle office of the Film Clearing House has taken over the William L. Sherry Service for this territory.

Peters Acquires Concrete House.

J. M. Peters has taken over the Concrete Theatre, Concrete, Wash., from Mr. McDonald.

Personal Items.

J. Von Herberg, of Jenson and Von Herberg, has returned from a business trip to New York.

A. W. Eden, Seattle Select branch manager, is also back from the convention in New York.

Joe Lucas and Mrs. Lucas, of Centralia, are on a pleasure trip to Alaska, and on their return will continue on down the coast to California.

"Doc" Lambach, of the Clemmer Theatre, Spokane, was in Seattle recently.

Frank Keenan Has a Masterful Way with the Ladies in "The Master Man."
It's a "handsome" romance, this Pathe story, as the above scene indicates.

BOX OFFICE BENEFITS IN "SAHARA"

Advertising Possibilities Brought Out by Dissecting High Lights and "Punches" in J. Parker Read, Jr.'s Big Production W. W. Hodkinson Soon Releases Through Pathe

By Epes Winthrop Sargent and Walter K. Hill

J. PARKER READ, JR.'S, production of "Sahara" is a spectacle without much of a story, or rather the story is too inconsistent to gain favor with those who demand good stories; so direct your appeal to those who prefer picture to story. Tell of the big settings, the desert scenes, the colorful pictures and the built street sets.

Do not say that the story is poor. Merely avoid directing attention to the story by saying that it is good. Play on the production angle, and you will please a majority of your patrons, but direct your appeal to those who prefer sight to thought.

This does not mean to avoid the story angles entirely, for there are good points in the story which may be played up, but play the story angle in connection with the star and the production rather than offering the story as such. Tell, for instance, that Miss Glaum has a new and vivid role, that of a favorite of the Parisian music halls who married a young American engineer and undergoes what to her is a living immolation in the depths of the Sahara, where her husband is engaged in an irrigation project.

Work on Star, Sets and Story.

Sketch a picture of this pleasure-loving product of the French stage to whom adulation is more than meat and drink, to whom pretty clothes and the chance to show them means more than love of home and husband. Then tell that she is transplanted to the sandy wastes where no other white man is seen for six months.

Then, as release from this dreary monotony seems about to come, she learns that he is to move still further into the desert to another project. Ask if it is any wonder that she was led from her wifely duty to gain the delights of Cairo, the most colorful spot in all the Orient. Then play up her state of mind with such stuff as:

Play on the Pall of Loneliness.

No matter where she turned she seemed to see sand, sand and Arabs ever intent upon their eternal prayers, for the true muslim prays five times a day, and each prayer is prefaced by the purification of el-wudoo. It seemed that whenever she looked from the screened porch of her tent she could see the silent figures prostrate themselves in the direction of the Kaaba at Mecca.

The loneliness, the dreariness of it all drove almost mad this pampered darling of the Parisian cafes. The tekbeer rang in her ears night and day. It was more constant than her husband's word of love. He had promised her Cairo and the delights of Sheppard's Hotel, and he gave her this.

You can get a good press story out of the tent itself. Several have commented upon the luxurious apartments of this canvas home, but anticipate comment by telling that such palatial structures are not uncommon in the desert, when one has the money to pay for the tent and its transport. Make a press item of this along the lines of:

Make a Specialty of the Tent.

He could not take her to the mud-walled huts of the oasis, so he spent every cent of his advance salary in a tent as luxurious as a palace. "Sahara" gives the first showing in pictures of the veritable palaces of canvas which wealthy men use when they are forced to cross the sandy wastes.

Their apartment in Paris had few more luxuries than this traveling home with its many rooms, its rich draperies, comfortable chairs and all of the little elegencies to which she had been accustomed, yet it could all be transported by camelback and destroyed and rebuilt daily if necessary by the skillful Arabs of the caravan.

It was a palace in the heart of solitude, and the solitude broke the heart of the pretty Parisian actress to whom the praise of men was more—she thought—than the love and care of her big and purposeful husband.

Explain What the Picture Doesn't.

In the same way anticipate comment on the use of dress suits in the desert. Tell how the engineer and his wife dressed for dinner every night and how she welcomed the sight of another white face at the table, the Russian prince, who was rich enough to gratify every whim, and who was willing to spend thousands in the hope of winning a woman for his own. Try to motivate this better than the story does in a paragraph:

Louise Glaum and Edwin Stevens
In a scene from "Sahara."

The Lure of Riches.

He was fabulously rich. For centuries his ancestors had bled and starved their serfs to pile up a huge fortune, and this last of the race was spending it with lavish hand. In the heart of the desert he found rare game in the woman who had been the toast of Paris. He coveted her for his own. He longed to display her to his friends in Cairo.

He knew that she hungered for the homage that was her due. He offered her all that her lighter nature craved, and he asked in return only the privilege of posing as her friend before those who formed the inner circle of Cairo. It was enough that he was her closest friend. More, he did not ask, and the thousands she squandered were not regretted.

Go on to the second half of the story. Use such lines as, "She thought she preferred pleasure to the love of a good man, but love was greatest after all." "She sought pleasure, but found no rest until true love came again." "She lived for love and admiration, and she sought it where she could find it, but she found at last that mother-love is the greatest love of all."

Bring Out the Better Points.

You can get a strong paragraph on the discovery of her husband, a drug-crazed hasheesh devotee, broken in mind and body by the excesses to which her desertion had driven him. Tell how she gave up the delights of her palace that she might minister to his needs, and make a strong play on the fact that she sought to bring him back to health and sanity even while knowing that with returning consciousness would come recognition and retribution. This is the big point in the play. Work it up strong.

Talk Most of the Production.

But make most of your appeal with the production angle. Tell that entire streets in an Egyptian city have been built with extraordinary fidelity. Use, "Visit the 'Street of the Beggars in Cairo,' where a thousand grimy hands stretch forth for backasheesh 'In the Name of the Prophet,' and where the battered wrecks of what once were men find temporary forgetfulness in the hasheesh dream, a brief oblivion to the heat and smells of the meanest street in all the world."

Tell that every detail of the architecture is copied from photographs with such fidelity that one can almost feel the dreadful summer heat and inhale the foetid odors of the dog-scavenged pavements. Tell that these are among the most realistic settings ever built for any production; fragments of Cairo transplanted to the shores of the Pacific.

Exploit Beautiful Interiors.

Then turn to the interior scenes in the Palace, with its domed reception room where fountains play to cool the sun-baked air, where there are the soft, cool shades of growing things and running waters such as Mohammand described as the paradise which would most appeal to the desert men who were his early followers.

Play up the wonderful Hall of the Peacocks, where entertainments rivaling those of the Arabian Nights were given to satisfy a woman's love of pleasure and a man's vanity in seeming possession. Then tell how into this wonderful scene came the little waif who did not know that his mother was queen of the revels and whose intrusion led to the flight back into the desert where the world forgets the crimes of the haunts of men.

Play it up strong on these interior and exterior sets, together with the tent interiors and the desert scenes. Elaborate on the sandstorm which sweeps down upon the oasis, driving the fine sand through every crevice in the huts, blinding those who seek to flee before its wrath and burying camels in the sandy drifts. From the scenic angle you have all you can de-

sire. Play it up in your newspaper work, throwaways and on the screen.

Hammer on the Spectacular.

Make lavish use of photographs and lithographs. These will sell the play far better than word-pictures. Use cuts in all your advertising copy, and get sets of stills into windows well away from the house. Send out a street wagon with Arab attendants. If you cannot get make-up get rouge and work in some burnt cork.

Old sheets or cheesecloth can be used for costumes, and, if you cannot borrow fezzes from local Shriners for head dresses, paint old derby crowns red. You can use one of your Arabs in the prayer for a lobby display if you desire, with a card announcing that it was the constant praying of the natives which drove the girl to desperation.

Full Direction for "Prayer."

The prayer is done by standing erect, the hands on either side of the face outspread, with the thumbs next the face. Then bow, dropping the hands until they rest upon the knees. Raise, then sink to the knees, placing the hands upon the ground and bending the face so that the nose touches the ground before the forehead does.

Then raise, the hands drawn upon the thighs, and make a second prostration. This may be repeated several times up to nine, rising after each second prostration and beginning all over again. Done slowly and with proper solemnity it will make a good lobby or window stunt.

To be correct the shoes must be removed and the toes of the right foot must not be moved from the spot in which they are found at the commencement of the prayer. The performer should keep mumbling to himself as though reciting the proper petitions. The same stunt can be used on the street wagon.

Hook Up with the Shriners.

If there is a Shrine Club in your town you can possibly interest them. If there is a temple you might arrange for a parade of the patrol.

In the line of lobby decoration you can work in with the furnishing stores for the loan of draperies. Any gay pattern will suffice, and slumber robes, portiers, table covers or dress patterns can be worked in, with fancy lamps and incense burners, though these last are not strictly correct. A credit card and screen slide will probably pay for the loan of the material.

You can work a simple stunt by displaying glass jars of sand as sand from the Sahara "loaned by the producers." Any dry sand will do, a white sand being preferred. At a pinch you can buy a box of bird gravel and get the druggist to pound it up in his mortar to get something different from the local soils.

Anything which serves as an excuse for a window card will help, and you can fall back on the statement that the sand seemed to be real if they crowd you too closely, or come out and ask wherein the sand differs from the Sahara. Play on the stunt and picturesque side and you will gain interest, but scatter pictures all over town to make them realize that it is pictorial.

Details of the Production.

"Saraha" was produced by J. Parker Read, Jr., from a story by C. Gardner Sullivan. Personally supervised and directed by Allan Dwan. Starring Louise Glaum as Mignon.

The Cast.

Mignon.....Louise Glaum
John Stanley.....Matt Moore
Baron Alexis.....Edwin Stevens
The Boy.....Master Pat Moore
Mustapha.....Nigel DeBrullier

Environment: Paris and Cairo of today. The Desert of Sahara.

The Story.

Mignon, a favorite of the Parisian music hall followers, is loved by John Stanley, an American engineer. Finally they wed, and Stanley goes to the Sahara Desert to undertake a great engineering project. His wife seriously objects to accompanying him; she loves the lure of Paris, its gaiety and her sumptuous gowns. On the promise that her husband will give her every advantage his high salary can supply—tents of luxury and the environment of Egyptian enchantment — she finally consents.

In the months that pass, Mignon finds her life in the vast plains of sand more and more unbearable. Baron Alexis, a Russian nobleman of fabulous wealth, comes as a tourist to the desert oasis where the Stanleys live in their extravagantly outfitted tent. Mignon welcomes him as a relief from the monotony of her life, and Alexis covets the beautiful Parisienne. Now comes the news that Stanley must follow his work still deeper into the desert.

Alexis plays upon Mignon's vanity and tortures her with descriptions of the living death she must endure if she follows her husband in his work. He begs her to fly with him to Cairo—to Cario, the City of Enchantment—there to live in luxury simply as his friend. He asks no greater reward than her friendship; to be in her society. And so she submits to her own impulses and goes to Cairo with Alexis.

Stanley, broken-hearted, goes into the desert to forget. He falls a victim to the deadly drug, hasheesh, and keeps his son —the only comfort Mignon has left him— ever by his side. They reach Cairo in Stanley's crazed search for the woman who has wronged him in his mad determination to kill her in revenge.

Meanwhile remorse has fallen upon the faithless wife, and, in her aimless desire for mental relief, she wanders into the lowest quarters of Cairo. She meets her child begging, but does not recognize her own offspring. When Stanley comes to take the coin from the child's hand, Mignon sees her husband beneath the lines of dissipation and despite his greatly changed appearance.

Suddenly she realizes the fullness of her degradation. She goes back to the desert with Stanley and their child to nurse her husband back to sanity, even though she knows that when he comes to recognize her he will kill her. But in the days that follow Stanley's slow recovery, fate so changes all things that there is reconciliation and happiness when the husband comes to his senses.

Thus is told the story of "Sahara," the immensely spectacular and ornate presentation in which Louise Glaum will be the star at the (insert name of theatre and date), when J. Park Read, Jr.'s, creation will be the attraction.

Catch Lines for Advertising.

See the Appalling and Death Dealing Sand Storm on the Sahara.

Gowns and Riches That Will Whet the Envy of Every Woman.

The Street of the Beggars in the Kingdom of Misery.

Mother-Love Kills the Devil in a Strange Woman's Heart.

Louise Glaum Beautiful Star of Amazing Photoplay Wears Gorgeous Gowns.

Allan Dwan, Master Producer of Photoplays, Presents His Masterpiece.

Reading Notices for the Program.

Louise Glaum in "Sahara" will provide the attraction at the (insert theatre and date). Miss Glaum, most beautiful of screen queens, will show the women some of the most gorgeous costumes that ever passed before a moving picture camera.

Never has the screen shown such sumptuous and appealing pictures of Egypt and the great Sahara Desert; never has woman been pictured on the screen in more gorgeous gowns; never has a more impressive reflection of spectacular events been shown to moving picture devotees than in "Sahara," the photoplay in which Louise Glaum will appear at (insert theatre name and date).

Even if they cannot own them, women love to gaze upon gowns of beauty and fashionable texture. Thus Louise Glaum, who will present "Sahara" at the (insert theatre and date), will appeal especially to women patrons, for she wears thirty changes and was never so sartorially beautiful to behold in all her career.

One of the most colorful and sumptuous moving pictures of the year is "Sahara," the immensely spectacular photoplay to be presented with Louise Glaum as the star at (insert theatre and date). Allan Dwan directed the production, and supporting Miss Glaum impressive roles will employ Edwin Stevens and Matt Moore.

In "Sahara," to be presented at the (insert theatre and date), Louise Glaum has the best gowned role of her screen career. She has, in the role of Mignon Stanley, thirty changes of gowns, and was never so beautiful and pictorial before in her life. Every gown is a modern one, and six of them come direct from Paquin in Paris.

Reading Notices for Newspaper Copy.

J. Parker Read, Jr.'s, presentation of "Sahara" will be the attraction at the (insert theatre and date), with Louise Glaum the sumptuously gowned star of the occasion. C. Gardner Sullivan's story takes husband and wife from appealing Paris to the Desert of Sahara, and then into enchanting Cairo, picturing woman's frailty, her appalling vanity and final awakening to a proper realization of duty through mother love. The scenes have been built from photographs depicting the locations where they are enacted. There will be exactness of detail to make more impressive the tensely dramatic action that holds the plot keenly interesting to the end.

The story of "Sahara," to be presented by Louise Glaum and a capable supporting company at the (insert name of theatre and date), will develop intense interest through its great human appeal. A deserted husband and wonderful child find themselves in Cairo, where the husband seeks his wife that he may kill her in revenge for having ruthlessly abandoned them in the heart of the desert. Fate works a miracle—the wife is found and again she journeys into the desert with her husband and child to remake the man whose life and mind she had wrecked. Odd as it may appear in these barren vistas, Miss Glaum wears more than thirty beautiful gowns and is more sartorically radient than she has ever been during her screen career.

ADVERTISEMENT.

Capellani Completes "Unknown Dancer."

Actual filming of "The Unknown Dancer," the second of the series of Creighton Hale-June Caprice features to be made by the Albert Capellani Productions, Inc., has been completed by Director George Archainbaud. Cutting and titling of the picture is now in progress.

The film is adapted from a French stage success, "Le Danseur Inconnu," by Tristram Bernard, which played in Paris for over one year. The new production is a sprightly romance of a young couple, one a girl of affluence and the other an impecunious, light-hearted art student who becomes entangled in the meshes of a matrimonial "fixer." The story embraces an admirable combination of comedy and pathos into which is blended a number of highly interesting dramatic situations.

The cast includes Alfred Hickman, Charles Coleman, Edwards Davis and Katherine Johnson.

FOR EXPLOITING "LOVE'S PRISONER"

Here Are Helps for Picture-Showmen Playing Triangle's Special Presentation, Starring Olive Thomas—Stunt Suggestions, Advertising and Newspaper Publicity

By Epes Winthrop Sargent and Walter K. Hill

TWO angles offer themselves in the exploitation of "Love's Prisoner." This may be handled as a mystery play and stress laid upon the question of the identity of "The Bird," but while this will help the running of the story in that it will keep back the climax, the audience can guess by the end of the third part that Nancy is the mysterious robber, and the natural story is strong enough to hold and even add interest after the disclosure. The story will make the greater hit if the patron is kept in the dark until the actual showing, but the use of the mystery will kill a line of selling talk more valuable than the surprise, so it would be better to expose the plot and sell that.

Open with Teaser Campaign.

Start off with a teaser campaign. Start in with "Who was 'The Bird'?" Then answer that "'The Bird' was the most successful thief in New York. The police called him 'The Bird' because they were certain that he must have wings in order to spirit himself away." "Do you think you could catch 'The Bird?' He fooled some of the cleverest police officials in New York."

In this connection, if you have not worked the "Raffles" stunt within a year you can use it for this. Advertise that the police of New York failed to catch "The Bird." Announce that you want to see if the people in your town are more alert.

Advertise that "The Bird" will be seen on your streets on stated days, and that a pass will be given each person who accosts "The Bird" thus: "You are the Bird, who will be at the blank theatre on Friday and Saturday. Give me the tickets."

New Twist to Old Stunt.

Most persons will be looking for a man. Send out a woman; preferably one looking like Miss Thomas, and at the end of the second or third day announce that no one succeeded in catching her because, like the New York police, they looked for a man. This will give a new twist to a stunt worked often, and will bring a lot of free advertising.

Be careful in all your announcements to refer to "The Bird" and not to use "him" or "her" in speaking of the character. Do this before the general advertising is begun or you will lose the advantage of the mystery and surprise.

Make the announcement of the close of the stunt simultaneously with the first formal advertising for the play, that you can hook them up. Until then do not even mention that "The Bird" appears in an Olive Thomas play, lest they suspect.

Two Cages for Your Bird.

Along the same lines used stuffed or live birds in cages in the lobby or show windows. Letter cards, "'The Bird' is the name of a character and not the name of a play. Watch for announcements." When the full advertising flashes, change the cards to read, "'The Bird' in 'Love's Prisoner' was a bird of prey and steel bars formed her cage."

Along this line, if you are using the idea for a lobby display, use a light, graceful cage until the change; then use a cell. You can make one easily of 1x1 stuff with quarter-inch dowel for the bars. Use dead black paint. Most hardware stores and all wood working mills carry the dowels in three-foot lengths.

As soon as you announce the name of the star, go to it strong. Hold back until you are all ready and then plaster your bill boards, play it up in your newspaper announcements and in front of the house simultaneously. Miss Thomas has a good following and you need only mention her name prominently to get this division of your clientele in.

Play Up Star and Story.

You can tell them with entire safety that this story is as good a production as "Toton." If you appeal to the better class of trade you can say that it is better, for the story is far more logical. You can use this latter fact for an especial appeal. Get after the people who think that motion pictures are not worth while because their literary values are so slight.

Try an appeal somewhat along these lines:

Many people do not go to the motion pictures because the stories so seldom meet their ideas of fiction. In "Love's Prisoner," presenting Olive Thomas, the Broadway favorite from Ziegfeld's Midnight Follies, there is offered not only a splendidly spectacular production, but the story is really worthy the attention of the readers of the best fiction. It is logical, consistent, and, above all things, interesting.

If you do not like the average stories, see this one and form a new judgment. It will be worth your while. It is by E. Magnus Ingleton, who has written a fascinating study of a girl of the slums who married into the English aristocracy and who warred against the law in retaliation of its treatment of her.

Miss Thomas is a delightful artist. See her at her best in a good story well produced. Try it just this once.

Whether you think you can use this item or not, at least bear heavily upon the story in your general advertising. It is well planned and ingenious, with well-timed action moving to a swift climax.

Bear Heavily on the Plot.

Crime plays are still the fashion, in spite of their long run on screen and stage, so make much of this angle. Tell that this is the story of a girl who is the child of a professional criminal who has tried to go straight only to be caught for the crime of another. She tries to obey his parting injunction to go straight herself, but she finds it hard.

Sell Star to the Limit.

She marries an English lord, but he dies without making proper provision for her and his English estate reverts to his male kin, leaving her only with a handsome house and no means of upkeep. Once more the law has barred her path to peace, and she defies the law.

This is a strong theme and can be twisted to many angles. Do not be satisfied merely to tell that Miss Thomas will appear. Interest even her admirers in the play as well. Make them feel that here is one Olive Thomas production they can not afford to miss. Make the others want to see the clever play. Make a one hundred per cent. appeal to your patrons. Try paragraphs such as:

Her father died in jail for another's crime. She and her sisters were reduced to want, and the English law of entail deprived her of her titled husband's fortune. Her father told her to "go straight," but it did not seem to work, so she turned again to outlawry, and through her transgressions she at last found peace.

As a child her father's friends admired her skill as a pickpocket. As the wife of one of England's peers she held her place with dignity, but when hard times came she remembered her old skill and it took the cleverest detective on the New York force to find her out.

She had a beautiful home, but no income, yet she entertained lavishly. Her guests sometimes wondered how she made both ends meet. They never dreamed that she was—well see the play for yourself.

New York's finest could not cage "The Bird." Even when they caught him at work and guarded every entrance, their schemes failed, for "The Bird" flew through the ventilator and escaped. See the thrilling thief chases in "Love's Prisoner." They are great—but the story is even greater.

Suppose you were a detective and found

Olive Thomas, Star of "Love's Prisoner," and Her Leading Man, Joe King.

in the woman you loved the super thief you had so vainly sought. Would you make her your prisoner or would love atone for crime? What do you think you would do? See what Jim Garside did in "Love's Prisoner."

Work the Prison Angle.

Adapting an old idea, you can make one or more "cells" for your lobby out of cheap cloth stretched upon a wooden frame and painted to represent stone. Cut a barred window about fifteen inches square with the bottom of the window four feet nine inches from the cell floor, place bars or a grating across and within, hang a three or six sheet for this production.

Place it close to the street line in your lobby and illuminate with electric lights. Letter the front, "'Love's Prisoner,' here (date)." Most persons will stop to look in and the lettering on the door will at least impress the title upon the rest.

You can use smaller cells with one sheets for store windows, setting close to the glass. The vacant house idea in the press sheet is another stunt along the same lines and is good if you can find a proper window. If you have never tried anything of this sort you will be surprised at the attention you will attract even in the cities with anything out of the ordinary.

Cheap and Novel Suggestion.

Another novelty would be the display of Miss Thomas' portraits with "Beware of Pickpockets" in large type and "In Love's Prisoner" in a smaller letter below, so much smaller that they have to draw in close to read the second line. If you make them stop to read you will have several times the effect of a card which may be read in passing, so keep the type small, but make it large enough to show that there is additional lettering.

You can get a window hook-up with a jeweler by heaping in the window various items of jewelry, making a good-looking pile. Build up on a cigar box or block of wood to get the pile as large as possible. Then use a card, "No wonder the police badly wanted 'The Bird,' who thought nothing of a haul like this. See 'Love's Prisoner' for this fascinating story."

The jeweler can make his own displays on the side and get more publicity than from a well-dressed window. The theatre is always more interesting that a jewelry store, and so the theatre hook-up will help him.

Never Overlook the Star.

Through it all keep Miss Thomas' name and face to the fore, but play on the story angle. The name and portrait will sell the fans. You have them landed.

Direct the bulk of your argument toward the others. And do not overlook Joe King and William V. Mong, both of whom have excellent parts. And if you use the teaser campaign be sure to keep "The Bird" to the fore.

Try and get your book stores to make window displays of detective stories from the half-dime novels to Conan Doyle and Anna Katherine Green, then show stills and a lettered card, "Everyone likes a good detective story. See the story of Lady Cleveland and 'The Bird.' It's something new. (House and date.)"

Work as hard as you can on this, for you do not have to fear a back-kick. The morality of the story is standard because it is so well motivated, and even those who object to crime stories on general principles will become interested in the psychological question in this if it is properly presented to them.

Details of "Love's Prisoner."

Written for Olive Thomas by E. Magnus Ingleton. Directed by Jack Dillon. Photography by Steven Norton. A Triangle Special Presentation.

The Cast.

Nancy, "The Bird".....Olive Thomas
Jim Garside.....Joe King
Jonathan Twist.....William V. Mong

The Story:

Nancy was designated by her father as "the best little pickpocket in New York." He was a good judge—and proud of his pupil. Despite his determination always to "go straight," the police finally fastened on Nancy's father a crime of which he was innocent and "sent him up the river" for life.

With two little sisters to support, Nancy gave up the struggle and went to live with one of her father's "pals"—Jonathan Twist, who ran a combined watch-tinkering shop and "fence" for stolen goods. Here she found a home, and finally secured a position as demonstrator for merchandise in stores.

With the money she earned Nancy provided a home in the country for her sisters, and happiness came to her through her efforts to do her duty. By a rare chance the beautiful Nancy met an English nobleman, on a visit to America, and was courted and wed by the titled millionaire. Shortly after marriage Lord Cleveland died without making a will. His English estate went to family relatives, but the palatial home in America became Nancy's by law—but she was left with no financial means of maintenance.

Nevertheless the years passed, Nancy kept up her home, servants and expensive equipment without "visible means of support." Meanwhile the activities of a crook called by the police "The Bird" baffled and mystified the authorities. "The Bird" was indeed a bird of passage, and every time it winged its flight jewels and fine plate disappeared. The climax came with a great diamond robbery at Nancy's home on the night of a brilliant reception she was giving to those in high social life.

Enter the Detective.

Jim Garside was detailed to catch "The Bird," clip its wings and land it in a cage less desirable than the "gilded" one of song and story. How Jim succeeded is detailed in exciting chases and encounters, amazing "twists" to speedy proceedings and the final disclosure that "The Bird" was none other than Nancy herself. The law had continued its rulings against her; she harked back to her original training and Jonathan Twist was her "fence," to dispose of the riches she "hauled" in her amazing raids on society.

Love had come into the lives of Garside, the detective, and Nancy, the trophy of his skill and triumph. But the law must be satisfied. And while Nancy languishes in a prison cell to pay her penalty, Garside keeps up her works of charity—for Nancy has robbed the rich to feed the poor.

And when her term is served, happiness comes to Garside and the girl in the fruition of their love at the altar. This is an outline of "Love's Prisoner," the photoplay in which Olive Thomas will appear at the (insert theatre and date).

Phrases for Program and Advertising.

Olive Thomas, Dainty Film Star, Plays Dual Role in Exciting Photoplay. Thrilling Crook Drama Provides Plot to Mystify and Entertain.

Love Conflicts with Law, Pays Its Penalty and Finally Triumphs.

Love Born of Understanding Makes Pretty Thief a Happy Wife.

She Robbed the Rich and Gave Her "Swag" to the Poor.

Love Captures Adroit Thief and Makes Culprit Pay the Penalty.

Love Triumphs When Law Is Vindicated and Happiness Crowns the Event.

Here's the Story of "The Best Little Pickpocket in New York."

Love's Prisoner Is Released Only When the Penalty of Crime Is Paid.

Would You Defy the Law if the Law Had Persecuted You for Years?

Love Captures Skillful Thief and Exacts the Law's Rightful Penalty.

Famous Detective Falls in Love with Famous Thief—and Makes Her Pay

Brief Program Paragraphs.

Remember pretty Olive Thomas in "Toton" and "The Follies Girl"? You will be delighted to know that she will appear again at (name theatre and date) in "Love's Prisoner," a crook drama that will delight you.

"Love's Prisoner" will be dainty Olive Thomas. She will appear at (name theatre and date) in this fascinating detective play, filled with mystery, replete with thrills and radiant with its story of requited love.

Olive Thomas, in "Love's Prisoner," will be the attraction at (name theatre and date) in a detective story, speedy and snappy, mystifying in its unfolding plot and of splendid moral purpose. Don't miss this treat.

Everybody likes detective stories. Everybody is in love with pretty Olive Thomas. "Love's Prisoner" will be a happy combination of both these engaging elements in photoplaying at the (insert nams of theatre and date).

Brief Notices for the Press.

The screen offers varied topics for enjoyment, but a good detective story is popular with everyone—just as detective stories in print are always "best sellers." Olive Thomas, star of "Love's Prisoner," will be the heroine of an original and fascinating detective story at the (name theatre and date) with William V. Mong and Joe King her principal supporters. "Love's Prisoner" tells of the remarkable exploits of a clever crook, dubbed "The Bird" by policemen who are baffled by its amazing voyages. When "The Bird" takes flight its talons are hung with jewels and precious plate; society is in dread of a visit and the authorities are mystified. How Jim Garside won his spurs as a detective and won, at the same time, a wife and happiness will be developed in an engaging screen romance when Miss Thomas presents "Love's Prisoner."

Olive Thomas, supported by William V. Mong and Joe King, will follow her earlier presentations of "Toton" and "The Follies Girl" at the (name theatre and date) with her latest and best mystery play, "Love's Prisoner." Here is a detective story filled with thrills and amazing twists in a plot that leads through sensational developments to the happiest of outcomes. Olive Thomas plays a dual role in "Love's Prisoner," and her cleverness at thus masquerading will puzzle the best screen detectives.

Pretty Olive Thomas, star of such popular photoplays as "Toton" and "The Follies Girl," of recent memory, will be seen again in her favorite pastime of dual roles and masquerading at (insert theatre and date) when "Love's Prisoner" will reveal this popular screen queen in an entirely new light. Here is a clever detective story, told in scenes of excitement and flashes of sensation, all woven into a mystery story that will baffle the best of plot-detectives. William V. Mong and Joe King will be her principal supporters, and entertainment of the most engaging sort is assured.

Get These Advertising Aids.

Vari-colored one, three and six sheets, a complete set of eight 11x14 lobby cards and several 22x28s, along with press cuts and slides are available at your local Triangle exchange. Use all of these facilities to feature this play in advance.

If you play "Love's Prisoner" make the most of your opportunity. The stunt suggestions and advertising ideas here given may be combined with the ideas advanced by Triangle; or you can get enough out of what we have suggested here to put the picture over if, by any mischance, you fail to get from your exchange the helps you are entitled to.

ADVERTISEMENT.

Among Independent Producers

Conducted by C. S. SEWELL

S-L Film Goes Over Big at Poli's in New Haven

A VERY successful opening marked the premiere in New England of "Virtuous Men" on Monday, May 19. The S-L production, which stars E. K. Lincoln, opened at Poli's Palace Theatre, New Haven, for an engagement of three days, after what is said to have been the most extensive exploitation campaign the Palace ever gave a film feature. "Virtuous Men" played to 7,800 people during the afternoon and evening of the opening day, and the Poli management immediately decided to book the production for the entire Poli Circuit.

Manager Edwards carried out an unusual advertising campaign in the daily newspapers, using in a week of advance advertising more than 500 inches of space. His ads consisted of teasers of large size, followed by displays. 150 twenty-four-sheets were posted, together with three hundred one-sheets, three hundred half-sheet cards, and three hundred window hangers. The Palace took pains to impress the importance of "Virtuous Men" as a high-class feature, using more than five thousand black and gold four-page folders, which were given away at each show before the presentation.

A rapid fire publicity campaign of stories was carried on in the newspapers. Particular attention was given to the lobby display. The magnificent lobby was festooned with large cut-out letters spelling "Virtuous Men." Beneath were placed oil paintings of E. K. Lincoln and scenes from the production. This art display was arranged in shadow boxes curtained off with velvet, upon which baby spot lights were trained. As a close to the campaign, the Palace management gave a theatre party to the New Haven baseball club at the opening performance, the details of which were announced publicly at the baseball field during the week preceding the showing.

The success of "Virtuous Men" at the Palace in New Haven has been duplicated by the Garden Theatre, of Paterson, New Jersey, and the Majestic Theatre, of Newark, Ohio, where the picture is said to have played to record-breaking business during the past week.

Bernstein Arranges Details for Producing "Confession"

ISIDOR BERNSTEIN, general manager of the National Film Corporation, spent several days in New York recently, making preparation for the forthcoming production of Hal Reid's play, "Confession," which will be offered as a special by the Pioneer Film Corporation.

It is announced that this will be the most ambitious production yet attempted by the National, which made the Tarzan pictures. While the story is a modern one, one of the spectacular scenes is a reproduction of the ancient coliseum in Rome, picturing the martyrdom of the early Christians. Two thousand extras and a number of lions will be used in this scene, while Emperor Nero will be one of the chief characters.

The services of Guilo Novelli, a prominent Italian archiologist and architect have been secured to superintend the construction of this set, and a large plot of ground on the outskirts of Los Angeles leased for its construction.

The story deals with the sacredness of the Roman Catholic confessional, and Henry B. Walthall has the role of a priest whose brother is accused of murder and sentenced to death. Through an exciting series of dramatic situations, the innocent man is finally saved. A noteworthy cast is being selected to support Mr. Walthall.

"The Carter Case" Shown to Pacific Coast Buyers

IN his present trip to the Coast, Harry Grossman, vice-president and general manager of Oliver Films, Inc., is giving trade showings of "The Carter Case," the Craig Kennedy Serial, in Los Angeles and San Francisco, and expects to close for the Western territory for the serial and complete that other portion of his errand which has to do with the plan of Oliver Films, Inc., to increase its production to a more pretentious scale.

Mr. Grossman is expected to return to New York within ten days when he will begin production on a new serial and complete arrangements for other productions to be made in an additional studio recently leased.

The name of the new serial and its cast will be announced shortly.

Texas Guinan Portrays a Woman of the West

TEXAS GUINAN, now appearing in a series of twenty-six two-reel Western dramas produced and distributed by the Frohman Amusement Corporation, has had a varied and interesting career, both on the stage and in motion pictures.

Miss Guinan was formerly a featured player at the New York Winder Garden, and on the screen gained stellar honors in the Triangle production, "The Gun Woman," in which she portrayed what has been termed a "female William S. Hart" role.

It is in this type of productions that she is being presented by the Frohman Company, which calls attention to the fact that while photoplay audiences have been regaled with the heroism of the West, in which women have played a minor part, yet it was the woman whose word wielded great power in the building up of that great section of the country, and that it is this dominant feminine factor in the life of the West that is typified by Texas Guinan in her new series of two reelers.

Miss Guinan, in addition to her dramatic ability, is exceptionally quick with a revolver, and can handle a lariat equal to the best of the cowboys, and is also an accomplished horsewoman. However, combined with this characterization of might and brawn is a touch that is truly feminine.

Pioneer Announces Several Sales.

The Pioneer Film Corporation announces the sale of Louisiana and Mississippi rights on "Wives of Men" to the Saenger Amusement Company, New Orleans, and to T. N. Tally, of San Francisco, for his territory. Also rights to "The Still Alarm" for Iowa and Nebraska have been sold to Phil Goldstone, of Omaha, which competes the sale of rights for entire world on this feature production.

Bulls Eye Sells Foreign Rights to Apollo.

The Apollo Trading Company, of New York, has bought the rights to Billy West and Gale Henry Comedies outside the United States and Canada, from Bulls Eye Film Corporation.

Poppies and Many Another Flower in the Poppy Company.
The cast of Poppy Comedies, feating Mack Swain, and distributed by Frohman Amusement Corporation.

New Series of Comedies Announced by Bulls Eye

MILTON L. COHEN, president of the Bulls Eye Film Corporation, announces the purchase of ten single-reel subjects from Colonel William N. Selig in which Napoleon and Sally, two talented monkeys enact the comedy roles. The list includes "One Big Night," "As Others See Us," "Their First Flivver," "Dreamy Chinatown," "Film Fairies," "Stopping Bullets," "Caught with the Goods," "Perils of the Beach," "The Deserter" and "Behind the Scenes."

These monkey comedies will be distributed by Bulls Eye Film Corporation on a state rights basis, along with its other holdings, which include the series of Billy West comedies and the series of Gale Henry comedies. Rights to the Napoleon and Sally series for New York City have already been disposed of to the Interstate Films. The remaining territory is still open.

Identity of "Box 42" Arouses Much Interest

WHO is the mysterious "Box 42"? For the past two weeks mysterious advertisements have been appearing in the trade papers requesting the advice of exhibitors and state rights buyers in the matter of selecting a title for a production, which, it is promised, will be "one of the greatest and most timely features ever offered."

This advertising has aroused considerable curiosity, as nothing further has been learned about it. No information as to the exact nature of the production appears in these advertisements, but from indications, the picture will probably be released as a State Rights special. The nature of the titles suggested, moreover, makes it appear to be a problem play, along the lines of those which have been successful recently.

Chapter Six Is One of Best Episodes of "Carter Case"

EPISODE No. 6, "The Wireless Detector," of Oliver Films serial, "The Carter Case," featuring Herbert Rawlinson and Margaret Marsh, opens with Anita (Margaret Marsh) being carried off, bound and gagged in a motor ambulance and Craig Kennedy (Herbert Rawlinson) in immediate danger of death from a bomb that has been placed by Avion, the mysterious aviator.

Effecting an extraordinary escape, Kennedy learns of the plight of Anita, who communicates with him by means of the wireless telephone he has given her. She is detained in a haunted house by the emissaries of Avion. Kennedy finds the place and rescues Anita after a sharp battle.

This installment of "The Carter Case" is said to combine features of utmost scientific interest with thrilling dramatic situations in which Craig Kennedy is seen at his best. The episode carries forward the action swiftly into deepening mystery and thrilling suspense.

The title for the Seventh Episode is "The Nervagraph," and that of the succeeding episode is "The Silent Shot."

Howse Is General Manager of Harma Productions, Inc.

HARRY MAZE JENKS, who recently returned to Europe on the Acquitania, expressed himself before sailing, as being gratified with the result of his visit to this country and the way in which "A Romany Lass" and his other productions have been received.

Mr. Jenks announces that his business in this country will be carried on under the name of Harma Productions, Inc., and Henry Howse has been appointed general manager. Offices have been secured at 46 West Twenty-fourth street, and this company will deal with foreign exporters for the distribution of their products.

Arrangements are being made for enlarging the organization of this company in Europe by the engagement of well-known American stars and securing of one or more American producers, who, it is announced, will proceed to Europe as early as possible.

Pioneer Films Going Big in Iowa and Nebraska

S. ARONOWITZ, general manager of Quality Attractions, Des Moines, reports that "Virtuous Sinners," the Pioneer production, will have its premiere for that territory at the Des Moines Casino Theatre early in June, and that this picture, as well as "The Boomerang," another production being distributed by Pioneer Film Corporation, is going strong with exhibitors in Iowa and Nebraska.

A special press showing of "Virtuous Sinners" was held in Des Moines recently, and is announced as having received very favorable notices.

Four States Sold on "Beyond the Law."

Sale of the following rights on "Beyond the Law" featuring Emmett Dalton is announced by the Southern Feature Film Corporation: to Richards and Flynn, of Kansas City, for Missouri and Kansas, and to Colonel Fred Levy, of Louisville, rights for Kentucky and Tennessee.

Drummond Buys Rights on Guinan Films.

The Frohman Amusement Corporation announces that its previous report regarding the sale of Georgia, Florida, South Carolina, Alabama and Tennessee rights to the Texas Guinan two-reel Westerns to another concern is in error, as these productions have been secured by the Special Features Company, Knoxville, Tennessee, of which W. E. Drummond is the president.

Prison Officials to Show "Virtuous Men" to Inmates

BECAUSE of its impressive title and the virile American story which it tells, "Virtuous Men" has been selected by the entertainment committee of Sing Sing and Auburn Prisons (New York), for special showings to the inmates.

The S-L production, which stars E. K. Lincoln, contains all the elements required for showings of this nature. Its absence of objectionable features, together with the story of regeneration of a "down-and-outer" which "Virtuous Men" enfolds is in keeping with the ideas promulgated by the various prison authorities in the welfare work which they carry on through means of speeches, pamphlets and screen entertainment.

As a special feature of these showings, it has been arranged for E. K. Lincoln to appear with the film at the different institutions, at which time he will make a short speech.

Pioneer During the Summer Will Release Six Specials

CONTRARY to the practice prevalent among some motion picture companies of withholding special productions until autumn, the Pioneer Film Corporation will, during the coming months of warm weather issue six big features.

These include "The Boomerang," with Henry B. Walthall; "Virtuous Sinners," with Wanda Hawley; "The Sins of the Children," and "The Lady of the Dugout," and others to be announced later.

The Pioneer officials anticipate that this announcement will be welcome news to exhibitors as it will assist them in solving the problem of securing suitable attractions during the summer months.

Consolidated Buys Rights on Gale Henrys.

Consolidated Film Corporation, with main offices in San Francisco, and branches in Los Angeles and Seattle, have just purchased the new Gale Henry comedies for its territory in California, and will commence releasing same the early part of May. This, in addition to the Bulls Eye comedies, gives the Consolidated a two-reel comedy release each week.

"Reclaimed" Booking Fast.

Elk Photoplays, Inc., reports it has closed contracts for "Reclaimed" with B. F. Keith, Loew, Cashin Enterprises, M. & S. Circuit, Sidney Cohn, L. Houston, and many others.

Bulls Eye Fast Closing Out Territory.

The Standard Film Corporation, of Minneapolis, has taken the Billy West and Gale Henry comedies for its territory. This leaves the New Orleans territory alone to be sold.

Poli's Palace, New Haven, Evidently Was Strong in the Belief That Virtue Is Its Own Box Office Reward.
So it played up the "Virtuous" part of the title of "Virtuous Men" in its attractive lobby display for the S-L feature with E. K. Lincoln.

Sure! Our Hands Are Up.
Texas Guinan in Frohman's Western two-reelers gets across the local color.

Jerry Abrams Will Tour Country for "Boomerang"

W. H. HOFFMAN, General Manager of the Pioneer Film Corporation, states that on account of the very large number of inquiries from buyers resulting from its advertising campaign on "The Boomerang," arrangements have been made to start Jerry Abrams on tour as soon as prints can be secured.

Several territories have already been sold on this production, including Washington, Oregon, Idaho and Montana rights which were purchased by F. D. Tallman, of Lewiston, Montana, who intends to tour his territory with "The Boomerang" as a road show.

It is also announced that great interest is being manifested in this production by vaudeville circuits which contemplate using it as a summer attraction.

Three More Unique Aids Issued on "Virtuous Men"

ARTHUR H. SAWYER and Herbert Lubin have added three novel exploitation aids to the comprehensive list of advertising supplies prepared to assist the state rights buyer in booking "Virtuous Men." To give added strength to the announcement trailer used in place of slides, the S-L producers have had motion pictures taken of the crowds which have attended the opening performance of "Virtuous Men" in the various cities.

Prints of these will be joined to the announcement trailer, to show exhibitors who contemplate booking the picture, its drawing power. In its completed form, this trailer is designed to enable the state rights buyer to present to exhibitors the title, the star, director, flashes of the big scenes and the box office lines which greet the production at its various openings.

Another advertising aid has been prepared in the shape of a blotter which carries on its reverse side a reproduction of the striking twenty-four sheet used to advertise this picture. The title of the picture, together with the name of the star, is carried on this reproduction, together with space for the exhibitor to imprint the name of his theatre and his playing dates.

As a third addition to the exploitation service, albums of 8x10 still pictures have been made up for the use of salesmen. The still pictures consist of thirty-six prints, all of which have been laid out in continuity, so that the salesman may tell the story of the production by going over the stills with the exhibitor.

Dirigible "C-5" Pictured in Gaumont News Reel

THE current issue of the Gaumont Graphic shows the starting of the naval dirigible, C-5, better known as a "Blimp," from Montauk Point, on its non-stop trip to St. John's. Splendid views of these balloon type of American flying craft are shown.

Other subjects include the visit of Sir Baden Powell, hero of the Boer War, and leader of the Boy Scouts of the World, to the United States; the Victory Jubilee of 17,000 Elks in the first B. P. O. E. pageant since the beginning of the war; the annual convention of the Spanish-American War veterans, where they are entertained by veterans of the Civil War; pictures showing Jazzmaster Jim Europe, the famous exponent of syncopated music, and the drummer who, it is claimed, murdered him, together with views of Lieut. Europe's funeral, where he was accorded military honors.

Another subject in this issue shows a mimic sea battle, in which the battleship "Oregon" shows how our Navy took care of the German U-boats; the care of the teeth of school children, and Will Roger's witty sayings.

In the current issue of the Gaumont News, the reopening of the Zeebrugge Canal, in Belgium, is shown and other subjects show the Kentucky "Derby" at Churchill Downs; the annual regatta of the California, Washington and Stanford University boat crews; the opening of the yachting season, and the welcome, in many towns, of our heroes who have returned from across the seas.

Heavy Bookings Reported on Craig Kennedy Serial

EXCHANGES throughout the entire country, with the exception of the Pacific Coast, are now releasing "The Carter Case" featuring Herbert Rawlinson and Margaret Marsh, rights to eastern Missouri having recently been sold to the Arrow Film Corporation which secured five first-run houses in St. Louis as an initial booking.

Pioneer Film Corporation, New York, which made the initial release, states this serial is meeting with remarkable success, and the ninth episode is being shown in a large number of New York houses, while the Arrow Film Corporation of Philadelphia reports great popularity with exhibitors and the public in its territory for this chapter-film.

Sidney B. Lust has inaugurated an extensive publicity campaign and booked "The Carter Case" in leading Baltimore and Washington theatres, as well as in prominent houses throughout Virginia, North Carolina and Delaware. Samuel Grand advises that his sales prices in New England have created a new record for episode pictures in that territory, and many houses are presenting "The Carter Case" which have not hitherto shown serials.

I. Oliver, president of Oliver Films, states enthusiastic reports are being received from exchanges, including the Day Film Corporation, of Pittsburgh, Mid-West Distributing Company, of Milwaukee, and Criterior Film Service, Atlanta. Export and Import Film Company report that foreign bookings have been made at a rapid rate, and Regal Films, Ltd., report great success with the serial in Canada, which is being shown in high-class houses throughout the Dominion.

Sales Announced by Arrow on Several Productions

THE Arrow Film Corporation has had an unusually busy week and reports many sales on its features. "The Masked Rider" serial featuring Ruth Stonehouse, Paul Panzer and Harry Myers has been disposed of for North and South Carolina, Georgia, Florida, Alabama and Tennessee to the Southeastern Pictures Corporation, Atlanta; for Delaware, Maryland, District of Columbia and Virginia to Liberty Film Exchange, Washington; for northern New Jersey to Frank Gersten, Inc., New York; for eastern Pennsylvania and southern New York to K. B. Film Company, Philadelphia; for western Pennsylvania and West Virginia to Standard Film Exchange, Pittsburgh; for Texas, Oklahoma and Arkansas to W. J. Lytle, San Antonio, Texas; for New England to Masked Rider Film Company, 48 Piedmont street, Boston, Mass.; for New York to Modern Feature Photo-Plays Company, 729 Seventh avenue, New York.

Arrow Photo-Plays Company, Denver, have purchased "The Woman's Law," starring Florence Reed, and "The Perfect Model," starring Audrey Munson, for its territory, and Fontenelle Feature Film Company, Omaha, has purchased for Iowa and Nebraska "The Sunset Princess," starring Marjorie Daw, and the twelve Anna Little two-reel reissues.

L. A. Sheridan Film Exchange, of Des Moines, Iowa, have purchased "Miss Arizona" for Iowa and Nebraska, and Gertrude Bondhill, star of this picture, has purchased this picture for Utah. Miss Bondhill is now playing in stock in Salt Lake, and will book this picture throughout the state of Utah. Great Eastern Film Company have purchased "The Mysterious Mr. Browning."

Third Dooley Two-Reeler Now Nearing Completion

CLARENCE L. BACH, president of the Johnny Dooley Film Comedies, Inc., announces that the third of the series will be completed within a few days. In addition to the star the cast of this comedy includes Martha Mansfield, Tom Blake, Tom Cameron, Billie Ruge, Edna Murphy, Tiny Douglas and the twenty beautiful girls.

Wm. V. "Pop" Hart, business manager, is elated after having seen the first two completed pictures.

"Because of Johnny Dooley's acrobatic ability," says Mr. Hart, "I was prepared to see some real slapstick 'nut' comedy, but to my surprise I witnessed two of the highest class, clean cut comedies I've ever seen. The action is fast and the stories are without a single salacious thought."

This is further evidenced by President Bach, who is so sure of the calibre of his product that instead of showing one or two subjects, he will not release or show to the trade until he has at least four completed.

Henry B. Walthall
Who portrays the Priest in "Confession," a Pioneer-National feature.

Producers' and Distributors' News

Recruit Stage Players for Capellani's "The Gutter"

IN assembling the cast to support Dolores Cassinelli in "The Gutter," Director Albert Capellani has engaged a number of Stage favorites. The most prominent of the players recruited are Vincent Serrano, one of the stars of "Our Pleasant Sins," a current Broadway stage success; Marie Chambers, who has for the past year been touring the country as Lou Tellegen's leading woman in "Blind Youth," and Helen Lowell, who has been appearing with conspicuous success in "Cappy Ricks," which recently concluded a successful Broadway run.

Among the other players are May Hopkins, a popular musical-comedy satellite; DeSacia Saville, who has been a featured member of Oliver Morosco's Los Angeles stock company, and Albert Roccardi, whose most notable stage achievement was his impersonation of the Jap in "Officer 666." Miss Cassinelli's supporting company, which also includes Franklyn Farnum, is one of exceptional strength and balance.

Vincent Serrano portrays the leading masculine role opposite Miss Cassinelli. Marie Chambers has been entrusted with a role second in importance only to that played by Miss Cassinelli. Helen Lowell portrays a role of considerable emotional depth, and makes her first appearance in motion pictures in this production.

Enid Bennett in Role of Reporter.

Enid Bennett, whose new Paramount picture, "The Haunted Bedroom," is scheduled for release May 25, has the Flatbush section of Brooklyn, New York, as the chief locale of her next picture, which she is about to start at the Thomas H. Ince Studio. The story is by C. Gardner Sullivan, and it has to do, it is said, with real, red-blooded, human people. Fred Niblo will direct, and Niles Welch and Lloyd Hughes will have the two leading masculine roles.

Miss Bennett essays the role of a newspaper reporter. The story opens in a New York newspaper office, and one of the most elaborate sets ever built at the Ince Studio was constructed for this.

Lloyd Hughes has the leading supporting role, and others in the cast are Dorcas Matthews, Jack Nelson, William Conklin, Joe Anthony, Harry Archer and Otto Hoffman.

Attractive Press Book on "New Moon."

An artistic and serviceable press book has just been put out by the Select publicity department on its company's most recent Norma Talmadge picture, "The New Moon."

The helps to the exhibitor includes, besides a list of the advertising material obtainable at the various exchanges such as cuts, posters, mats, lobby display photographs, lantern slides and electrotypes, many specimen advertisements, pages of interesting items for local newspapers, advertising helps and suggestions for big "stunts" and a special story on "The Versatility of Norma Talmadge" illustrated with photographs of the star in Chinese, Indian, English, American and Russian character parts.

Summer Neckwear.
Displayed by Gladys Brockwell in her Fox, "The Divorce Trap."

Devises Attractive Lobby Display for American Film

A RECENT American release starring Margarita Fisher, "Put Up Your Hands" was put over by the Strand Theatre, of Denver, by the use of an attractive lobby stunt.

The star is featured as an ultra-athletic society girl who introduces a boxing match as an innovation at one of her aunt's fashionable tea parties, and at which she appears in regulation boxing togs, giving a sparring exhibition with "Bull" Montana, her instructor. They arranged the lobby to look as much like a bona-fide prizefighting ring as possible. There was a roped-off square, and about twenty pairs of boxing gloves hung on the walls. The only stills displayed were those showing the heroine in captivating "B. V. D.'s" forcing her ring partner to take the count.

It was a novel display that provoked curiosity and interest. The Strand reports having done big business on this subject.

Nazimova Film Breaking Records.

The day of the month run is at hand in motion pictures, according to exhibitors and exchangemen who have been watching the attendance records established by theatres throughout the country showing Nazimova's "The Red Lantern."

Their prediction is based on the fact that in many cities where it has been showing for two weeks crowds have been greater in the last week. This has been the experience with the Merrill Theatre in Milwaukee, the Rialto in Des Moines, the Plaza in San Diego, the Ziegfeld and Boston in Chicago and the Liberty in Kansas City.

"Happiness a La Mode" Is Next Constance Talmadge

HAPPINESS A LA MODE" is announced as the title of Constance Talmadge's next Select picture, in which she will be presented by Lewis J. Selznick. Miss Talmadge has already completed her part of the production, and the finishing touches are being added before the original print is shipped to New York. According to present arrangements, "Happiness a la Mode" will be released as a June attraction.

The story concerns the marriage trials and tribulations of Barbara Townsend, played by Constance Talmadge, and her husband, Richard Townsend, played by Harrison Ford. The couple are young and attractive and happily married, but a few tiny clouds which have gathered on the matrimonial sky evolve into dangerous-looking thunderheads.

The story is by Edwina Levin, and in its original form it appeared in the January issue of a popular monthly magazine. Alice Eyton wrote the screen version of it, and the direction was in the hands of Walter Edwards.

In addition to Miss Talmadge and Mr. Ford the cast includes Betty Schade, Myrtle Richelle, Paul Weigle, Thomas D. Persse and A. Fremont.

Dorothy Gish's Latest a Railroad Comedy.

Railroad fiction, stories about railroad people and railroad adventure have been among America's most popular types of light reading for years. Some of the best serials that have ever been produced have been written on railroad subjects, but Dorothy Gish's new Paramount production, "I'll Get Him Yet," which is released May 25, is the first big feature picture founded on this universal theme to be released in a long time.

But the picture is far from the typical railroad thriller. On the contrary, it is a farce comedy written by Harry Carr and directed by Elmer Clifton, and Dorothy Gish has the comedy role of the president of a road who, operating under an alias, finds herself facing all sorts of embarrassing situations.

Richard Barthelmess plays the reporter, George Fawcett is Susy's father and Ralph Graves is the reporter's employer, while Edward Peil and Porter Strong are also seen in important roles.

Strong Cast for "Thin Ice."

Vitagraph's last release for May will be "Thin Ice," a play by Corporal Shannon Fife, which stars Corinne Griffith. "Thin Ice" is the story of the floatation of spurious mining stock and its far-reaching effect on the lives of one of the families whose head invested their all in these gilded but worthless securities.

The cast includes Charles Kent, L. Rogers Lytton, Eulalie Jensen, Jack McLean and others.

The production is the second one to be directed by Tom Mills, Miss Griffith's new director, and shows a gratifying sense of the psychological requirements of the plot. It reaches the screen on the twenty-sixth of this month.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THIS is Gish week in New York with Lillian at the head of the cast in the Griffith masterpiece, "Broken Blossoms," and Dorothy hanging up a new record for herself as the star of her latest Paramount production, "I'll Get Him Yet," at the Rivoli. Mrs. Gish, the mother of these exceptionally talented girls, is here with her elder daughter, and both attended the Griffith picture premiere at the George M. Cohan Theatre, Tuesday night, May 13. Sunday they both went to the Rivoli and saw the younger of the Gish sisters in her greatest success.

Another spectator at the same theatre who had a peculiar interest in "I'll Get Him Yet" was the young man the young lady gets. Richard Barthelmess plays the hero in Miss Dorothy's picture. He also created the part of the Chinese poet in "Broken Blossoms," and came on from California for the opening night here. It is hardly necessary to state that the two roles are totally unlike and are a fine indication of his versatility.

There probably is nothing that the exhibitor appreciates more than being supplied with helps to putting on his program. The more thorough these helps are the greater their welcome. Carefully worked out light effects accompanying a picture must naturally be an important aid. Could anything be more instructive than the following lines clipped from a recent number of a trade journal:

"There are also instructions for the lighting effects, and these are very simple, and it is suggested to the individual exhibitor that he can probably best work out those most fitted to his house."

Very simple, indeed!

An amusing sidelight on "Broken Blossoms" is the number of persons who are positive that the Limehouse District exteriors were taken in London while Director Griffith was abroad making scenes for "Hearts of the World." The dock scene is remarkably lifelike, and one wise spectator when it was first shown on the opening night, informed his companion it was the real thing and had been borrowed from a news reel or made in London for the picture. Just then Lillian Gish was seen to enter in the distance and walk slowly down the dock. The spectator was still in doubt: Lillian Gish was in London at the time and might have been taken in the scene. He held to this theory until Richard Barthelmess and Donald Crisp and other members of the cast who were not in London at the time walked along the same dock. He was then forced to conclude that the scene was made in Los Angeles.

WEITZEL.

IN THIS ISSUE.

Auction of Souls (First National).
I'll Get Him Yet (Paramount).
Rustling a Bride (Paramount).
Red Head (Select).
Castles in the Air (Metro).
The Girl Next Door (Paramount).
A Fallen Idol (Fox).
Words and Music by —— (Fox).
One Week of Life (Goldwyn).
The Lion's Den (Metro).
The Home Town Girl (Paramount).
The Little Diplomat (Pathe-Diando)
The Sleeping Lion (Universal).
His Debt (Robertson-Cole).
A Rogue's Romance (Vitagraph).
Broken Blossoms. See Page 1321.

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"Auction of Souls"

Tremendous Historical Picture of Armenia's Heartbreak Released by First National.

Reviewed by Hanford C. Judson.

NOTHING could be more affecting than this vivid picture of the greatest tragedy of the world. One would think the scenes in "Auction of Souls" had been pictured in Armenia at the time of the persecution of this Christian people. They are given the chance to declare for Mohammed, but are true to Christ, and from this comes their martyrdom, burnings, starvation, outrage beyond description and torture beyond the power of the mind to realize.

The picture is too big and too affecting for words to tell much of the impression it makes on the spectator. It is so reverently done and so wonderfully true to humanity in all that it shows, that no doubt it will be kept for years and handed down as a historical manuscript in picture. It couldn't be done more worthily or be made to give a clearer impression of actuality. Each of the great cast of players who took part in it seems to have lost him or herself in the story; they seem more like participants than like actors. It is a reverently told story of magnificent Christian heroism, and of Turkish horrors beyond understanding.

The Story.

A wealthy Christian Armenian family is taken as the center around which the story is pictured. But the fate of the two grown girls of this family and of their parents melts into the big tragedy. They are seen as merely types suffering what every one in Armenia suffered when thousands and thousands died. Aurora Mardiganian, an Armenian girl, who enacts again the heroine's role in the film, went through the same experiences before she managed to escape into Russia and coming to America, has helped to make them vivid for all to see. Around this family and all the Armenians we see the storm of persecution gather, in spite of the strongest protests by Ambassador Morganthau, at Constantinople. We see the orders sent out, the troops begin the work and then the horrible storm breaks with a fury and a devastation that one must see in this vivid form really to understand.

Pressure is brought on the Armenian father to give his daughter, Aurora, to the Pasha. By doing it he can save his whole family and knows that the beautiful girl will suffer worse by his refusal. He is a Christian and thinks more of the girl's soul than of her safety. He resolutely refuses. He and his son are soon killed. The women are not so fortunate. The mother especially lives to see things that break her heart every day. Her bodily thirst and suffering are nothing, and it is a long road she travels out into the desert with her people before she finally gets rest in death.

Day by day, babies are flung against walls or rocks, young girls are tossed in the air to fall on sharp stakes and, nightly, the young women are the prey of the Kurds. The band of thousands that started out from Harpout dwindles till it is a few poor wretches, and this band is brought in contact every now and then with other bands, and word is passed that they too had been made up of thousands and now are merely scores.

There is a story running through the film. The girl's lover, a herdsman, is following, and at the critical times manages to get them out of every great danger. This relieves the tension and makes the picture bearable. Praise is inadequate for this work. It shows great art in its picturization as well as truth and deep reverence for humanity.

Program and Advertising Phrases: Amazing Story of an Armenian Girl's Experience When Captured by Turks.

A Picture Absolutely Different From Any You Have Seen, and One That Will Make You Thankful That You Live in America.

Sole Survivor of Half Million Armenian Girls Featured in Remarkable Production in Which She Re-lives the Terrible Experiences Endured by Them When Prisoners of the Turks.

Sensational Story of Turkish Depravity as Practiced on Unoffending Armenian Women, Re-acted by One of the Survivors.

The Remarkable Picture of Armenian Atrocities Under Turkish Rule That a New York Society Audience Paid Ten Dollars a Seat to Witness.

Advertising Angles: Play this for a clean-up. Buy all the paper you can and get it out early. Get all the lobby displays you can and put them out two weeks ahead of the showing. Keep them out. Keep your newspaper space for type talk. Hammer on the fact that this is the picture society people in New York paid ten dollars a head to see. Contrast this with your prices and tell that it is the same picture. Let the lithographs speak for themselves. Keep your type talk on the graphic showing of the Turk-

(*Continued on page 1381*)

Mary Pickford Cartoons for the Kiddos in "Daddy Long Legs."
Mary's initial First National requires her to be a very talented person.

Comedy Predominates in Metro's June Releases

THE announcement from the Metro studios of that producing firm's releases for the month of June show light, clean humor predominating. All four of the program offerings are in a bright, clever comedy vein.

The settings are refreshing, including scenes from the rolling surf of the California beaches, the highest and coolest peaks of the Rockies, the shaded dells of the wood valleys and the breezes of the roof gardens.

The first of the four June releases features May Allison in a racy story scheduled for June 2 describing the trials and tribulations of a prima donna imported by a progressive young theatrical promoter. "Almost Married" is the title of the comedy-drama, and it is a screen adaptation of E. V. Durling's story written especially for Miss Allison by the erstwhile New York reporter. June Mathis and Luther A. Reed, of the Metro staff, converted the vehicle to the screen, and Charles Swickard directed. The cast includes Frank Currier, Walter I. Percival, Harry Rattenbury, James Warton, James and Hugh Fay.

On June 9, under the title of "Patricia," Metro will release the first venture of a new combination of writers in the persons of Anne and Alice Duff. "Patricia" was originally submitted to Metro in the form of a three-act play, the title role of which so fitted Viola Dana that it was purchased and converted into a screen vehicle for the star. Henry Otto is the director.

The title of Emmy Wehlen's release for June 16 has a vital interest for everyone. It is the story of the newly rich called "The Family Tree," depicting the efforts of a contractor's family to secure recognition on a social plane with the established aristocratic families of their town.

"The Family Tree" is an original story by E. Forst. It was scenarioized by Finis Fox, of the Metro staff, and was directed by Herbert Blache. The supporting cast includes Jack Mulhall, Charles Mailes, Mollie McConnell, William V. Mong, Betty Peterson, Geard Grassby and John Steppling.

To conclude the June program releases, Metro has reserved as a finale for this series of all-star features a picture which is bound to prove one of the most pleasing contributions to the season's screen entertainment. It is a circus story done in circus style. The title of the production is "One-Thing-at-a-Time O'Day," and features Bert Lytell. John Ince is the director.

Eileen Percy is Mr. Lytell's leading woman. The others in the cast are Joseph Kilgour, Jules Hanft, J. Carrol, Fred Heck and Bull Montana.

Big Advance Bookings on New Bessie Love Picture

AN index to the growing popularity of Bessie Love is contained in the flood of advance bookings of "The Little Boss" already scheduled. This latest play on the Love schedule has an investiture entirely different from any previous Love productions. The play is scened to the greater extent among the redwoods of California, most of the action transpiring in a lumber camp and the adjacent woods.

According to word from the coast, a feature of the picture and a distinct novelty in types will be the inclusion of the rough-and-ready men known as lumberjacks.

The production is being directed by David Smith, and brings forward another prepossessing juvenile lead in support of Miss Love. His name is Wallace MacDonald, and he was once before in the service of Vitagraph.

Will Rogers Ready for Culver City.

Will Rogers, of Ziegfeld Follies fame, will leave New York in a few weeks to work for the Goldwyn Pictures Corporation in a series of pictures that will give the Broadway lariat thrower a chance to register his adaptness at Western stunts, as well as at coining quips and gags to put the audience in a good humor. The pictures are being arranged so that the titles will be samples of Roger's humor.

Though loath to leave the legitimate stage, Rogers looks forward with zest to posing before the camera. "It's sorta like the old days," says Rogers, "because I can throw a rope without having a crowd out in front waiting to see me miss. You have to hand it to the movies for that. If you don't do a thing right the first time the director will make you do it again, and nobody will be wise to the fact that you gummed up the job several times before you put it over."

Much Activity at Eastern Studios of Famous Players

UNDER the direction of R. William Neill, Catherine Calvert is nearing the completion of her picture, "The Career of Katherine Bush," at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. This is the photoplay adaptation of Elinor Glyn's novel of the same name, the scenario having been written by Catherine Stuart.

Exacting discrimination has been exercised in the selection of the cast. In casting the production Studio Manager Naulty and Director Neill have taken the utmost pains. After much consideration, John Goldsworthy was engaged to play the leading male role in Miss Calvert's support, that of Lord Algernon Fitz-Rufus. Mr. Goldsworthy, a graduate of the English stage, is one of the best known leading juveniles on the stage or screen.

Other members are Craufurd Kent, who plays Lord Gerard Strobridge; Mathilda Brundage, who plays Lady Garribardine; Helen Montrose, Ann Dearing, Augusta Anderson, Claire Whitney, Norah Reed, Albert Hackett, Earl Lockwood, Walter Smith, Robert Minot, Edith Pierce, Allen Simpson and Fred Burton. Miss Reed, by the way, is Mr. Naulty's casting secretary, and is said to give a humorous characterization as a slavey.

Billie Burke has a good start in her new Paramount picture adapted from the stage play, "Billeted." The picture is being produced under the direction of John S. Robertson. Several days were occupied in making interiors in the New York studio, and later the company was taken out to Glen Cove, L. I., where exteriors were taken.

Irene Castle's special production of Robert W. Chambers' "The Firing Line" is nearly completed under the direction of Charles Maigne. Following Mrs. Castle's return from Miami, Fla., where three weeks were spent in making exteriors, the interior scenes were filmed at the Fort Lee studio. Work was rushed on the production, and the star and her company were held at the studio far into the night on several occasions.

Use Diamonds in Making the Simplex Projectors

THE diamond plays a very important part in the building of the Simplex projector. In the large grinding department of the Simplex factory are located ten up-to-date grinders, upon which are ground to a mirror finish and to the thousandth fraction of an inch the important working parts and bearings of the Simplex.

One of the features of these grinders is the magnetic table upon which are laid the parts to be ground. Rather than depend upon the operator placing a part on the grinding table in an incorrect position and in order to facilitate the work these tables are equipped with magnetic current. The piece of work to be ground is placed firmly upon this table, the switch thrown in, and instantly the article to be ground is rigidly held to the polished surface of the table and the grinder is set in motion, the table operating forward and back beneath the emery wheel.

And here is where the diamond plays its part. In order to keep the emery wheel perfectly true both as regards to circumference and surface facing, it is necessary to smooth them off or "trim" them. There are various ways of accomplishing this end, but the best is that in which a good-sized diamond is securely fastened to a short-stemmed pipe fitted on to a steel bar. This diamond is pressed against the swiftly revolving wheel and slowly rubbed across the face, producing an even positive grinding surface.

REVIEWS AND ADVERTISING AIDS (Continued)

ish outrages. Arrange for extra performances. If you do the advance properly you will need to give them. Do not book the play for less than three days.

Advertising Aids: Half sheet, one sheet, three sheet, six sheet, twenty-four sheet. Half-sheet window card. Herald. Three slides. 8x10, 11x14, 22x28 lobby display. One, two three and four column cuts. Real photographs of Aurora Mardiganian. Music cue-sheet. Lobby paintings in colors from sensational stills.

"I'll Get Him Yet"

Dorothy Gish Is More Amusing Than Ever in Bright Farce Released by Paramount.

Reviewed by Edward Weitzel.

THERE isn't any two ways about it! Dorothy Gish is in a class by herself. She is the female Charlie Chaplin of the screen—Chaplin of the later manner—of the refinement of method, but the old sureness of touch as exemplified in "Shoulder Arms." The younger of the Gish girls confirms this assertion by her acting in "I'll Get Him Yet," a somewhat different picture made from a story by Harry Carr, editorial writer on the Los Angeles Times. Elmer Clifton, the Paramount director, has caught the spirit of the theme, which is pure farce, and the action proceeds in a series of sharp and deliciously humorous incidents supported by witty subtitles. Not one of the situations ever really happened, but the author's invention is clever enough to make that fact of little moment.

"I'll Get Him Yet" starts off on a new track and runs along smoothly with a lot of fresh ideas in the tender, but not enough to carry it to the end of its route. Susy Faraday Jones is the daughter of a frightfully rich old chap, who gives his offspring an interurban trolley line just to keep her out of mischief. She becomes general manager of the road and has great difficulty in keeping all of her male friends, except the man she wants, from proposing to her. She starts out on his trail and never lets up until she has the right chap's name on a marriage certificate on the line above hers.

This is accomplished after Susy has promised not to touch any of her father's money but live on her husband's salary—she already has several millions of her own. The material up to the point where three of her old suitors invade her home and she is obliged to hide them from her terribly jealous husband is surprising novel. It then becomes necessary to employ the familiar devices of the usual French farce. As each suitor appears he is popped into a closet or hidden under the sofa. The always laughable chasing in and out of doors follows. It is all exceedingly well done, however, and precious few spectators are going to laugh any the less heartily on account of these ancient devices.

Played as "straight" comedy the picture would reveal many amusing features, but it is the rapidly and thoroughly developed gift for farce-acting possessed by Dorothy Gish that makes the entire performance an unbroken string of spontaneous laughs. Every incident of which she is a part is tricked out and adorned by bits of byplay that are so quickly and so accurately done they rival the best efforts of the masters of pantomime. The art of knowing just how far to go in everything connected with her class of acting is shown to perfection by Dorothy Gish.

Of the supporting cast Richard Barthelmess and George Fawcett are the most useful members. As Scoop McCreedy, the reporter who marries the heiress, the first named understands the seriousness of good farce acting, and plays his part in the proper key. George Fawcett's Bradford Jones is a piece of fine character work. Ralph Graves, Edward Peil and Porter Strong are a capable trio. Susy Jones is the only female character in the story.

Cast.

Susy Faraday Jones.....Dorothy Gish
Bradford Warrington Jones,
George Fawcett
Scoop McCreedy.....Richard Barthelmess
Harold Packard.....Ralph Graves
Robert E. Hamilton.....Edward Peil
William R. Craig.....Porter Strong

Story by Harry Carr.

Directed by Elmer Clifton.

The Story.

"I'll Get Him Yet" shows that true love stops at nothing, while the trolley road owned by Susy Jones stops at every place except the town where Susy goes to live after she is married. Susy is a particular young woman who refuses all her well-

Dorothy Gish
Shows Richard Barthelmess that she can whistle in "I'll Get Him Yet."

to-do suitors and sets her heart on the man who refuses her because her father owns so many railroads and other money making pieces of property. Scoop McCreedy is a returned hero from France, who hadn't thought much about a rich father-in-law until he went to ask "Skinflint" Jones for his daughter's hand. The old man's sarcastic remarks about a fortune-hunter coupled with the unpleasant sensation of being thrown out of the house brought Scoop to the frame of mind where his wounded pride and certain physical injuries made him turn his back on matrimony, and dodge Susy every time she came near him.

But Scoop didn't know how much that girl loved him—and having her own way. When her irate parent told her what he had done to Scoop, the lady of the returned hero's choice looked her father defiantly in the eye and spoke these words, "I'll Get Him Yet!" The job was not so easy as it sounded. What man in his right senses would continue to run away from a lovely girl, heiress to millions? Scoop was that man. But Susy finally won him over by promising not to touch one penny of her father's money after they were married.

All might have been well if the Scoop McCreedys hadn't gone to live in a town on a trolley line owned by Mrs. Scoop. While still Miss Jones and bent on earning a reputation for fast time on her road, Scoop's wife had given the order for the non-stop. Her husband and a committee of indignant fellow townsmen forces her to head a delegation to the office of the company and demand the order be changed. Two of the head officials, both old suitors of Susy's, are badly mixed up by this affair, but their boss makes them grasp that her order is to stand, without betraying herself to her husband. The two officials and her private lawyer come to the McCreedy home to see Susy on business. Scoop, now the editor of a local paper, is jealous of his wife and suspicious of all her male callers. As the different men arrive she hides them, fearing the return of her husband. He gets back in time to give the three old suitors a scare of large proportions, and to learn that Susy is cursed with three or four millions. After considerable pleading on her part, Scoop concludes to forgive her for being the owner of great wealth and the heiress to a great deal more of the same.

Program and Advertising Phrases: Dorothy Gish Star of Bright and Amusing Farce Comedy That Will Make You Shriek With Laughter.

How a Clever and Determined Girl Succeeded in Landing the One Man Who Would Not Run After Her.

The Story of the Terrible Handicap the Ownership of a Trolley Line and a Few Millions Proved to Be When the Girl Set Out to Capture the Man She Loved.

A Different Kind of Comedy That Will Arouse an Unbroken String of Spontaneous Laughs.

Dorothy Gish in Deliciously Humorous Role Showing That as a Laugh-Maker She Is in a Class By Herself.

Advertising Angles. Play up Miss Gish for your big point. Hook up with the late plays you have shown in which she appears. Then bear hard on the story of the girl who ran a railroad but who could not keep her husband from getting jealous. Work such points as "She had three men hidden in the room while she solemnly assured her jealous husband that she loved him only, and the funny part is that she really meant it and she hid them just to keep hubby from wholesale slaughter." Make a lobby cut of that six-sheet. It will be worth your trouble.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

"Rustling a Bride"

Lila Lee Follows a Letter to the West and Meets With Adventure and a Husband.

Reviewed by William J. Reilly.

THE Paramount picture, "Rustling a Bride," contains good entertainment value and will make an excellent program feature. Its fund of interest is steadily maintained, although there are no moments which will bring the spectators to their feet. It is a Western story and the locations are

(Continued on page 1383)

Hall Adds "The Other Man's Wife" to His Specials

"THE OTHER MAN'S WIFE," the most recent addition to Frank G. Hall's list of special releases on the Independent Sales Corporation's program, will be placed in the Film Clearing House exchanges this week and offered to exhibitors as one of the strongest dramatic offerings of Mr. Hall's current releases. It was produced by Warner Brothers under the direction of Carl Harbaugh, and presents in the principal roles Ellen Cassidy, Stuart Holmes, Ned Hay, Olive Trevor, Halbert Brown, Mrs. Garrison, Lesley Casey, Danny Sullivan, Regina Quinn, Laura Newman, Georgia Jessel and Evelyn Brent.

In this production, Mr. Hall believes that he has a picture that will appeal to all classes, young and old. It has been given an elaborate production, and in the cast is contained the names of some of the screen's best known players. The story is based on the unhappiness that comes with a wife's love of pleasure and her neglect of her children. It presents as its principal characters a man and wife who have all that the world can offer excepting happiness, because the wife and mother sees in the world of social butterflies more of interest to her than in her home and children. The other man enters her life, her husband is called away, and it is then that she realizes what she has given up for everything that is false. In the presentment of this story the author, Mary Murillo, has created the drama in all its strength and appeal, and Mr. Hall states that it is one of the strongest dramatic features he has yet given to the public.

New Photographic Effects Shown in "Fear Woman"

THE "long shots" in Pauline Frederick's latest Goldwyn picture, "The Fear Woman," are the result of a new discovery in motion photography. Edward Gheller, of the Goldwyn studios at Culver City, has discovered a way to eliminate the glare which settles immediately in front of the camera when the lens is focused for a distance shot. The new method is especially helpful in photography through a window, where a glass adds to the chances of a blur. To overcome this Mr. Gheller has experimented by greatly increasing the light behind the camera, and so softening the effect directly in front of it. In consequence "long shots" along roads and through doors and windows have been visibly clarified. In taking close-ups, Mr. Gheller has reversed the process, and has developed a new lens trick whereby he achieves unusual brilliancy on any part of the screen he desires.

All these effects are artistically shown in Miss Frederick's new picture, which was written for her by Izola Forrester and directed by John A. Barry. It is a five-part story, and deals with a beautiful young woman's fear lest her father's weaknesses be transmitted through her to generations to come. Her fear amounts to an obsession, and the young woman breaks her engagement, ignorant of the fact that a habit, no matter how strong, cannot be transmitted through marriage.

Black Hills Showmen Hear Merits of "Westerners"

THE members of the Black Hills Exhibitors' League, one of the largest showmen's organizations in the West, were regaled with stories of Stewart Edward White's Black Hills drama, "The Westerners," the Benjamin B. Hampton-Great Authors production, at their annual gathering in Deadwood, S. D., recently, by H. O. Bartels, Denver representative of W. W. Hodkinson Corporation, distributor of the special.

After detailing the merits of the picture and explaining that Roy Stewart, Mildred Manning, Robert McKim, Graham Pettie, Wilfred Lucas and Mary Jane Irving never before had roles so commensurate with their ability, Mr. Bartels read a letter from the author to the Dakota exhibitors, declaring that never had he been so enthusiastic over anything as he was after a private showing of "The Westerners," including that in every sense the picture is the book. As a result, Mr. Bartels returned to Denver with a score or more of important first-run Dakota bookings on the production.

Mitchell Lewis Picture Made Reviewers Shiver

ACCORDING to the official weather bulletin the mercury in the thermometer was flirting around the eighty mark, but a little group of reviewers, consisting of Select officials and censors, sat and shivered in the projection room of Select Pictures' home office. Mitchell Lewis' coming Select picture, "Jacques of the Silver North," was having its initial showing, and the picture of Mitchell Lewis ploughing neck-deep through the snow fields on the slopes of Mount Shasta brought the temperature down.

In the production Mitchell Lewis is seen as Jacques La Rouge, a half-breed Indian with a child-like heart and the ferocity of a wolf. The story is one in which Jacques becomes the friend of an old trader's daughter, and one scene shows him in a long chase with his dog team over the snowbound fields at the base of Mount Shasta. The shot shows the dogs fighting through the swirling drifts, while far in the distance is seen the struggling team which Jacques is pursuing.

It is one of the most vivid pictures of the North that has ever been shown. Many of the shots rival in scenic beauty the most famous works of Northern landscape painting.

Constance Talmadge to Begin Work.

The Constance Talmadge Film Corporation will begin work on the first Constance Talmadge picture to be released through the First National Exhibitors Circuit on May 26. Several different stories have been purchased by Joseph M. Schenck, president of the new corporation, and the name of the first picture will be announced definitely in a few days. The director for the first of the six Constance Talmadge productions will be Captain David Kirkland. John Emerson and Anita Loos will act as advisory directors, and will write the scenario and working continuity of the first play. They will also act in a supervisory capacity for all of the other five Constance Talmadge productions.

Waiting for Hubby to Show Up.
Mary Miles Minter looks determined to take no excuses in American's "A Bachelor's Wife."

Two Serio-Comic Stories Are Purchased by Metro

THE trend of the public demand, from the producers' viewpoint, seems to continue along the lighter dramatic lines, judging from the Metro announcement of the purchase of two more stories.

Both of the stories selected are in a serio-comic vein which pulsates at a mirth-provoking pressure throughout the action of the plots, alternating with a plausible love theme.

The first of these vehicles to be utilized is called "A Favor to a Friend," and is for Emmy Wehlen. The author is none other than Luther A. Reed, of the Metro scenario staff, who is also given credit for adapting his own story to the silent drama.

The new story for Bert Lytell is by John H. Blackwood, a new contributor to the Metro All-Star series, although a well known writer of picture plays.

Mr. Blackwood's story has been adapted to the screen by Finis Fox, of the Metro staff. The title of Lytell's vehicle is "It's Easy to Make Money," and the plot is an interesting account of frenzied finance. Edwin Carewe is to direct the production.

Gives Big Window Display to Novel Based on Film

BY way of co-operation with the current showing of the Famous Players-Lasky Corporation's Salvation Army picture, "Fires of Faith," at the Harris Theatre, Gimbel Brothers have given over one of their large show windows on the Thirty-second street side of their New York store entirely to a display of Charles Kenmore Ulrich's novel, "Fires of Faith," which is based upon the photoplay.

About two hundred and fifty volumes of the work are used in the display, attractively arranged in pyramids and smaller groups. In the centre background is a large colored production of one of the stills from the production showing Catherine Calvert and little Pat Moore. At the extreme left in the foreground is a life-size figure of a woman in the Salvation Army overseas uniform, while at the opposite end of the window is a message of greeting and appreciation from Commander Evangeline Booth.

Madge Evans Starts on "Home Wanted."

World Pictures announces that work was started this week on a new Madge Evans production under the direction of Tefft Johnson. It was written by Lucy Sarver, and bears the title of "Home Wanted." The supporting company includes Jack Drumier and Edward Langford, formerly with World Pictures, and just back from France, being one of the 35 survivors out of a company of 250. Others in the cast are W. T. Carleton, Anna Lehr and Michael J. Hanlon.

Ship Prints of "Upstairs and Down."

First-run showings of Selznick Pictures' first new series production, "Upstairs and Down," starring Olive Thomas, will be announced shortly, as prints have been shipped to Select branches at Boston, Seattle, San Francisco, Los Angeles, Philadelphia and many other points. It is expected that before many days have passed every Select branch manager will be in possession of at least one print of this production.

REVIEWS AND ADVERTISING AIDS (Continued)

exceptionally good. The genial, honest, and humorous character of the cowboy is well put over.

The plot idea is not new, since it surrounds a correspondence conducted across the continent by a cowboy, Nick McCredie, and Emily, the "prettiest girl in the school," as the fly leaf of the second-hand book testified, but a number of original turnings are introduced along the plot road. The conclusion, bringing the girl to the West into the thick of real adventure, is particularly bright. The cowboy hero, who had sent the picture of his handsome friend instead of his own, finds the job of "squaring himself" made more difficult by his arrest as a horse thief, on the eventful day of the bride's arrival.

Director Irvin Willat has handled his situations well, while Lila Lee, Monte Blue and L. J. Shumway give natural and colorful interpretations.

Cast.

Emily.....Lila Lee
Nick McCredie.....Monte Blue
Pen Walton.....L. J. Shumway
Pedro.....Manuel Ojeda
Ezry.....Guy Oliver
The School Mistress.....Alice Knowland
Sheridan.....Jim Farley

Story by Edith Kennedy.
Directed by Irvin Willat.

The Story.

Nick McCredie, cowboy of the Alamo Ranch, in "Rustling a Bride," discovers Emily's name and address in a second-hand book, the newly acquired property of the school teacher at Coyote Junction. Nick writes to her, sending the picture of his handsome friend, Pen Walton, instead of his own.

Back in the East, Emily's grandmother dies, leaving close-fisted Ezry as the "guardeen." Ezry takes advantage of his "guardeenship" and tries to force Emily to marry him. Hearing of this from Emily, Nick tells her the only thing to do is to come West and be his wife. Emily starts West, but in the meantime, Nick's handsome friend has resumed his horse stealing, and on the eventful day of Emily's arrival "frames" Nick shamefully, implicating him in the rustling. Nick goes to the station as "Andy" to meet Emily, since he must win her approval on his own appearance and not that of Pen Walton.

Walton intercepts the stage, takes Emily to an adobe hut in the desert, but she escapes and rescues Nick from a lynching in the "nick" of time. Emily and Nick are married, as you might suspect.

Program and Advertising Phrases: Nick Wasn't a Rustler But He Was Arrested on the Day He Rustled a Bride to Coyote Junction.

He Wasn't Handsome So He Put in the Picture of Good-Looking Pen Walton. See How He Squared Himself in "Rustling a Bride."

Lila Lee as "The Prettiest and Loneliest Girl" Finishes School But Conducts a Correspondence School With Nick the Lonesome Cowboy.

Story of Cowboy's Correspondence Courtship Made Vivid By Horse Thief Plot Which Almost Gave Hero Nick a "Rope Necktie."

Humorous Western Story With Monte Blue and Lila Lee Brought Together at Alamo Ranch After Strenuous Courtship.

Advertising Angles: Advertise Miss Lee well. Play up the story angles strongly. A good angle would be the difference in character between Nick and Walton. To emphasize this you might reserve a box or a row of seats free for men who will admit that they are too homely to expect any woman to marry them. In a small town you can make this a real feature by arousing speculation as to who will sit in those seats.

Advertising Aids: Two one-sheet, two three sheets, one six sheet. Rotogravure of star. Eight 8x10 black and white. Eight 11x14 sepia, one sepia, one colored and one black and white 22x28 photos. Five one-column, three two column, and two three column cuts. Mats, music cues, stock and thumbnail cuts of star. Advertising layout one, two and three columns, slides and heralds.

"Redhead"

Alice Brady Picture by Select Gives a Slice of Little Old New York.

Reviewed by Hanford C. Judson.

THE spectator who fails to find the new Select picture, "Redhead," five reels, a delightful attraction must be nursing the worst kind of grouch. It is a thoroughly charming picture. Alice Brady plays a real kind of modern New York woman so convincingly that when it is said she is

Alice Brady
Ready for one of the cabaret scenes in "Red Head."

almost perfectly supported by Conrad Nagel, it is giving him high praise.

The play is by Charles Maigne, who also directed it, and is a hit chiefly on account of the humanity of the story, but his skill in picture building so attractively presents the material that there is no slackening of interest. Whatever part of the film is before the spectator he finds the story progressing evenly and inevitably. The character of the woman is the center of interest, but all the characters are real and each contributes by bringing out something of "Redhead's" peculiarities. "Redhead" is lovable, and Alice Brady has scored a big thing in it. It ought to stand for long runs.

Cast.

Dazie.....Alice Brady
Matthew Thurlow.....Conrad Nagel
Roland Gard.....Robert Schable
Parker Thurlow.....Charles A. Stevenson
Mr. Mellows.....Charles Eldridge
Mrs. Mellows.....May Brettone

Directed by Charles Maigne.
Story by Henry Payson Dawst.

The Story.

"Redhead," in the Select picture by that name, is a cabaret dancer. Matt Thurlow, a rich youth of no special ambition, loves her. She is straight. A crowd of friends are drunk around a table at the cabaret, and "Redhead" sits down with them. Roland Gard, one of the party, is a justice of the peace, and there's a tipsy marriage with the certificate legally made out and witnessed. Next day they wake up and find it done.

Mathew's rich uncle fires him. Matt tells the woman he doesn't love her. He goes to the devil for a while till he is down and out. He gets a job, because he feels it incumbent to support her. They have a little apartment and he gives her his pay envelope, but shows her no affection. He makes good and gets promoted. Her father and mother, pleasant smiling people, come on a visit. He takes pleasure in entertaining them, but after they go, he is the same to his wife as before. He has grown to recognize how much worthwhile she is. One day she makes him jealous without real cause, and his reserve breaks down.

Program and Advertising Phrases: Thoroughly Human and Intensely Interesting Story of Modern New York Life.

Alice Brady in Lovable Characterization of a Cabaret Singer Who Made a Plucky Fight for Her Husband's Love and Won.

Can a Girl Who Becomes Engaged and Married in Five Minutes Win Her Husband's Respect and Love? "Redhead" Did.

How a Brave Girl With a Heart of Gold Reformed Her Good-For-Nothing Husband and Finally Won His Love Against Tremendous Odds.

Advertising Angles: Make the most of Miss Brady's reputation and draw upon the fact that she is now playing an extended dramatic engagement in New York in "Forever After." Hint at the story, but make most of your advertising play on the title. Offer free admission to any red-headed woman during the run and set apart a special section for them. You might offer a prize for the most vivid red. Then ask "Did you ever know a red-headed person who was stupid? Think it over. You cannot recall one." Build up on the free admission suggestion by offering a month's season ticket to any red-headed woman who is escorted to your house by a red-headed man. Get some red crepe hair and glue to lithographs of Miss Brady. If you cannot get crepe hair use excelsior dyed red. Use these for window cards as well as for lobby work.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet. Two one-column, two two-column, one half-column, electros. Nine 8x10 black and white, seven 11x14 colored and three 22x28 lobby display photos. Slides, press sheet.

"Castles in the Air"

Metro Five-Part Comedy Starring May Allison Has Novel and Interesting Plot.

Reviewed by Edward Weitzel.

ONCE more The Saturday Evening Post has furnished the screen with plot material. "Castles in the Air," the Metro five-part comedy starring May Allison, was written by

(Continued on page 1385.)

Next Alice Brady Picture Is Almost Completed

THE finishing touches are being added to Alice Brady's coming Select picture, "His Bridal Night," in which she is being directed by Kenneth Webb. The story is by Lawrence Irving Rising. Katherine Stuart did the scenario.

During the past week Miss Brady and her company have been at Allenhurst, N. J., working on exteriors on the grounds of Miss Brady's summer home. The studio interiors are practically completed.

In "His Bridal Night," which is a happy farce of matrimonial difficulties, Miss Brady plays the dual role of Vi and Tiny Playfair, although contrary to the accepted interpretation of their name, neither one of the twins play fair. Vi is a heartless little coquette, while Tiny is a quiet and faithful soul. On the night of Vi's wedding to Joe Damoral, Vi confides in Tiny that she is going out for one more little lark with Lent Trevett, but before Vi has an opportunity to meet Lent Tiny impersonates her twin sistent, and Lent thinks he is holding Vi in his arms. Then comes the wedding, and after the wedding a little lover's quarrel. Vi runs off with Lent and Tiny runs off with Joe. Each of the men think they have the right twin, but the big complication is saved for the final reel; and it is well worth waiting for.

Miss Brady is supported by an excellent cast, including Edward Earle, James L. Crane, Daniel Pennell, Daisy Belmore and Mrs. Stuart Robson. Her leading man, Edward Earle, has had a long career in motion pictures, his most recent work being in "For France," "Blind Adventure," "One Thousand Dollars," "Transients in Arcadia" and "Buried Treasure." James L. Crane is a well known actor of the spoken stage who has lately devoted considerable time to the screen. Mrs. Robson is the widow of Stuart Robson, the famous star.

Pep and Prohibition in Metro's "Full of Pep"

ON May 26 Metro is releasing a breezy romantic tale called "Full of Pep," with Hale Hamilton as its star.

"Full of Pep" is descriptive of the story by Robert F. Hill, in which the author has painted a colorful picture of a hero who fights his way through great odds by the sheer force of either his personality or his wits. It is a story replete with excitement, pep, snap, punch and smash, and throughout the picture is interwoven a romantic love theme.

Santa Dinero, a little, sleepy Latin republic, is just about to succumb to the far-reaching tenacles of the monster Prohibition. The Octupus is slowly encircling the tiny country in its coils when the dynamic Jimmy Baxter (Hale Hamilton) arrives with two strong arguments on his hip; one in a bottle and the other in a blued-steel casing, which refutes the idea that a barking dog never bites.

The original manuscript was adapted to the screen by A. S. LeVino, of the Metro scenario staff, and the entire production directed by Harry L. Franklin.

For the settings of the picture Metro has spared no expense or effort to make the comedy one of the best pictorial offerings of the year. The filibustering scenes on the high seas were photographed aboard the freighter Richard Morgan off the California coast, with the Southern beaches and foliage for a background. Alice Lake has the role of the star's leading woman.

Record Run with "The Best Man."

J. Warren Kerrigan in "The Best Man" scored a triumph recently at Webber's Show, DeWitt C. Webber's big Denver playhouse. In a letter to W. W. Hodkinson Corporation, Mr. Webber reports a record-making run on the Kerrigan production. "The refinement of his apparel has added immensely to his charm and to the volume of my receipts," said Mr. Webber. "I showed the production on Wednesday and Thursday last week to the biggest receipts I have ever had on those days. My people were greatly satisfied with the star's performance, and I heard praise from my patrons amounting almost to adulation. Let's have more of the Chesterfieldian elegance that gave J. Warren Kerrigan his proper place in screendom."

Madge Kennedy to Begin Work on "The Wrong Door"

GOLDWYN announces that Madge Kennedy is shortly to begin work on "The Wrong Door," the new story written by Jesse Lynch Williams, the purchase of which was announced last week.

"The Wrong Door" is a production with rich and colorful scenes which take in both the East and the West of the United States. A great deal of the power of the play depends on the effectiveness of the scenic environment. "The poetry of the West" is a primary emotion in the heart of the heroine.

The part of Isabel Carter is played by Madge Kennedy. Isabel Carter is a carefree girl, with a strong streak of poetry. She is held in restraint by the mercenary mediocrity of the people among whom she happens to be thrown.

Clarence G. Badger will direct the picture, and the Goldwyn Company is determined to advertise and publicize the picture to the limit.

Lavish Chanticleer Scene Staged for "Some Birds"

NOT to be outdone by Charles Swickard's gorgeous setting for the Midnight Revue scenes of May Allison's new starring vehicle, "Almost Married," in which the star will be seen as a prima donna surrounded by a chorus of terpsichorean beauties in a vivid reproduction of the famous New York roof garden. Henry Otto, who is directing Viola Dana in that star's newest comedy-drama, "Some Bride," is introducing in this piece a beautiful barnyard spectacle.

The scene will be a masque ball given in honor of the newly married couple, with Viola Dana as the bride and Irving Cummings as the groom, and all the players, including the star and leading man, as well as scores of extras as guests, will appear in the character of some inhabitant of the farm.

There will be donkeys, horses, cows, pigs, rabbits, ducks, geese, roosters and hens, and the dog and the cat, and there will be the turkeys and the crows, and in fact every imaginable bird or beast that is known to the rural homestead.

Maxwell Karger, directer general, is planning a most unusual and novel lighting effect through the use of dimmers, which will enable Mr. Otto to reproduce faithfully a beautiful golden rising sun which opens the scene as Chanticleer (Viola Dana) crows forth from his perch a challenge to the new day. In the same manner the sun will set on the quieted barnyard, with the solitary Chanticleer still crowing his challenge to the stilly night.

The costumes, or animal and bird masques, have all been especially made for Metro. The story was originally a three-act play written by Anne and Alice Duffy.

The Courtship in "Cowardice Court."
Peggy Hyland, however, says she isn't at all afraid in this Fox feature.

Beauty, Truth and Love Again Meet in Metro Film

BEAUTY, Truth and Love will meet again when the cast for May Allison's next comedy, "Freed," gathers at the Metro studios in Hollywood.

When May Allison played the role of Beauty in the original New York production of "Everywoman" at the Herald Square Theatre, with her in the cast was Kathleen Kerrigan, as Truth, and Pal Trenton, as King Love. Both Miss Kerrigan and Mr. Trenton have been secured by Rose Mullaney, Metro's casting directoress, for Miss Allison's support in "Freed"; so, as first remarked, Beauty, Truth and Love will soon meet once more. Herbert Blache is directing.

George D. Baker picturized "Freed" from Will Irwin's Saturday Evening Post story. May Allison plays the part of an expert stenographer and private secretary who heeds the call of the new freedom, hair-cuts, votes and cigarettes for women. Pal Trenton has the role of a college-bred radical, and Kathleen Kerrigan (J. Warren's sister) that of a female of the parlor bolshevist species.

Service Is Keynote of Big Features.

"Service" is a keynote of the Big Feature Rights Corporation, of Louisville, in its dealings with the exhibitors of Kentucky and Tennessee to whom it furnishes the First National Exhibitors' Circuit attractions.

"Do everything that can be done to please the exhibitor and make the picture business easier for him. Try to relieve him of any vexations or worry that could be caused by carelessness or indifference. Be as zealous for his interest as for the Big Feature Rights' interests, for, as a matter of fact, his interests and the Big Feature Rights' interests are one."

This is a brief summary of Big Feature Rights' policy, and it is safe to say that the Kentucky and Tennessee exhibitors are delighted with it.

Western Dramas for Marie Walcamp.

Universal announces a new series of two-reel Western dramas starring Marie Walcamp. This series, to be known as the Tempest Cody series, will be made while a new serial is being selected for Miss Walcamp, and the stories are being written by George Hively, of the Universal staff, and Jacques Jaccard, who will direct the two-reel features.

Tempest Cody is a red-blooded Western girl and the scenes and actions of the series are laid about the daring acts of this girl in the cowboy-country. The tentative title of the first of the series has been announced as "Tempest Cody Hits the Back Trail."

REVIEWS AND ADVERTISING AIDS (Continued)

Kate Jordan and adapted by George D. Baker. It is novel, leaves a pleasant aftertaste and is excellently produced. Not a great picture from any point of view, it has to do with the theatre and treats the subject with respect for the people of the stage, and with real insight to their mode of life. The principal character is Fortuna Donnelly, one of the ushers at the Halcyon. Contrary to the usual run of stories of the stage, Fortuna does not step forward when the leading lady is taken suddenly ill, play her part and become a star overnight. There is a pretty romance in "Castles in the Air," but it always keeps down to earth.

May Allison is quite as attractive as the heroine of the picture as she was in "The Island of Intrigue" and "In for Thirty Days," and that should satisfy any reasonable mortal. Ben Wilson as Eddie Lintner, the manager of the theatre, is a new screen type of theatrical magnate and makes him agreeably human. Other well acted parts are the Hon. Owen Pauncefort of Walter I. Percival, the Mrs. Pauncefort of Irene Rich, and the John McArthur of Clarence Burton.

Cast.

Fortuna Donnelly.....May Allison
Eddie Lintner.....Ben Wilson
John McArthur.....Clarence Burton
Hon. Owen Pauncefort..Walter I. Percival
Mrs. Owen Pauncefort.....Irene Rich
Mrs. Larrymore.....“Mother” Anderson
Esther Jones.....Viola Dolan
Lucy Dalton.....Ruth Maurice

Story by Kate Jordon.
Scenario by George D. Baker.
Directed by George D. Baker.

The Story.

Building “Castles in the Air” after reading a thrilling romance about a barmaid who marries an English lord does not help Fortuna Donnelly to pay her room rent, so she hunts through the help wanted column of a paper and finds an “ad” for an usher at the Halcyon Theatre. Fortuna is a very pretty girl, and the assistant manager of the theatre is a judge of pretty girls. He engages her out of two dozen applicants, and then proceeds to take his commission after the fashion of cads of his kind. Fortuna slaps his face and is being roughly handled by McArthur, when the manager of the theatre enters the room. He gives McArthur a piece of his mind, and assures the girl of absolute protection if she still wants the position as usher.

Fortuna accepts and finds that Manager Lintner is a man of his word. He soon becomes greatly interested in her; but, womanlike, she prefers the attentions of the Honorable Owen Pauncefort, a wealthy young Englishman, who makes her acquaintance at the theatre. With visions of being the bride of so distinguished a gentleman, Fortuna accepts an invitation to dine with him at his home. The young girl is greatly impressed with the magnificence of the place, and is happy until Pauncefort tries to take her in his arms. She quickly makes him understand that she intends to be treated with respect. Not a bad chap at heart, her host apologizes, and confides to her that he is in this country to find his wife. A quarrel has separated the pair, and he is anxious to get his wife back.

When chance brings Mrs. Pauncefort to the theatre, Fortuna recognizes her by her photograph and phones to her husband. Upon his arrival she gives him a seat next to his wife. This leads to a reunion. The next happy event is when Fortuna finds out what a fine fellow Lintner is, and that she loves him. Her “Castle in the Air” turns out a very substantial one when she becomes the wife of the wealthy manager.

Program and Advertising Phrases: Delightful Story Dealing With the Real Life of People of the Stage.

Romance of a Pretty Girl Usher in a Theatre, Who Won the Heart of the Wealthy Manager.

How a Pretty and Charming Girl Built a “Castle in the Air” and When It Tumbled Down, Promptly Built Another on a Much Firmer Foundation.

Novel Experience of a Charming Girl Who Found the Road to Romance by Helping to Reunite a Man and Wife Long Estranged.

Advertising Angles: Get all you can from the star’s name. Make free use of the story angles. Play up the girl who wanted a fashionable wedding and who thought she could do better than a theatre manager, and work along the lines of “A midnight supper with an English lord brought a girl a husband and the host a wife.” Make use of the fact that this is a Saturday Evening Post story, and give enough of the plot to recall it to your readers.

May Allison
Admiring the beauty of her castle in “Castles in the Air.”

“The Girl Next Door.”

Paramount Presents Ethel Clayton in a Mystery Story of Double Life.

Reviewed by Louis Reeves Harrison.

THE GRACE and charm of Ethel Clayton, accomplished artiste and embodiment of sweet womanhood, and the fine acting of Jane Wolfe, count more heavily in “The Girl Next Door” than the story by Carolyn Wells, though the latter is one of the best writers of today, particularly of detective stories in which the solution of a mystery forms the essence. “The Girl Next Door” is an adaptation of “Vicky Van,” a serial recently published in the New York Globe, in which Carolyn Wells forced both the characters and the situations to suit the suspense of a mystery story. In order to explain the marriage of a beautiful and highly intelligent young American girl of good family to an elderly man lacking other attractions than wealth, there is a lot of very careful preparation to show that this bright young American girl knew nothing whatever about young men until after she was married.

The improbability of any American girl of ordinary common sense having so little common sense, either detracts from the character and sympathy for it, or from the probability of the situation. Interest is not aroused until the husband is mysteriously killed in a house next to his own, which he visits after a month’s trip to Chicago with a young lady of doubtful reputation. The house next door is maintained by “Vicky Van,” most carefully explained to be none other than his own wife, who has hired it to live a double life, and cut a door through from her dressing room. On recognizing his wife in spite of her disguise, there is a bitter scene between them immediately preceding his being found dead. Suspense thereafter depends on whether or not Vicky is guilty of the murder, though the spectator is not left in much doubt as to the real criminal by the nervous attitude of her maid. It is a fair detective story whose drawing power depends on Miss Clayton. Its presentation at the Strand was of the finest quality.

The Story.

“The House Next Door” is to let when elderly and corrupt Randolph Schuyler, wealthy lawyer, marries Ruth, a young lady of fine family and limited experience. She finds life in his strict household unendurable, until an uncle leaves her a fortune, when she conspires with her devoted maid to buy the house next door and live a double life as Victoria Van Allen, where she becomes popularly known as “Vicky Van.” During her husband’s absence with a young lady he is protecting, she entertains lavishly, becoming the subject of club talk by her attractions and her Bohemian parties.

The husband returns unexpectedly and hears gossip at his club about the fascinating Vicky Van, and induces a club acquaintance to take him to her house. With no sense of responsibility to his young wife, treating her with brutal severity, he is in search of adventure when he goes to Vicky’s house. They are alone in the dining-room when he recognizes her, tears off her wig and displays outrageous brutality in the way he handles her. Almost immediately after he is found stabbed to death, while Vicky has vanished with her maid.

A skilled detective is put to work on the case, and he is unconsciously assisted by Chester Calhoun, a young man who has fallen deeply in love with Vicky, though he recognizes in her the charming young Mrs. Schuyler he met by accident when her car broke down immediately after marriage. Young Calhoun exhibits so much interest in the case that he leads the detective to a discovery of the communicating door. Mrs. Schuyler is accused of murdering her husband, this

(Continued on page 1387.)

“EVERYBODY’S BUSINESS”

Robertson-Cole Lists Specials for Foreign Field

COMPETITION in the foreign field, where the Robertson-Cole Company long ago obtained a firm footing, is keen right now, but because of the fine list of productions which it has to offer foreign buyers Robertson-Cole is maintaining its high position.

The latest Robertson-Cole coup is the adding of the first six Rothapfel Units to its list of foreign attractions.

Besides offering the star series featuring Sessue Hayakawa, H. B. Warner, H. B. Walthall, William Desmond, Bessie Barriscale, Billie Rhodes and Alma Rubens, the Robertson-Cole foreign department has a number of specials on its list produced by Tom Ince, Ralph Ince, Julius Steger and Sydney Olcott.

In addition to these there are the three Robertson-Cole specials, "Cannibals of the South Seas," "The Turn in the Road," and "What Every Woman Wants."

A large amount of territory has been disposed of on all the Robertson-Cole attractions, but there still remains some lucrative rights on such productions as "The Prodigal Wife," featuring Lucy Cotton and Mary Boland; "Where Love Is," Ann Murdock; fifty-two Mutual-Strand comedies featuring Billie Rhodes; thirty Jester comedies starring Twede Dan; "The Zeppelin's Last Raid," Tom Ince special; "Those Who Pay," Tom Ince special, starring Bessie Barriscale; "Just a Woman," Julius Steger special, with Charlotte Walker; "Nine-Tenths of the Law," a Mitchel Lewis production; "The Devil's Playground," featuring Vera Michelena; "Her Man," Ralph Ince special, with Elaine Hammerstein; "The Eleventh Commandment," another Ralph Ince attraction, with Lucille Lee Stewart; "The Pendleton Round-Up"; "William J. Burns," featuring the well-known detective; "The Belgian," produced by Sydney Olcott, with Valentine Grant and Walker Whiteside the featured players; "The Love That Rules," and two Beatriz Michelena successes, "The Woman Who Dared" and "The Unwritten Law."

"Knickerbocker Buckaroo" Is Doug's Best Artcraft

DOUGLAS FAIRBANKS makes his reappearance as "Old Doc Cheerful" in his newest Artcraft picture, "The Knickerbocker Buckaroo," which is released May 18. The moral of the story is that doing something for somebody is a worthy and laudable ambition, but that unselfishness can sometimes be carried too far, and unless guided by calm judgment may bring the unselfish one results he does not expect, and, secondly, that the proper place to start any reconstruction in character is at home.

The play opens in a fashionable New York club, where a statue of Charles Darwin co-stars with the screen hero, making possible some interesting athletic action, when Doug, in his conversation, concludes, "Perhaps Darwin was right." Fairbanks plays the part of Teddy Drake, a wealthy New Yorker, who decides that his life is all wrong because of his selfishness, and starts out t do unselfish things.

One of the exciting episodes is furnished when Doug climbs out of a window of a speeding Pullman car, continuing up to the roof of the car and running along the top of the train, then jumping to the swinging arm of a water feeder from which he leaps on to the back of a horse. This is the start of a thrilling chase in which two hundred cowboys pursue Fairbanks.

Marjorie Daw, playing the feminine lead, takes the part of Mercedes, a beautiful girl, whom Doug rescues from a band of outlaws. William Wellman as the brother of the girl also has an excellent part.

The ability of Frank Campeau to forcefully "put over" any crook or villain part is well known. In this picture he further establishes himself as a master screen villain.

Edythe Chapman plays the part of Drake's mother. The role of a half-breed bandit is played by Albert McQuarrie. Albert Parker is the director.

Lytell Faces Two Cameras in Making of Circus Story

LONG shots and close-ups of Bert Lytell are filmed simultaneously in the production of "One-Thing-at-a-Time O'Day" at the Metro studios. The star faces two directors and two cameramen in nearly every scene of the circus story.

Maxwell Karger, who supervises the production, was anxious to see the picture completed before he left for New York, so Director John Ince carefully laid out his production plan and showed himself to have the makings of an efficiency expert in the doing.

Ince directs the body of the story and the master scenes of the circus episodes, with Robert Kurrle, Bert Lytell's photographer, at the camera crank. The closer scenes are directed by Webster Cullison and photographed by Eugene Gaudio, Nazimova's cameraman. In practically all of the scenes long shots and close shots are taken at the same time.

William Dudley Pelley's story centers around the sawdust ring of a circus, and in his picturization George D. Baker has concentrated his scenes on the show lot.

Blackton's "House Divided" Booked by the Fox Circuit

P. E. MEYER, manager of the Film Clearing House's New York branch, announces that Frank G. Hall's special release for the week of June 1, "A House Divided," a J. Stuart Blackton production starring Sylvia Breamer and Herbert Rawlinson, has been booked for maximum runs over the Fox circuit of theatres, the U. B. O. and the Picker, Harston and Meyer and Schneider houses in Greater New York.

Reports from Mr. Meyer are to the effect that the New York office of the Film Clearing House is working overtime on the executive work incident to the large number of requests coming from exhibitors for showings and bookings on this feature. June 1 will mark the first run of the production, and, in view of this fact, Mr. Meyer states that the business that has been done to date succeeds the number of bookings on any other feature handled through the New York office prior to release.

Harry P. Diggs, exploitation manager for the Hall interests, announces that he has prepared an elaborate press book on the Blackton feature containing eighteen pages and giving in detail helps to the exhibitor in advertising the run. A mailing card has been sent to exhibitors announcing this release, and the trade papers have carried the announcement in colored inserts.

Pete Morrison, Westerner,
Executes a fancy draw in one of his Universal Western two-reelers.

"Eternal Magdalene" Aided by Exploitation Campaign

ONE of the most original and far-reaching exploitation campaigns ever devised for a single motion picture production has preceded and trailed the triumphant exhibition of the Goldwyn extra, "The Eternal Magdalene," in the leading theatres of the country.

In Toronto the production had its premiere at the big Regent Theatre, the management employed display cards, fifty lines on two, for five weeks in advance of the showing of the picture. A reverse plate, with huge question mark and copy which read, "Do You Know Her? She Is Rich. She Is Poor," was inserted in the amusement and commercial columns of the Toronto Times. Special billboard exploitation, circularization and newspaper co-operative campaigns accentuated the importance of the newspaper "teaser" broadside.

The stage prologue, as explained and illustrated in the Goldwyn Goldwynner, has been used with success in the larger theatres, having adequate facilities for unique exploitation of this type. Nathan Ascher, of the powerful Ascher Brothers' Circuit of Chicago and surrounding territory, was among the first to adopt and recommend the stage prologue. The Rialto Theatre, San Francisco; the Alhambra, of Toledo; the Majestic, of Detroit, and the Marcus Loew chain of theatres are other houses which have added to the effect and novelty of the play by staging that part of the original stage play in which the "Magdalene" meets the "reformer" for the first time.

DeHavens Star in "In a Pinch."

Capitol Comedies celebrate the beginning of their second year of releasing through Goldwyn with a honeymoon comedy featuring Mr. and Mrs. Carter De Haven. For many years they have been known to musical comedy audiences for their delicate sense of the comic and the delightful dancing interludes with which they punctuated many of the most successful Broadway productions. In choosing the Capitol banner under which to renew their screen acquaintance with their many followers, Mr. and Mrs. Carter De Haven have selected a fitting standard for the display of their individual gifts in the kind of plays which have earned an international reputation for them.

Their first Capitol comedy, "In a Pinch," tells the story of a stage-door Johnny's hilarious past, which rises to trouble him when he returns from his honeymoon.

The situations arising out of his old-time Broadway escapades produce some lively scenes with wifey.

Praise "Man Who Turned White."

Many prominent exhibitors attended the first showing of the initial Robertson-Cole superior picture, "The Man Who Turned White," featuring H. B. Warner, which was held during the past week in all the Exhibitors Mutual exchanges through which it will be released.

This production from the Jesse D. Hampton studios was greeted with enthusiasm by the bookers of first-run attractions, and from reports at hand it is beieved that the picture will "go across" in big fashion. The first big Warner attraction will be released in June.

REVIEWS AND ADVERTISING AIDS (Continued)

in the presence of her devoted maid, who now breaks down and admits that she stabbed Schuyler to save his wife's life. She is arrested and led away, while her mistress can now see a future of happiness with young Calhoun, a more natural mate.

Cast.

Ruth Endicott } "Vicky Van" } .....Ethel Clayton
Chester Calhoun.....Emory Johnson
Randolph Schuyler.....Noah Beery
Tibbetts.....Jane Wolfe
Rhoda Schuyler.....Katherine Griffith
Helen Schuyler.....Genevive Blynn
Aunt Eleanor Endicott..Josephine Crowell

Story by Carolyn Wells.
Directed by Robert G. Vignola.

Program and Advertising Phrases: Charming Ethel Clayton in Absorbing Mystery Story of a Woman Who Led a Double Life.

Clever Screen Adaptation of Popular Mystery Story by Carolyn Wells Published in Prominent Newspapers.

Schuyler Ill-treated His Wife When He Recognized Her as the Notorious "Vicky Van." Soon After This He Was Murdered. Who Did It? For the Solution See "The Girl Next Door."

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 4.

"A Fallen Idol"

Plenty of Romance in New Fox Picture With Evelyn Nesbit.

Reviewed by Hanford C. Judson.

A GOOD romantic picture is sure of popularity and the new Fox attraction, "A Fallen Idol," five reels, is certainly a good romantic picture. Evelyn Nesbit plays the heroine, an Hawaiian princess, who has, in Californian society, fallen in love with a young man. He returns her affections, but his people object and scheme to bring about a misunderstanding. The climax is in a Hawaiian village, and on a yacht near-by. It has been very ably staged by Director Keanan Buel from a story by E. Lloyd Sheldon. It is interesting, gives a convincing romantic atmosphere, is pretty, and holds all the way through. The action is lively. The whole cast, Hawaiians and Americans, might be mentioned for good acting.

Cast.

Princess Laone.....Evelyn Nesbit
Mrs. Parrish.....Lillian Lawrence
Keith Parrish.....Sidney Mason
Stephen Brainard.....Lyster Chambers
Brainard's Chief Mate.....Pat J. Hartigan
Tushau.....Harry Semels
Lato.....Thelma Parker
Elsie Blair.....Marie Newton
Keith's Father.....Fred C. Williams

Story by E. Lloyd Sheldon.
Direction by Kenean Buel.

The Story.

In "A Fallen Idol" the heroine is Laone, a princess of Hawaii. As the picture opens, we find her as the guest of Mrs. Parrish, a wealthy Californian who isn't above helping a fashionable smuggler, Stephen Brainard, who owns a yacht. Laone is beautiful, and Mrs. Parrish's nephew, Keith, falls in love with her. They become engaged. By smooth lies Mrs. Parrish makes Laone try to drown herself. Keith sees her jump and rescues her. She is brought in unconscious. Keith gets a telegram telling him that his father is dying. He goes, but leaves a message for Laone. She never gets it.

Brainard offers to take Laone back to Hawaii in his yacht and marry her. She accepts. He has many jewels on board, and Laone sees evidence that he is a smuggler. Brainard gives Laone an old idol. Keith comes and learns what has taken place. He sails for Hawaii by steamer. Both parties reach Laone's village the same day, and Laone hears the truth from Keith. She is to marry him with a poi feast that afternoon. Keith is arrested by customs officers for smuggling. Laone hears of it, and knows that Brainard is the culprit. The evidence is on the yacht. She makes Brainard think she loves him so that he will take her back where she can get the papers that will free Keith. The young man, who has been let go, swims out with a native girl. There is an unequal struggle, but Laone gets a revolver and holds the bridge till she can, by pulling the whistle cord, bring the custom officers to the yacht.

Advertising Angles: Make capital of the fact that the star is seen as a Hawaiian princess in this play. Seek to rouse interest in this fact. There is some good lithographic paper for this attraction. Use it freely. It will appear to those who follow this star. Play up the sensational features. For a lobby stunt use a phonograph with Hawaiian records, and at the same time get the phonograph stores to hook up with their Hawaiian lists and stills and window cards. Run a slide "The Hawaiian records at Blanks will have a new meaning to you after you have seen this wonderful picture of Hawaii."

Evelyn Nesbit
Appears as if getting ready for a word combat in "A Fallen Idol."

Program and Advertising Phrases: Evelyn Nesbit as Star of Romantic Story of the Love of a Hawaiian Princess.

Thrilling Photoplay in Which an Hawaiian Princess, to Save the Man She Loves, Holds Entire Crew of Yacht at Bay.

Remarkable Story of one Man's Duplicity Matched Against Another's Loyalty in Battle for a Woman's Love.

Advertising Aids: Two one-sheet, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10 black and white, twelve 11x14 black and white, and three 22x28 colored photographs. Various styles and sizes of cuts and mats. Slides. Press book.

Released May 18.

"Words and Music by"

A Delightful Picture by Fox with Albert Ray as Struggling Musical Genius.

Reviewed by Hanford C. Judson.

THE story of an opera stolen from a young genius and put out by a four-flusher as his own, is seen from an entirely fresh angle in the Fox five-reel picture, "Words and Music by—." It is a real attraction and proves how fine a thing it is to take an old situation and work it up according to your own knowledge of life. The picture is full of true types, not only the young unrecognizer genius, the four-flusher writer, the star opera singer and the impresario, but, to take one instance, the music publisher, played by Robert Bolder, is one of the truly good bits in it. It is full of thumbnail sketches of corners of life just off Sixth avenue or Broadway. The story is good, has been well told by a freshly made plot and is rich in many little hearty things that add greatly to its interest.

Albert Ray, as the hero, a writer of real music who has a hard time, fills the role well. Elinor Fair is attractive as the girl who wins fame as a singer before her boy lover, the genius, is recognized. Eugene Pallette plays the four-flousher who steals the script from his friend and makes him think it has been burned. Edwin Booth Tilton plays the impressario ably. The whole cast works well and ably together. Director Scott Dunlap has made a real attraction. It will probably be a hit.

Cast.

Brian M'Bride.....Albert Ray
Millicent Lloyd.....Elinor Fair
Gus Hertz.....Robert Bolder
Gene Harris.....Eugene Pallette
Thomas Sullivan.....Edwin Booth Tilton

Direction of Scott Dunlap.
Story Written by William Charles Lengel.

The Story.

In "Words and Music by—," the story opens in a small country city where Brian M'Bride, a musical genius, is acting as bookkeeper in a grocery store. Millicent Lloyd is a singer in a church choir and has a sweet voice. A new opera is brought there for a try-out by Sullivan, an impresario. It is the work of Gene Harris, who was born in the town. Sullivan tries Millicent's voice in a song written by Brian, and takes her to New York with him.

A little later Millicent has become a famous singer. Sullivan is in despair for a vehicle for her, as Harris has fallen down and is broke. Brian comes to town with a new opera, but Sullivan refuses to look at it, and Brian wants to be a success before he gets in Millicent's way. Brian meets Harris and lets him look at the score. Harris sees its value and makes Brian think it has been burnt. Sullivan puts it on and wonders why Harris can't make a good finish to the second act, which by the way, he neglected to get.

(*Continued on page 1389*)

"EVERYBODY'S BUSINESS"

"I Love Him—I Love Him Not,"
Says Emmy Wehlen to the rose petals and Alan Sears in their Metro, "The Amateur Adventuress."

Record Big Bookings on "The Turn in the Road"

CALIFORNIA, which first accorded "The Turn in the Road," the Robertson-Cole special, the recognition which it has since won the country over, is still booking the production heavily through Exhibitors Mutual.

Last week at the Rivoli, in San Francisco, the Brentwood production opened for an indefinite run. It was at Quinn's Theatre, in Los Angeles, that the picture started its eventful career with an eight weeks' record-breaking stay.

In Oakland, Cal., the American Theatre has book the play for a long run. Other theatres in California showing the picture during the past week were the University of California Theatre, at Berkeley; the Liberty, San Jose; Liberty, Fresno, and Goddard's, in Sacramento.

The same big bookings which have been obtained in the East on the production are being maintained by the Western exchanges of Exhibitors Mutual. The California record of the production is but an indication of what it is doing all through the West.

Mlle. Beaudet in Century Comedies.

Mlle. Beaudet, a well known East Indian Oriental dancer, was engaged by Vim Moore, director of Century comedies, to appear in the circus picture being made under his direction. She will interpret some of the dances of the Far East in one of the side shows pictured in the circus comedy.

California Beauties in Vitagraph Comedy.

"Fares and Fair Ones," newest of the Montgomery-Rock comedies being issued by Vitagraph, reached the screen May 5. Corroborative of the latter section of its title, it fairly surges with fair ones picked from California's early spring crop of beauty. Vitagraph avers that "Fares and Fair Ones" will cause a sensation.

Mix Working at "High Speed.

Three days after Tom Mix had finished making "The Romance of Cow Hollow" recently, he was hard at work under the direction of Edward Le Saint, enacting the role of Speed Porter in "High Speed." "High Speed" is a story of H. H. Van Loan, and is said to be a veritable pyramid of thrilling situations.

Canadians Like Big Pictures.

How responsive Canadians are to serious drama with a definite message which echoes the great struggles of humanity, whether of today or yesterday, may be gauged from the fact that Arthur St. Germain, who controls the Crystal Palace, Family Theatre and Mount Royal Theatre, in Montreal, reports that his returns from the William Fox production, "Les Miserables," starring William Farnum, has broken all previous records. This exhibitor also has contracted for his three theatres the 1919 versions of the great nine and the big six, William Fox production.

Arthur Moisan, proprietor of the Wonderland Theatre, Magog, has signed up the entire Fox service for his summer theatre at Valcartier, Quebec.

Metro Buys "The Microbe" for Viola Dana.

Metro has purchased a new story for Viola Dana which promises to be the strongest dramatic role this actress has ever had on the screen. The title is "The Microbe," and it was written by Henry Altimus. The story ran in a popular monthly magazine.

Work has already commenced on the adaptation at the studios in Hollywood, where the production of the piece will be made.

Alma Rubens at Work on "Annie Marnet."

"Annie Marnet," a domestic story with a big theme, is the first photoplay in which Alma Rubens will appear as the head of her own organization, the Alma Rubens Productions. It is being made under the personal direction of Daniel Carson Goodman, the author, at the Paragon Studios, Fort Lee.

Miss Rubens' leading man is Lumsden Hare, who supported Elsie Ferguson in her last three pictures, and the camera man is Harold Rosson.

Earle Williams in "A Rogue's Romance."

Flavored with a delightful essence of adventure, "A Rogue's Romance," coming to the screen soon as an Earle Williams' subject, is expected by admirers of the actor to prove another "Arsene Lupin."

The picture, as already announced by Vitagraph, is from the pen of H. H. Van Loan. On the supporting cast are Katherine Adams, who again appears as Mr. Williams' leading woman; Harry van Meter, Herbert Standing and Brinsley Shaw.

Mollie King
Who is featured by the American Cinema Corporation; direction John M. Stahl

Afraid of Ghosts? No, But It's Well to Play Safe,
Says Enid Bennett in her Paramount, "The Haunted Bedroom."

Harry Garson to Make Katterjohn Specials

NOT only will all future productions starring Clara Kimball Young and Blanche Sweet be made at the Garson Studios in Los Angeles, but a series of motion picture dramas to be known as Katterjohn Specials also will be produced there under the supervision of the screen author, Monte M. Katterjohn. This was made known by Harry Garson during his short visit in New York City last week.

"In securing the Katterjohn Specials," said Mr. Garson, "I was guided by my belief in youth and its enthusiastic tendencies where it has already shown vision and ability. Mr. Katterjohn's independent thought and past achievements justify the opportunity this series presents.

"I have read the first story and also its detailed continuity, and feel convinced it will make a truly big box office attraction. Distribution plans are now being perfected which will permit an unusual exploitation campaign of national scope."

W. H. Rudolph, Eastern representative for Mr. Garson, with offices in the Aeolian Building, New York, stated that production is scheduled to start immediately after Mr. Garson's return to the West Coast.

Mormon Churches Adopt Simplex.

From Salt Lake City, where the Mormon Church was first established and which city is today the leading center of Mormon activities, comes the report through E. D. Smith, manager of the Utah branch of the Swanson-Nolan Theatre Equipment Company, Simplex distributors, that recently the following Mormon church wards installed the Simplex: Roosevelt, Utah; Bountiful, Utah; Farmers' and Wardamere Wards, Salt Lake City.

The same concern also installed a Simplex at the L. D. S. University.

"Spark Divine" Next Alice Joyce Film.

Soon to come to the screen is "The Spark Divine," a play especially constructed for Alice Joyce. It is melodramatic in character, but kept within the verities, Vitagraph says, by sound psychology, both of story and in characterization.

William Carlton, Jr., will be seen as Miss Joyce's leading man. Eulalie Jensen, Frank Norcross and Mary Carr complete the cast.

Tom Terriss will direct.

REVIEWS AND ADVERTISING AIDS (Continued)

Brian rewrites his opera, and Sullivan tells him he stole it.

A kindly music publisher hears Brian improvise and makes his acquaintance. Brian tells him about the opera. He believes him and gets Sullivan and Millicent to listen to the finish of the second act. Millicent recognizes the playing and opens the closed door to find Brian. Sullivan is convinced that Brian is the real author of the whole. Harris is kept in the dark till the ending of the last act on opening night. Brian goes before the curtain, while Harris beats on the door of the stage exit.

Program and Advertising Phrases: Delightful Story of a Struggling Musical Genius Told in a Novel Manner.

Attractive Romance of a Struggling Musician and a Choir Singer and Their Fight for Fame and Fortune.

Albert Ray, Newest Fox Star, in Novel and Clever Photoplay Filled With Romance and Action With Music as the Theme.

Advertising Angles: Work your appeal to song writers and would-be song writers. The latter class are numerous even in the small towns. To get interest, offer a public performance of any song by a local genius. If you can get three or four, give a special show after the last night performance, or rather add this feature to the last night show. As lyric writers are more numerous than composers, offer to adapt lyrics to current songs. Your pianist or director can do this easily. Make a broad appeal to interest the few who have never written a song and tell that it shows the inside of musical comedy production. You can make a big bid with this idea if you work it right.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released May 18.

"One Week of Life"

Goldwyn Presents Pauline Frederick in a Dual Role Story by Cosmo Hamilton Adapted for the Screen by Willard Mack.

Reviewed by Louis Reeves Harrison.

IN THE dual role of a dissatisfied wife intent on enjoying "A Week of Life" with a lover, and a nice young lady who takes the wife's place during that week, Pauline Frederick successfully interprets both roles, and she is admirably supported by Thomas Holding as a dissipated husband in the last stages of alcoholism. On Miss Frederick's dignified and intelligent performance, and on the remarkable picture given by Mr. Holding of a drink victim's sufferings in an attempt to redeem himself when encouraged to do so, a large part of the value of this Goldwyn production rests.

Mr. Holding's vivid picture, one of the most intense of its kind ever shown on the screen, may be regarded as timely, and it is certainly a piece of artistic interpretation in makeup, general attitude and revelation of feeling. Mr. Mack has attempted to do away with too much narrative subtitle, a commendable effort on his part, and he is dramatic in picturing frail human nature as it exists, but he sacrifices to clarity at times, confusing the spectator in the continuity of events, a matter to be remedied by more careful editing.

Notwithstanding the fact that the dual role, where two individuals are portrayed by the same actress, is destructive of the illusion of reality, so far as the spectator is concerned, and the fact that resemblances, while possible, are far from probable in the case of a substituted wife, the story holds fairly well.

The Story.

When Mrs. Kingsley Sherwood found life unbearable with her drunken husband and longed for "A Week of Life" with LeRoy Scott, a lying lover, she considered herself alone, making no attempt to redeem the weakling she had promised to love and honor. The lover, on finding almost her duplicate in sweet Marion Roche, speaks of the two women to each other and arranges a little plan of substitution, inducing Marion to take the place of Mrs. Sherwood, while the latter goes to visit a pretended child who is ill. He manages thus to escape with the erring wife, but Marion's delicate situation be-

Pauline Frederick
Hears the call and answers it in "One Week of Life."

comes complicated when Sherwood recognizes in his supposed wife finer qualities than were ever revealed by the real one, and, at her suggestion, makes an effort to give up drinking.

Sherwood does not realize that any substitution has been made until he comes upon a letter she has dropped. He then sets a trap to discover her purpose. He manages to enter her bedroom when she returns at night from a friendly visit, and there exposes her folly—his wife has not gone to visit her sick child, because there is none.

Marion is overwhelmed, but she has become interested in Sherwood because of the plucky self-struggle he has put up, while he attributes his reform to her encouragement. They are becoming interested in each other when news comes that the erring wife and her lover have been drowned while out in a canoe. There is then a future for the redeemed man in the love of the woman whose words of encouragement are responsible for his redemption.

Cast.

Marion Roche / Mrs. Kingsley Sherwood ... Pauline Frederick
Kingsley Sherwood ..... Thomas Holding
LeRoy Scott ..... Sydney Ainsworth
Lola Canby ..... Corinne Barker

Story by Cosmo Hamilton.
Directed by Hobart Henly.

Program and Advertising Phrases: The Story of a Dissatisfied Wife Intent on Enjoying "One Week of Life," and of a Shop Girl Who Takes Her Place.

Absorbing Story of Two Women Who Form Different Motives Desired "One Week of Life," and What Befell Them.

Pauline Frederick in Remarkable Characterization of Two Women of Vastly Dissimilar Types.

How a Foolish Wife's Substitution of Her Double in Her Place Brought About the Reformation of Her Drink-Crazed Husband.

Advertising Angles: Play heavily upon Miss Frederick and work on the angle of the shop girl who became a society matron for a week, and the society matron who took a week off. Make most of your campaign an effort to arouse curiosity as to why Mrs. Sherwood wanted a week and what she planned to do with it.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts.

"The Lion's Den"

Another Human Story by the Author of "The Spender" Produced by Metro and Starring Bert Lytell.

Reviewed by Edward Weitzel.

THERE should be wide appeal in "The Lion's Den," a Metro picture adapted from one of Rederick Orin Bartlett's stories by George D. Baker, the director of the production. Bert Lytell is the featured player. Real human problems in the life of a small town are handled with understanding, and the vital points that confront a young minister who is anxious to do his duty to his fellowman, are used skillfully in a story that has a good sprinkling of humor to offset its serious moments. It is particularly recommended to those who insist that their screen entertainment shall be clean in thought and act. Practical Christianity is what it aims to show, and it hit its mark right in the center. A melodramatic finish may be forgiven on the grounds that a little hurried action will increase the circulation of the spectator for the time being, even if it does not elevate his morals.

Bert Lytell plays the Rev. Sam Webster with the earnestness required, and commands respect and a genuine liking for the minister all through the story. He makes the character a fine specimen of the modern, broadminded young clergyman. Alice Lake as his sweetheart, Dorothy Stedman, is a fitting mate for a man of his calling. Joseph Kilgour is hardly the type for a village groceryman, but acts with the ability expected from an actor of his high standing. Edward Connelly's char-

(*Continued on page* 1391)

"EVERYBODY'S BUSINESS"

New Elements Enter Into Making of Western Picture

TIME and again it has been demonstrated in motion picture work that unusual care in seeking unhackneyed effects has resulted in superior production. This has been the case in all types of the photoplay, whether serious or comic, society drama or slum play.

Director J. Gordon Edwards never had undertaken to make a Western picture before he was placed in charge of William Farnum's latest subject, "The Lone Star Ranger," an adaptation of Zane Grey's novel, now in process of production. Mr. Edwards has been a keen student of the West, has ranched and roughed it, and understands thoroughly the primitive life of that country.

He determined to introduce new angles in the picturization of "The Lone Star Ranger," and accordingly devoted himself to a close study of the scenic, human-interest and situation possibilities of the play. He consulted frequently with William Farnum on those points which have appealed to the Fox star with great force.

The Exhibitors Service Bureau of the Fox corporation says that William Farnum, in this picture, has a role by far the most interesting of his career; that as Steele, the Texas Ranger, he dominates the play with a quiet and persuasive personality which centers attention unceasingly on him.

Mary MacLaren Film Ready.

Carl Laemmle, president of Universal, announces the completion of the newest Mary MacLaren screen drama produced under the tentative title of "Woman's Place." This new Special Attraction contains tragedy tinged with humor, and is a pictured modernistic argument against many old time beliefs.

In "Woman's Place," Miss MacLaren is cast as the prettiest of five daughters of a poor newspaper editor, who is a tyrant in his home.

The drama is one that should remain long in the minds of the playgoers, and the supporting cast includes Thurston Hall, Johnnie Cook, John Mackay, and Ethel Ritchie. The picture is in six reels, and was directed by Paul Powell, and was written by Elmer Ellsworth. The release date will be announced later.

Close Big Contracts for Semon Comedies.

Evidence of the growing popularity of Vitagraph's "Big V" Special comedies is contained in the acquisition of these comedies by J. C. Brady, of Toronto; A. G. Talbot, of Denver, and J. de Alarcon, of El Paso, Juarez and Chihuahua. Mr. Brady, who owns the Madison Theatre, in Toronto, is president of the Ontario Exhibitors' Protective Association. Mr. Talbot owns the American Theatre, one of the best in Denver, and Mr. de Alarcon controls six theatres in the three cities in which he operates. All these men came to New York City to personally close contracts for the series as well as for other Vitagraph units.

Books Garson Film Through South.

Charles F. Schwerin, who bought the Southern territory on Harry I. Garson's production, "The Unpardonable Sin," returned this week from a trip covering the important cities in this territory and reports that he has closed for the following bookings:

Six days at the Savannah Theatre, Savannah, Ga.; three days at the Grand, Augusta; three days at Opera House, Columbus, Ga.; four at the Strand, Birmingham, Ala.; twelve days at the Criterion, Atlanta; five days at the Crown, Mobile, Ala.; five days at the Colonial, Richmond, and five days at the Wells Theatre, Norfolk.

D. J. Selznick
New England manager for Select.

Gladys Leslie to Star in Strong Crook Picture

THE middle of June will see a new Gladys Leslie photoplay. It will be a picture version of one of the most popular magazine stories of recent vintage—namely, "Too Many Crooks," which was published in All-Story Weekly.

E. J. Rath is the author. It is an ingeniously contrived yarn dealing with the daring search for local color by a young woman playwright who becomes imbued with an ambition to write a crook play right down to fact, after having view a performance of one of those overdrawn plays of that sort often seen on the stage. Therefore she consults a lawyer friend who promises to deftly introduce a few crooks into an exclusive house party which she is arranging.

Gladys Leslie and Jean Paige are seen in the principal female roles, with Huntley Gordon as the master crook who was not at all crooked. Other Vitagraph favorite in the cast include Anders Randolf and T. J. McCrane, aside of which there are James Dent, Cecil Chichester, George O'Donnell, John T. Wade and James Gaylore.

The picture will be directed by Ralph Ince.

Plan Big Campaign on Willard Picture.

A national advertising campaign which is to include large space in newspapers, thousands of 24-sheet stands and various other media will be employed by the Continental Pictures Corporation to introduce Jess Willard, champion heavyweight boxer of the world, to the motion picture fans of the country.

The Continental Pictures Corporation will pay for the newspaper advertising, the posting and such other items as may be necessary to put its production over in a big way. The company has already started work on its 24 sheets, newspaper ads and other accessories that are to be used in this campaign.

Charlotte Merriam in Moran Comedies.

Charlotte Merriam, who played opposite Pete Morrison, one of Universal's Western stars, in several of his two-reel dramas, has been given parts in the Lyons-Moran comedies. Miss Merriam is well suited to heavy parts in comedies. She will divide feminine honors in the comedies with Mildred Moore.

De Luxe Catalogue Edition of Goldwynner a Beauty

A DE LUXE catalogue edition of the Goldwynner, the exhibitor house organ published by Goldwyn, is now in circulation among more than 17,000 exhibitors of the United States and Canada.

The catalogue edition, designed and edited to give the trade concise facts and news on the entire Goldwyn output made and released to June 1, inclusive, embodies the titles, authorship, direction, cast, reelage and descriptive stories on Goldwyn star series production, "twenty-six" Goldwyn pictures, Louis Bennison star series of Western dramas, Capitol comedies starring "Smiling Bill" Parsons and Mr. and Mrs. Carter DeHaven, the Ford Educational Weekly and the Goldwyn extra releases.

Numbering twelve pages and produced in colors, with beautiful art decorative effects, the new catalogue is one of the most unusual and elaborate editions yet published, and, so far as can be determined, is the industry's first catalogue tabulating and describing the entire output released by an individual producing and distributing corporation.

Service Manager Hunt Stromberg compiled and edited the catalogue in response to an exceptionally large number of inquiries received from exhibitors.

Norma Talmadge Leaves for Florida.

The exteriors for "By Right of Conquest," the story by Arthur Hornblow on which Norma Talmadge is now at work, will be made in Florida. Norma Talmadge, Director Edward Jose, Natalie Talmadge, who will make her screen debut in this film; Wyndham Standing, Garreth Hughes, Charles Gerard, Hedda Hopper and Claire Whitney, also a staff of carpenters and a large crew of electricians who are taking with them thousands of feet of cables to erect among other things a scene on a desert island, with huts designed by Miss Talmadge's technical director, William H. Reineck, left for Miami, Tuesday, May 20. The company will be gone two weeks.

Peck Novel for Peggy Hyland.

A genuinely novel story, with original turns of plot and spirited action, has been writen by Charles Mortimer Peck and purchased by William Fox for production as a Peggy Hyland photoplay.

In this William Fox production Peggy Hyland plays the role of Patricia Hilton, daughter of a rich and aristocratic family.

In the cast supporting Peggy Hyland are Harry Hilliard, Molly McConnell, Mrs. Jack Mulhall, William Elmer, Edwin Booth Tilton and Edward Jobson.

Selznick Erects Big Electric Sign.

Myron Selznick announces that in accordance with its policy of exploiting Selznick stars by way of electric signs, as well as by many other mediums, the Selznick Pictures Corporation has erected a big electric sign at Forty-second street and Broadway to blaze forth the name of Elaine Hammerstein to New York's millions. This sign is one of the most attractive on the thoroughfare.

Selznick is a firm believer in the effectiveness of electric signs, and is planning and putting into actual operation an electric sign campaign throughout the country on a large scale.

Universal Buys Bennett Drama.

Universal announces the purchase of the Frederick Bennett two-reel Western drama, "Five Thousand Dollars Reward." This is said to be one of the best Western stories ever written for screen production, and will be produced under the direction of George Holt. Pete Morrison, Universal's Western star, and Magda Lane will have the leading roles in this new production.

REVIEWS AND ADVERTISING AIDS (Continued)

acter study as Grocer Jarvis is capital, and Augustus Phillips does good work as the village bad man. The mob of boys used in the picture is lifelike, and contributes not a little to its success. The production is uniformly excellent.

Cast.

The Rev. Sam Webster.....Bert Lytell
Dorothy Stedman.....Alice Lake
Grocer Stedman.....Joseph Kilgour
Grocer Jarvis.....Edward Connelly
Mr. Jones.....Augustus Phillips
Mr. Blake.....Howard Crampton
Mr. Billings.....Seymour Rose
Smith Sisters..... { Alice Nowland / Mother Anderson

Story by Frederick Orin Bartlett.
Scenario by George D. Baker.
Directed by George D. Baker.

The Story.

"The Lion's Den" tells of a young minister in a small town, who is determined to awaken his congregation and the rest of inhabitants to their duty toward the boys of the village. A tour of inspection has shown him that the youngsters hang around the pool room and hear conversation from the men that will do them no good. He determines to start a boys' club, and tries to raise the necessary funds from the well-to-do members of his church. The scheme is a failure. The richest man in his congregation is the father of Dorothy Stedman, a young woman he greatly admires. Stedman keeps a grocery store—and a tight fist on his money. Finding it will take five thousand dollars to equip the club with a home and its furnishings, the minister goes to Stedman and asks him to subscribe half of the amount. The grocer writes out a check for twenty-five dollars. The minister refuses it, and turns to a more practical method.

Stedman's way of doing business is driving his rival to the wall. This man's name is Jarvis. The minister goes to him with an offer to become his partner, put in enough money, re-stock the store, and help him run it. He also explains that his share of the profits is to go to the boys' club, and that he will enlist the members in the scheme. As soon as they know that all of the custom they bring to the store will help build the clubhouse, they will work their best for the new firm. There are strong objections from many quarters when it is learned that the Rev. Sam Webster preaches on Sunday and runs a grocery store on weekdays.

Stedman, who finds his business slipping away from him, forces the minister out of his pulpit. Dorothy at once sides with the minister, and lets him know that she doesn't care how soon she becomes his wife. Stedman is won over to the minister and the boys' cause, after his store has been set on fire by a rascally clerk, and his own life and his property saved by the youngsters, led by their champion. When the clubhouse is opened, it is the scene of the minister's marriage to Dorothy.

Program and Advertising Phrases: Human and Appealing Story of the Plucky Fight of a Young Minister in a Small Town Against Overwhelming Odds.

How a Clever Young Minister "Fought Fire With Fire" and Won Over His Most Bitter Opponent by Going Into Business Against Him.

The Story of a Clergyman Who Became a Groceryman on Weekdays to Secure Funds to Help the Boys of His Parish, and the Remarkable Outcome of His Experiment.

Advertising Angles: Play up the star, but tell of the other favorites in the cast. Play them all up. Then tell that this is from a well known Saturday Evening Post story, telling sufficient of the plot to recall the idea to the reader. Hook up with the groceries for window showings of stills with cards inviting the passer by to "See the Church Grocery in The Lion's Den at (house and date)." If you have a live young minister in your town you might arrange with him to clerk in some grocery for a percentage of his sales, to be applied to some church fund, then add that you will give ten per cent. of your receipts for the same purpose. It will be enough of an advertisement to permit you to pay the percentage out of your velvet.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released May 19.

Sessue Hayakawa
Thinks seriously about forgiving anyone for "His Debt."

"His Debt"

Robertson-Cole Production of Merit Features Sessue Hayakawa in Heroic Role.

Reviewed by Margaret I. MacDonald.

IN THE Robertson-Cole five-part production, "His Debt," for the Exhibitors Mutual Program, Sessue Hayakawa plays a role considerably different in character from any in which he has been seen. He gives a pleasing and unusual portrayal of the proprietor of a house of chance, and is noticeably successful in depicting the various moods common to the particular type which he represents.

Several technical errors occur in the course of the picture, which, fortunately, are of trifling significance. One of the characters which stands out strongly, and which is given an excellent portrayal by Francis J. MacDonald is that of Blair Whitcomb, a young man whose prospects are wrecked by the lure of gambling and strong drink. Jane Novak, in the feminine lead, is also worthy of special comment for her attractive work.

The picture is rich in artistic settings; and the action, somewhat slow at the beginning, gains speed and suspense as it progresses. It is a picture that the public will like, containing enough of adventure and melodrama, and sufficient of the romantic element to please the average individual.

Cast.

Goro Moriyama.....Sessue Hayakawa
Gloria Manning.....Jane Novak
Blair Whitcomb.....Francis J. MacDonald
J. P. Manning.....Fred Montague

Story by Leo Jefferson.
Scenario by Frances Ginhan.
Directed by William Worthington.

The Story.

The story of "His Debt" draws attention again to race barriers, without unduly emphasizing this angle. Goro Moriyama, a young Japanese owner of a gambling house in an American city, believes in the "square deal," and also follows the plan of giving to the poor the money collected from the rich. His house is frequented by a young man of wealth, Blair Whitcomb, who is engaged to a beautiful young daughter of a home of wealth and honor. Whitcomb, who is in the habit of coming to Moriyama's house under the influence of liquor, finally loses all he has. In a moment of anger, he hands over to Moriyama, as the result of a lost wager, a check for ten thousand dollars, which his bank refuses on the ground of insufficient funds.

To revenge himself on Moriyama for expelling him from the gambling house, Whitcomb shoots at him through the window of his private apartment, and lodges a bullet in his body which almost causes his death. Whitcomb's sweetheart, returning to her profession of nurse, happens to be put in charge of Moriyama's case, knowing nothing of the unhappy relations between Moriyama and Whitcomb.

Moriyama falls in love with her; and when he is about to avenge himself on Whitcomb by giving him up to the police, the girl intervenes, and her plea for her lover is granted, the Japanese failing to identify Whitcomb as his would-be murderer.

Program and Advertising Phrases: Sessue Hayakawa, Famous Japanese Actor Presented in a New Type of Character.

Adventure, Melodrama and Romance Skillfully Blended in Entertaining Story of Japanese Character.

Interesting and Unusual Story of Self-sacrifice by a Japanese for the Sake of the Woman He Loves.

Famous Japanese Actor in Role of a Gambler Who Adopts Unusual Method of Squaring "His Debt."

Advertising Angles: Play up Hayakawa and give mention to Jane Novak. Play up the story, bearing heavily upon Moriyama's love for Gloria. Stop as he tells Blair that he knows who fired the shot,

(*Continued on page* 1393)

"EVERYBODY'S BUSINESS"

Robertson-Cole Has Big Productions for Summer

THE various producing units of the Robertson-Cole Company, division of films, are bending every effort to fulfill the promises of the parent organization to give exhibitors during the approaching summer months some of the finest types of photoplays as a bulwark against the customary poor hot season business.

Four pictures are now in the course of construction in California. The great outdoors furnish the locale for three of the attractions under way.

Sessue Hayakawa is working on "The Gray Horizon."

"Bare-Fisted Gallagher," the next William Desmond picture, is being filmed by Jesse D. Hampton in a picturesque but remote section of the San Gabriel Canyon under the direction of Joseph J. Franz.

Billie Rhodes' "In Search of Arcady," another attraction which breathes of the romantic country of the Far West, has been virtually completed.

Bessie Barriscale, starring in her own productions, is now filming "Tangled Threads," which will be her next issue.

"The Gray Horizon" has as its background the splendor of the Sierra Nevada Mountains. The entire setting of the picture is in the hills, and every advantage has been taken of the extraordinary light and cloud formations that occur over these beautiful mountains.

To get the desired effects in some of the scenes the entire company had to be transported by mule packs through the narrow mountain trails to an elevation of nearly 5,000 feet. It is at this height in the early hours of the morning that the cloud banks are found, and it was the good fortune of the Haworth players to get the one scene that was so necessary to convey the full meaning of the name of the story.

William Worthington is the director, while Clifford Howard wrote the piece.

"Bare-Fisted Gallagher" was especially written for Desmond by William Parker. The San Gabriel Canyon, where the Desmond company is camped, was reached only after a long automobile journey from Los Angeles, and nearly an eighteen-mile mule ride into the mountains.

The cast is a small but excellent one. Frank Lanning, widely known as a heavy, and little Agnes (Brownie)Vernon are the players who are featured in the Desmond support.

M. B. Havey, head of the scenario staff of B. B. Features, is author of "Tangled Threads." Fred Myton made the screen version.

In the cast are Rosemary Theby, Nigel Barrie, Henry Kolker, Thomas Holding, Ben Alexander and Mary Jane Irving.

"In Search of Arcady" is the story of an American girl who is bored to death by titled personages in search of her hand, and who runs away to adopt the gypsy mode of living to avoid their pursuit.

Reports from Middle-West Show "Destiny" Going Big

REPORTS from the middle West show that the new Jewel picture, "Destiny," is being received by the exhibitors as a sequel to "The Heart of Humanity" as far as the success is concerned.

Six of the large Chicago theatres have booked the picture. "Destiny" was shown as a pre-release at the 20th Century Theatre in May, and is booked for a return engagement in June. It was shown for six days as a pre-release picture at the Chicago Casino, and it is reported that the box-office receipts were much above the average. Other Chicago houses which have booked the production are the Vista, Harper, the Hamlin and the Lubliner and Trinz Theatre.

Others of the big theatres of the middle West which have booked the film for an early showing in June are the Castle, at Bloomington, Ill.; the Empress and Columbia, at Peoria, Ill.; the Park, the Champaign, Ill.; the Art Theatre, at Gary, Ind.; the La Salle, at South Bend, Ind., and the Colonial, at Joliet, Ill. A prerelease showing of the picture at the Majestic Theatre, in Tulsa, Okla., proved a great success, and it is booked for one week at the Lyceum, at Winnipeg, Can.

Among the players supporting Dorothy Phillips are William Stowell, Harry Hilliard, Stanhope Wheatcraft, Walt Whitman, Gertrude Astor, and Allan Sears.

Marion Davies Working on "April Folly."

Work on Marion Davies' latest starring vehicle, "April Folly," is well under way in the Biograph Studio, where the star and a large company is working on the screened version of Cynthia Stockley's novel of the same name.

Conway Tearle plays opposite Miss Davies, and Esther Marshall is seen to advantage in the early part of the story.

Miss Davies is cast in an almost dual role, playing in the early part of the story a secret service sleuth and changing places later with the petted daughter of an aristocratic Earl.

Many of the scenes in the film are being shot aboard a transatlantic steamer.

Author Earle Snell Gets High Praise from Middleton

GEORGE MIDDLETON, who produced all of Beatriz Michelena's past successes, considers "Just Squaw," which Robertson-Cole will release through Exhibitors Mutual, the greatest story she has yet appeared in. As among her past successes are numbered "Salomy Jane," by Bret Harte; "Mignon," by Goethe; "Salvation Nell," by Edward Sheldon; "The Unwritten Law," by Edwin Milton Royal; "The Woman Who Dared," by C. N. and A. M. Williamson, this statement of Mr. Middleton's is a high compliment to Earle Snell, the author of "Just Squaw."

Earle Snell was born in California, and has made a painstaking study of life as it was in that state in the early days. The result is shown in his stories. He presents his ideas along entirely original lines, according to Mr. Middleton. His scenarios are full of action, suspense and wonderful climaxes.

Earle Snell has been associated with Miss Michelena since she entered pictures, and he has devoted his time to cutting, assembling and titling productions, as well as to writing.

Mr. Snell also wrote Miss Michelena's coming release, "The Dead Line." Another work of his is "The Busher," a baseball story written for Charles Ray. This will be produced and released shortly. During the past year Mr. Snell has given a course in scenario writing at the University of California, and it has been one of the best attended and most successful courses held at the university.

Earle Snell.

First Capellani Picture To Be Released June 22

ALBERT CAPELLANI will inaugurate his advent into the ranks of independent producers on June 22, the day that has been scheduled for the release of "Oh Boy," the first subject to be made by the recently organized Albert Capellani Productions, Inc. "Oh Boy" will also be the first of a series of special features in which Creighton Hale and June Caprice will be co-starred under the banner of the Albert Capellani Productions, Inc., and will be released through Pathe Exchange, Inc. Final laboratory work on the production, which is the first "Filmusical Comedy" to be shown on the screen, has been completed, and it is expected that prints will be available for showings at the Pathe branches within a week.

"Oh Boy" is adapted from the musical comedy hit of the same name which was originally presented at the Princess Theatre, New York, where it played for over sixteen months. The picture was produced under the personal direction of Albert Capellani.

"Oh Boy" lays claim to being that rare thing in motion picture—a production of a purely farcical nature entirely devoid of incidents bearing even a remote resemblance to melodrama. By clevely blending incidents of a romantic nature with a series of highly amusing farcical situations, Director Capellani has succeeded without the aid of any sinister or dramatic element in registering a swiftly moving and highly diverting light comedy that embodies all the qualities of popular appeal.

An excellent and timely advertising angle is afforded exhibitors in the new "Filmusical Comedy" by the introduction of a number of episodes in which prohibition figures. In fact, it is prohibition that starts all the trouble, for his royal muchness, Judge Carter, is a confirmed opponent of the demon rum.

The cast is headed by Creighton Hale and June Caprice. The supporting company includes Flora Finch, Zena Keefe, W. H. Thompson, Joseph Conyers, Grace Reals and Maurice Bennet Flynn.

Goldwyn Soon to Release "The City of Comrades"

BASIL KING'S new novel, "The City of Comrades," and shortly to be released in picture form by Goldwyn with Tom Moore as the central player, brings to the screen a new realism of a man's redemption by love. The romanticism and unwillingness to see life as it actually is that seems to pervade most screen dramas is here scrupulously pushed aside. The result is a picture that is startling by its verity, its amazing insight into what actually goes on inside the soul of a real man when by ineritia and temptation he has been brought to the brink of ruin, and by love and his own power of will he draws himself back to self respect.

"The City of Comrades" is a story of the new feeling of brotherhood that has grown out of the war, a gripping narrative of the rise of a young man of family from degradation to accomplishment and a beautiful woman's love by the aid of men who had suffered and fallen even as he had.

REVIEWS AND ADVERTISING AIDS (Continued)

then ask how a Japanese would act. Get them interested in the outcome and they will attend to verify their guesses. Boom the star above the play.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Lobby displays, 11x14, 22x28. Slides. Press sheet.

"The Home Town Girl"

Paramount Presents Vivian Martin in a Story of Woman's Loyalty and Faith.

Reviewed by Louis Reeves Harrison.

THE story of a brave young girl's constancy under trying circumstances; of the splendid stimulus she gives to the man she loves, urging him on to finer achievement, helping him when he stumbles and falls, "The Home Town Girl" depicts a type delightful in itself and most consistently that of the bright American girl of today. Vivian Martin types the role admirably and plays it with both intelligence and feeling, yet without emotional exaggeration. Her support is good throughout, particularly in the minor roles of the old business men the heroine encounters in her adventures.

The settings are unusually varied and so in harmony with the mood of the story that the picture must be set down as a very attractive addition to almost any program, but particularly of home towns. This Paramount product, while not intense, is clean, wholesome, and eminently suited to presentation.

Cast.

Nell Fanshawe.....Vivian Martin
John Stanley.....Ralph Graves
Frank Willis.....Lee Phelps
Nan Powderly.....Carmen Phillips
Steve Ratling.....Stanhope Wheatcroft
Peter Jellaby.....Herbert Standing
Mr. Fanshawe.....Pietro Sosso
Mrs. Fanshawe.....Edythe Chapman
Ryder Brothers.....William Courtwright
Manager.....Thomas Persse

Story by Oscar Graves.
Scenario by Edith Kennedy.
Directed by Robert G. Vignola.

The Story.

Nell Fanshawe is a home town girl of the plucky American sort, who knows her own mind, and when she selects John Ryder, a soda-water clerk, from among her many admirers in the town, she spurs him to seek a larger field. He finds it in the form of Jellaby and Co., art antiques, New York, and rapidly makes good by attaching a pretty little story to each object of art he sells. He is on the point of large advancement, when a clerk he replaced tempts him into a poker game, where he loses $300 of the firm's money. He writes to his sweetheart and the firm that his pocket was picked, and vanishes with the intention of making good.

Nell becomes disturbed about him, goes to Jellaby and Co., and finds employment. Day by day she frequents soda fountains in the city hoping to trace Ryder, and does so when he remits a small sum on account of his defalcation to the firm. She is so deeply in earnest that she impresses Jellaby with John's honesty, then her own love falters when she finds him and discovers also that he has lied. She braves it out to the end, however, forgiving him in her compassion, and re-establishing him where there is promise of great happiness for both.

This is Universal Anniversary Month

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Strand Theatre Los Angeles

Program and Advertising Phrases: Vivian Martin in a Charming Story of a Woman's Loyalty and Faith Under Trying Circumstances.

How a Girl's Devotion and Help Inspired the Man She Loves to Deeds of Greater Achievement.

Clean, Wholesome and Satisfying Story of a "Home Town Girl" Whose Faith in Her Sweetheart Never Faltered.

The Story of a Man Who Yielded to Temptation But Was Saved From Ruin by the Love of the "Home Town Girl" Who Never Lost Faith in Him.

Advertising Angles: Tell that this story is from the story "You Just Can't Wait." Tell the story of how John comes to lose the $300 and leave the rest to the imagination. Try "Do you play poker?" for a catchphrase, and "Don't play poker" for another. You can hang all of your advertising on the poker game and its results and keep interest up.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three colums on star and production. Advertising lay-out mats. Slides. Press book.

"The Sleeping Lion"

Monroe Salisbury Makes Good as East Side Italian in Universal Special.

Reviewed by Margaret I. MacDonald.

THE Universal Six-part Special Attraction, "The Sleeping Lion," is a production that stands easily on its own merits. It is rich in human interest and has plenty of stirring action such as is characteristic of the best type of Western dramas. The story interest is strong, with the ennobling influence of child life uppermost. Monroe Salisbury, in the role of a kind-hearted Italian potter, wins the sympathy of the spectator in the beginning, and holds it to the end. His portrayal of the Italian role is excellent.

Howard Hickman, whose work as a screen villain never fails to compel admiration, sustains his reputation in the role of the town gambler and head of an unscrupulous gang. His associates, composed of well-chosen types, are impersonated by players of ability. The Western, and especially the saloon atmosphere, is good.

Rupert Julian, as director, has acquitted himself well; and the result of his work is a Western drama of unusually entertaining qualities. Last but not least is the boy actor, whose finished performance is one of the picture's most pleasing features. Rhea Mitchell is excellent.

Cast.

Tony.....Monroe Salisbury
Carlotta.....Alice Elliot
Carlotta's Father.....Sydney Franklin
Carlotta's Mother.....Marion Skinner
The Boy.....Pat Moore
Kate Billings.....Rhea Mitchell
Girl's Father.....Alfred Allen
Durant.....Herschal Mayall

Story by Bernard McCormick.
Directed by Rupert Julian.

The Story.

A kind-hearted Italian potter shares the center of the stage, in "The Sleeping Lion," with an Italian newsboy, whom he adopts out of sympathy for his neglected condition. The potter, with the thousand dollars he has saved, takes the boy with

(*Continued on page* 1395)

Full Speed Ahead Is the Word at Universal City

IT is hard to believe, but it is a fact, that fourteen directors were shouting through the megaphones directing pictures at Universal City, during the latter part of last week and the first part of the present week. These activities represent productions from one-reel comedies to multiple reel super-productions.

Crowds aggregating more than one thousand have been on the plots at one time, all of the crowds appearing in the spectacular scenes of "The Right to Happiness," in which Dorothy Phillips is starring in a dual role. It is being directed by Allen Holubar.

What the Companies Are Doing.

Harry Carey and his company have returned from a visit to Arizona, where several good Western shots were made, and are now proceeding with his newest vehicle, "A Man of Peace."

Two of the larger productions are nearing completion, with every evidence that they will be among the best pictures the stars have made. Lynn Reynolds is hooting the final scenes on "A Little Brother of the Rich," which has an all star cast headed by Frank Mayo. The picture is the screen adaption of the Joseph Medill Patterson novel of that name.

The Alpine picture being produced under the direction of the star-author-director, Eric Von Stroheim, is now receiving the finishing touches.

Hedda Nova has about finished the first half of "The Spitfire of Seville," which George Seigmann is producing.

Mary MacLaren and her supporting company have left for San Francisco to take the exterior scenes for "The Petal on the Current," the story which was written by Fannie Hurst.

Something in Serial Line.

Marie Walcamp, star of many Universal serials, has already started work on the first of the "Tempest Cody" Western pictures, with Jacques Jaccard as the director. After completing this series, she will start on a new serial.

James J. Corbett is working in the thirteenth episode of "The Midnight Man."

"Crashing Through" is the tentative title of the latest Pete Morrison two-reel Western, and in which he is now making several of the fighting scenes.

All of the comedy companies are going in full force.

Use Throwaways to Advertise Film.

An interesting throwaway was used by the management of the Lincoln Theatre, of Rochester, N. Y., to advertise the showing of "Cleopatra."

This piece of advertising matter is fourteen inches by eleven, and is printed in blue ink on white paper. A portrait cut of Theda Bara four inches square is used on the right center of the sheet. The flyer is made timely by the heading, which reads: "Kinogram News Every Tuesday and Friday. News That Is News." Following these two lines of the theatre in large type, and the announcement of the date of the showing. The copy used is very brief, and reads:

"Cleopatra, the Siren of the Nile. A work of historical art produced with lavishness and splendor. Due to the cost of this production all admissions will be at the regular adult prices."

"The Usurper" Appeals to Canadians.

Canadian bookings were a feature of business done on the score of "The Usurper" by Vitagraph last week. The play appealed peculiarly to many Englishmen resident in the Dominion on account of its British atmosphere. Aside of a preamble laid on American soil, the play revolves about an English estate, and it is an ivy-covered castle in Surrey. Earle Williams is the star.

"To Our Dynamo—J. D. Williams"
It the toast on this cup, presented by the First National Sales Club to "J. D.," manager of the Circuit.

All-Star Cast Completed for Next Blackton Film

THOUGH no definite news is yet available regarding the title and theme of the sensational super-feature J. Stuart Blackton is now producing at his own studios in Brooklyn, it is announced that the story of the production is an original one, writen by Commodore Blackton himself. The continuity is the collaborative work of Commodore Blackton and Stanley Olmstead, newspaper man and author of scenario and magazine stories.

This new Blackton picture has been under way for about two weeks with an all-star cast interpreting the many principal roles. The cast is probably the strongest ever assembled by the producer.

The featured names are Sylvia Breamer and Robert Gordon. Fanny Rice, the well-known comedienne of farce, musical comedy and vaudeville, resumes her professional career after several years' retirement by making her screen debut in this new Blackton production. Eddie Dunn, Gus Alexander, Julia Swayne Gordon, Van Dyke Brooke, Louis Dean and Leo Delaney, all Vitagraph favorites, renew former successful affiliations with Mr. Blackton in the new production, and Charles and Violet Blackton, the producer's children, again appear to advantage as two tenement kiddies. Madame Barry, a Russian actress, makes her debut on the American screen, and Alla Peroff, Richard Milasch and Jay Strong complete the list. Jack Martin is again assisting the producer.

"Thin Ice" Has Strong Cast.

A small but effective cast interprets "Thin Ice," the play which Corporal Shannon Fife wrote for Corinne Griffith as his first after-war contribution to the screen. "Thin Ice" will be released next week. It is directed by Tom Mills. Foremost in its cast are Charles Kent, Henry G. Sell, L. Rogers Lytton, Eulalie Jensen and Jack McLean.

Gladys Brockwell Making New Picture.

Gladys Brockwell has gone to a location outside of Barstow, Cal., to make scenes for her new William Fox play, "Sadie," under the direction of Frank Beal. Among those in the cast are William Scott, Richard Rosson, Harry Dunkinson, Irene Aldwyn, Walter Long and Claire McDowell.

Barbara Castleton Has Big Role in "Peg o' My Heart"

IN the cast of "Peg o' My Heart," which William C. DeMille is now directing for Paramount-Artcraft special release, with Wanda Hawley in the title role and Thomas Meighan as leading man, appears Barbara Castleton enacting the part of Helen Chichester, the haughty cousin whom Peg rescues from a serious indiscretion. The role is one of the most important in that it is a contrast to the principal feminine figure and requires a great deal of finesse.

Barbara Castleton was born in Arkansas, and in her stage career was featured in "It Pays to Advertise," which will soon be placed into picture form with Bryant Washburn as star. She also played the lead in "Madame Sherry," and on entering picture work appeared opposite Hobart Henley. Later she was seen in many well known photoplays, such as "Empty Pockets," "A Daughter of the Gods," etc. She was recently in the cast of "The Silver King," a Paramount-Artcraft special, with William Faversham.

The scenario for "Peg o' My Heart" was written by Olga Printzlau.

Announces "Sahara" Ready for Nationwide Pre-Release

J. PARKER READ, JR.'S, big production, "Sahara," directed by Allen Dwan and starring Louise Glaum, is announced as ready for pre-release June 1 in the larger first-run theatres. The W. W. Hodkinson Corporation has virtually established a record in the speed with which this G. Gardner Sullivan story has been distributed to its branches, with all accessories and exploitation aids prepared.

The laboratory work and the editing of "Sahara" are of high quality, and the original musical score provided by exhibitors is the work of Dr. Hugo Reisenfeld, the managing director of the Rivoli and Rialto theatres, New York, under whose auspices the production had its first and only trade showing recently at the Rialto.

As a means of intensifying the exhibitor salesmanship of "Sahara" in reaching the public with the details of the production, the Hodkinson Corporation has made all of the advertising designs and layouts that will be used in the trade press campaign available to theatres everywhere. This advertising is in harmony with the lithographs, lobby photographs in colors and special posters and other accessories.

Rothapfel Unit Booked by Loew's New York Circuit

MARCUS LOEW has booked the Rothapfel Unit Program over his New York circuit and in Loew's Stillman, Cleveland, according to an announcement made by P. E. Meyer, manager of the New York branch of the Film Clearing House, through which the Unit Program is released by Frank G. Hall, vice-president of the Rothapfel Picture Corporation.

With a contract from one of the leading exhibitors of Greater New York, Marcus Loew, and requests coming into the New York office of the Film Clearing House from the big exhibitors throughout the country, Mr. Hall and Mr. Rothapfel feel that the Rothapfel Unit Program is not only living up to but surpassing every expectation.

Mr. Meyer places a great deal of the credit for the numbers of bookings coming into his office to the advertising and exploitation campaign arranged by Harry P. Diggs and Hopp Hadley. The advertising and publicity departments put forth every effort to place this program before the exhibitors and public, and the results obtained have more than rewarded them for their efforts, according to Mr. Meyer's statement.

REVIEWS AND ADVERTISING AIDS (Continued)

him and strikes out for the West to realize his dream of owning a ranch. In the Western town, he comes in contact with the saloon gang, and makes an enemy of the town's chief gambler by refusing to drink whiskey, and also by too free an admiration of the gambler's sweetheart.

On the ranch, the boy and his benefactor live happily until, one evening, when the child's birthday is being celebrated by the eating of the first birthday cake he has ever seen, and Tony, his foster father, leaves him alone in the house while he goes to bring a young pig for a birthday present. While he is gone, the gambler creeps up on the house and shoots at a shadow which he sees in the window, believing it to be Tony. The child, stunned, but little injured, soon recovers, and Tony, in the course of events that follow gets his revenge, and also the girl, who finally discovers that she loves him and not the gambler.

Program and Advertising Phrases: A Story of Stirring Action Rich in Human Interest.

Unusually Entertaining Western Drama Starring Monroe Salisbury as an East Side Italian.

Monroe Salisbury is Sympathetic Story of a Big Hearted Italian in the Great West.

How a Kindly But Ignorant Italian Conquers a Clever Western Bully Told in Stirring Photodrama.

Advertising Angles: Play up the fact that in this play Salisbury plays the part of an Italian; a new line of work for him. Play hard on this feature and work the story angles in to follow. You can get more interest in the assumption of a new type of character than you can with any other angle. Play up the character photographs and cuts, but tell in all your displays that it is a gripping Western drama, and not one of the more familiar Mullberry Bend type.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"Pretty Smooth"

REVIEW of this production, together with cast, story, and program and advertising phrases on this production, released by Universal Film Manufacturing Company, were published in our last issue. The following Advertising Angles and Advertising Aids complete our exhibitor's service on this picture.

Advertising Angles: Play up the star and offer it something new in crook plays. Use such lines as "She didn't fear for herself, but she wanted to keep the man she loved from behind the bars, and to save the girl the man determines to go straight." "The penitentiary loomed ahead, but they took the other path." Work on this angle for your interest.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

"The Little Diplomat"

Five-Reel Diando-Pathe Subject Features Baby Marie Osborne in Comedy-Drama.

Reviewed by Robert C. McElravy.

THERE are a number of good humorous incidents and some fairly strong dramatic moments in this Baby Marie Osborne subject, "The Little Diplomat," though the number as a whole is uneven in construction and mechanical in plot action. It will no doubt please the many admirers of Baby Marie, so far as her personal work is concerned, and also that of the colored boy, Sambo, but the story itself does not hold particularly well.

The plot blends humorous action with old-fashioned melodrama, in such a way that the scenes fail to carry conviction at certain vital points. The humor is good, however, and the whitewashing of Sambo is sure to create a great deal of laughter.

Baby Marie appears to better advantage in simple, natural stories which center more definitely about herself than does this particular plot. The episode of the robbery, and in fact the introduction of the crooks at the very beginning, has a forced effect, and this weakens the production as a whole considerably. The cast is a proficient one, but the development of the story is weak.

Cast.

Little Marie.....Baby Marie Osborne
Mrs. Bradley West.....Lydia Knaught
Bradley West.....William Welsh
Trent Gordon.....Jack Connolly
Raymond Brownleigh.....Murdock MacQuarrie
Hulda.....Velma Clay
Kendall.....Al MacQuarrie
Phyllis Dare.....Betty Compson

The Story.

Little Marie is a French war orphan, brought to this country for adoption. She enters the home of Mr. and Mrs. Bradley West, a childless couple. Mrs. West loves the child at once, but the husband is irritated by her presence. Marie plays with a little colored boy until Hulda, the new governess, is employed, and when the latter raises objection, Marie whitewashes her little colored friend, in his bathing tights, and introduces him to a tea party, with startling results.

The new governess is a member of a gang of crooks, who are planning to rob West's safe. By the aid of Hulda the chief crook, Brownleigh, enters the house, and is inside the safe when Marie steals downstairs in the night to recover her lost doll. Marie locks the safe, with Brownleigh inside, but Hulda opens it again. At this moment Trent Gordon,

(*Continued on page* 1391)

This is Universal Anniversary Month

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Big "U" Animal Comedies Prove Hit on Broadway

AS a proof of the drawing power of the Universal animal comedies, attention is called to the fact that the Strand Theatre on Broadway, New York, showed the first of the series of comedies during the week of May 18. The result was that the audiences were more than pleased, and Managing Director Joseph L. Plunkett was so pleased with the showing that he congratulated Universal on the production. He offered the following letter as a testimonial, addressing it to the Universal exchange:

"'Monkey Stuff', your latest two-reel comedy, which we are playing this week, is in my estimation a distinct novelty, and a sure fire success.

"At every performance it has gone big with our audiences, who seem to appreciate the novel way in which it was handled. Please accept my heartiest congratulations and best wishes for the future success of these splendid comedies. I am glad to have had the opportunity of running them."

The new series of animal comedies being produced at Universal City under the direction of William S. Campbell are scheduled to appear in the leading theatres.

In the animal comedy shown at the Strand, the first of the series, Caesar the Lion, Joe the Monk, and Charley the Elephant were in the leading roles. They were assisted in their comic antics by Harry Lorain, Phylis Allen, Beatrice Lovejoy, Harry Burns, and Lucile Smith.

William S. Campbell is not only the director of the comedies, but is the author of the stories from which these famous comedies are produced.

Morey's Latest Vitagraph Accorded Big Reception

"BEATING THE ODDS" received a big reception when initially flashed on the screen May 12 in the leading first-run houses throughout the country.

In "Beating the Odds," Harry T. Morey pictures the regeneration of a man long the slave of conditions corrosive to one's moral nature. One of the most startling situations in modern cinema drama is created when this man, at last free of the taint of his past life, is about to marry a young woman, pure and undefiled, and discovers that his bride's father has chosen as his second wife the worthless woman he cast off.

From that point on the story develops rapidly until a climax which robs one of breath is reached.

Betty Blythe and Jean Paige are seen in principal supporting roles. Others in the cast are Eulalie Jensen, Charles Stevenson, George Majeroni, Robert Gaillard, Robert Mowbray and Frank Norcross. The picture was directed by Paul Scardon.

Percy Marmont.
After completing engagement in "The Invisible Foe" cast will support Alice Joyce in "Vengeance."

Big Munition Works Is Setting for "Yellow Eel"

ONE of the most unique settings ever given a motion picture is used in the opening scenes of "The Yellow Eel," the new three-part McClure serial of two-reel pictures, on which production has started at Bridgeport. For the first time since the outbreak of the war, the government gave permission to the McClure staff to film scenes in the interior of a government munition factory in full operation. Against this background of shell-making machinery, the secrets of which have heretofore been concealed, some of the most exciting episodes in the picture take place.

By special arrangement, free run of the plant was given to Charles H. France, director of "The Yellow Eel." For several of the "shots" he used virtually the entire personnel of the factory as "extras," numbering hundreds of men and women workers, and making crowd scenes of exampled inaquitude.

"The Yellow Eel" will be something more than a red-blooded motion picture serial of love and mystery. It will aim to depict the romance and sacrifice behind America's patriotic army of munition and ordnance laborers who backed the soldiers at the front with guns and shells. Through the close co-operation of the government, the McClure staff was able to get access to the inside facts, so that, although the story of "The Yellow Eel" is in fiction form, the adventures which befall the heroine, played by Alice Mann, are typical of the daring feats performed to thwart America's enemies at home.

Complete Studio Work on Second Thomas-Raver Film

GEORGE IRVING, director of Four-Star Pictures, announces the completion of the newest Augustus Thomas picture starring Leah Baird for W. W. Hodkinson distribution, the title of which will shortly be announced.

While there has been a good deal of mystery about the story, Harry Raver, the producer, and Mr. Thomas, both having refused to disclose it so far, an idea of the motif is to be had from some recent manifestations inside and outside the studio.

For instance, when the transport Finland docked ten days ago it developed that Irving and several prominent members of the company had boarded the ship at Quarantine and made pictures all the way up the bay, while the "brass-hats" looked on approvingly and the 3,500 soldiers aboard displayed delight.

There s another angle to the new production which suggests the sort of action it contains. More than 400 men participated in the big raid scene, where anarchist talkers incited the crowd to violence.

"Misleading Widow" Is New Paramount.

"Billeted," the play by T. Jennyson-Jesse and H. M. Harwood, which Frances Marion adapted for Paramount presentation with Billie Burke as the star, has been retitled "The Misleading Widow."

Work on Miss Burke's picture is progressing finely at the Fort Lee studio under the direction of John S. Robertson. James L. Crane was chosen as leading man.

Madge Evans
As she appears in "Home Wanted," World's feature, directed by Tefft Johnson

"All Wrong" Is Ninth of Pathe's Selected Pictures

NINTH in the list of Pathe's Extra Selected Star Photoplays comes Bryant Washburn in "All Wrong," a breezy comedy in five acts by Mildred Considine, which will be released June 1. It was produced by the Anderson-Brunton Company from a scenario by Jack Cunningham and was directed by William Worthington and Raymond B. West.

There are many farcical situations contained in the comedy, while at the same time there is a certain amount of pathos felt on behalf of the unsophisticated little girl-wife, who obediently agrees to the idealistic theories of the altruistic salesman she married. It is a unique plot wherein the hero advances his theory of "Unending Courtship," advocating the living apart of man and wife, in order to, as he says, "escape the contempt bred by too close an association."

Numerous complications develop, some of which resolve themselves into compromising situations of the most ludicrous type, which, while being absolutely innocent, have a prima facie aspect of being quite the reverse.

In the supporting cast are Mildred Davis as "Betty"; Helen Dunbar as "Mrs. Thompson"; Charles Bennet, Fred Montague and Marguerite Livingston.

Northern Drama for Madlaine Traverse.

A drama of the Canadian Northwest, wherein a woman's soul is pitted against the greed for gold, is now being filmed with Madlaine Traverse as the star. "Until Eternity" is the temporary title, and both story and scenario were written by Denison Clift. The picture is being directed for William Fox by Harry Millard.

In this drama of the Northern snows, Miss Traverse enacts the role of Rose LeBelle, Mother of Angela, a beautiful girl, and wife of a timber prospector.

In the supporting cast are Frank Leigh, Thomas Santshi, Beatrice Laplante, Minna Provost and Jack Nelson. The exteriors are particularly beautiful.

REVIEWS AND ADVERTISING AIDS (Continued)

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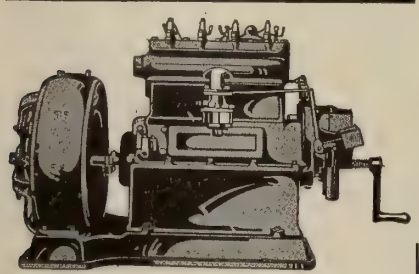

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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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THE CINEMA

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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

West's nephew, returns home, and Marie tells him what is going on. Trent locks Hulda in the safe and makes a prisoner of Brownleigh.

There is a love story with Trent Gordon and a pretty young neighbor, Phyllis Dare, as the principals.

Program and Advertising Phrases: Baby Marie Osborne as Star of Engaging Photoplay.

Celebrated Child Actress in Highly Entertaining Story Combining Strong Dramatic Situations With High-Class Comedy.

Little Mary Sunshine as a French War Orphan Who Repays Kindness Shown Her by Foiling the Crook's Plans and Re-uniting Two Lovers.

Charming Baby Marie Again Plays Pranks on Little Black Sambo That Will Delight Children Both Young and Old.

Advertising Angles: Play up Baby Osborne and tell that in this story she is seen as a little French orphan. You can get a window hook up with a display of pajamas with a large "Wear these tonight for my sake," and a smaller, "That is what Trent Gordon wrote Phyllis Dare in 'The Little Diplomat,' and the butler sent his pajamas instead of the roses he intended. I't at the (house and date)." Use photos for the lobby pull and feature the name in your newspaper work.

Advertising Aids: One sheet, three sheet, six sheet, set of lobby photos, one and two column star cuts and mats. 22x28 scene and star portraits, slide, music cue.

"A Rogue's Romance"

Vitagraph Picture With French Setting and Earle Williams as Hero.

Reviewed by Hanford C. Judson.

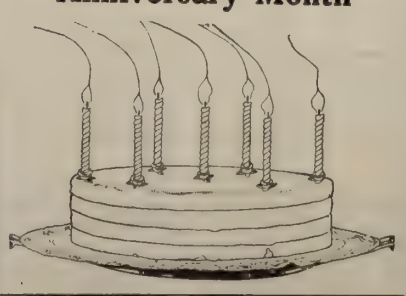
LACK of real climax is the weakness of the new Vitagraph picture, "A Rogue's Romance," five reels, with Earle Williams, who has the personality for the role. He is well supported, the sets and backgrounds are interesting, there is an especially good Apache dance in the opening scene, but the picture as a whole is a fair to middling attraction. The story interests rather than grips. There are many lesser climaxes, but no one of them is developed so as to have an increasing suspense that is marked in all the recent Vitagraph pictures. It will get by all right in many houses; for it has all a big attraction has, except a big story.

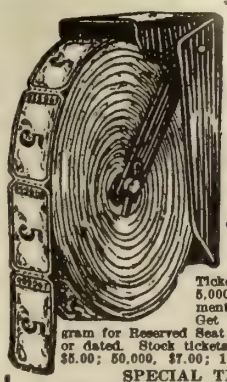
Cast.

Jules Marier, Armand DuBois, Monsieur Picard .....Earle Williams
Henri Duval.....Brinsley Shaw

(*Continued on page* 1399)

This is Universal Anniversary Month





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1,500 film exchanges	$5.00
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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Robertson-Cole

Released Through Exhibitors Mutual.

STRAND.

(One-Reel Comedies.)

May 4—His Scarlet Past.
May 11—Nobody's Baby.
May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.

FEATURES.

April—Modern Husbands (Henry B. Walthal).
April—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).

ROTHACKER OUTDOOR SUBJECTS.

Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 2—Love.
June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).

Artcraft Pictures.

April 6—Captain Kidd, Jr., (Mary Pickford).
April 20—Eyes of the Soul (Elsie Ferguson).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).

PARAMOUNT-ARTCRAFT SPECIAL.

Feb. 16—False Faces
June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

April 6—The Last Bottle.
May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Coraon (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

April 27—How the Telephone Talks; Woodland Sports, by Finley; Cartoon.
May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Birth of Color; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

April 20—The Jungle Trail (William Farnum).
May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).

EXCEL PICTURES.

April 20—The Love That Dares (Madlaine Traverse).
May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).

VICTORY PICTURES.

April 13—Pitfalls of a Big City (Gladys Brockwell).
April 27—Help! Help! Police! (George Walsh)
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 8—Putting One Over (George Walsh).
June 22—The Wilderness Trail (Tom Mix).

FOX-SUNSHINE & TOM MIX COMEDIES.

April 20—The House of Terrible Scandal (Two Parts).
May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

April 20—Pigtails and Peaches.
April 27—Seeing Things.
May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Reviews (Continued)

Leon Voliers.....Harry Van Meter
Anton Deprenay.....Herbert Standing
Mme. Deprenay.....Katherine Adams
Jeanne.....Maude George
Burgomaster.....Sid Franklin
Brulon.....Karl Formes

Story by H. H. Van Loan.
Directed by James Young.

The Story.

The hero of "A Rogue's Romance" is Jules Marier, a Paris thief so skillful that the police cannot get him. He has been decorated with the Croix de Guerre, and loves children. He is so popular with the underworld people that they are quick to warn him when the police are expected.

He makes an Apache jealous, and this man tells the prefect that Marier is at a certain restaurant. He would have been captured had a message not come that one of his adopted orphans, whom he had picked up among refugees, is sick. He leaves, and saves himself.

On the way to see this child, his car breaks down, and he enters the house of a rich jeweler, Deprenay, to get a car. Mlle. Vire is alone. She believes he is on a mission of mercy, and lets him take the car. It is returned next day. The police are following, and he is nearly captured. The number of the car is taken. When the prefect gets to the Deprenays, it has been returned.

A little later Marier is introduced to Vire at a party as M. DuBois. Vire recognizes his voice. There is a crooked promoter there, and Marier recognizes him. A necklace is stolen. Vire suspects Marier. He proves innocence and gets back the gems. Vire has told him that when he wins from society as fine a recognition as he got on the field of battle, she will be his friend.

He learns that the crooked promoter has a scheme to swindle the community out of millions and, posing as a detective from Scotland Yard, helps the prefect get the money back. Vire and he ride away in an automobile.

Program and Advertising Phrases: Thrilling Story of a French Crook Who is Won Back to Respectability by the Love of a Girl.

After Winning the Croix de Guerre He Was Still a Thief Until Love Came Into His Life and Redeemed Him.

Highly Dramatic Story of a French Thief and His Up-hill Fight Back to Respectability for the Sake of the Woman He Loved.

Clever and Absorbing Story of the Adventures of a French Crook Who Won Recognition from Society Both in War and in Peace.

Advertising Angles: Play up Williams in his triple role and connect with his Arsene Lupin, stating that this is a similar character. Play up individual angles of the story such as "A society crook with the Croix de Guerre." "A thief with three war orphans as his wards," "Set a thief to catch a thief. Mons. Picard prevented a far greater thievery than he ever planned." Make a strong play with the stills and use character cuts for your advertising.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

COMMENTS

Pathe Exchange, Inc.

THE FLAMING WATERS (Pathe), June 1.—Episode No. 7 of "The Tiger's Trail." The Hindus once more regain possession of the idol in this number, and are about to remove the stripes from the countenance of Tiger Face, when the idol is once more stolen. There is a prolonged chase over some picturesque mountain country after Randolph Gordon, who takes refuge in a cave. Belle pursues him, and is bound in a chamber of the mine, which Gordon allows to fill slowly with water. Jack is going to the rescue as the second reel closes. The instalment is one of about the usual interest.

The New Moving Picture Projector

WAIT FOR IT!

MASTER
Machine Tool Co.
INC.
2638-2640 Park Ave.
Phones Melrose 862-863
NEW YORK

Universal Film Company.

A PRISONER FOR LIFE (Western), May 12.—A two-reel subject, featuring Eddie Polo and Eileen Sedgwick. Eddie appears as a squatter named "Black Jack," who makes a strong fight for his rights against armed aggression. In the course of the story he kidnaps his own boy. This is full of good scenes and tells a better story than the average of its kind.

THE PHANTOM FUGITIVE (Universal), May 19.—A two-reel subject, featuring Eddie Polo, Eileen Sedgwick and Joe La Cruz. This opens with election day scenes at Sunset City and goes on to picture the exciting manner in which Eddie helps to clean up a nest of bandits. This is a characterictic Western and abounds in action and adventure.

THE WILD RIDER (Universal), May 26.—Eddie Polo gets his shirt off in this two-reel Western subject, which is full of the dash and spirit that characterized the serial "Liberty." The plot concerns a kidnapped girl, portrayed by Eileen Sedgwick. There are some splendid riding scenes and the story has good suspense.

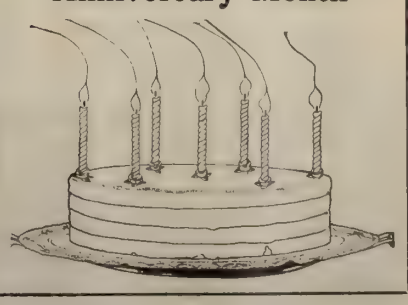
TWO MEN OF TINTED BUTTE (Western). May 31.—This two-reel subject is more original than convincing. It will hold the interest closely, in spite of weak construction, because of some unusual dramatic episodes, such as the cloud burst and the hero's adventures. The studio effects may be easily detected in this, but some of them are nevertheless very interesting. Jack Perrin, Walt Whitman and Patricia Fox are in the cast.

FRISKY LIONS AND WICKED HUSBANDS (Century Comedy), May 28.—This two-reel comic sets a new mark for the Century brand. It is a sure-fire laugh producer and hasn't a questionable situation in it. A burro, two goats, a dog, a baby and a full grown lion appear, aided and abetted by numerous human beings. The action is entirely minus a plot, but delightfully absurd and will bring screams of laughter in places. This will tickle any audience with a liking for comics.

CURRENT EVENTS NO. 19 (Universal), May 9.—Secretary Daniels reviewing the "Devil Dogs," Raisin Festival in California, American troops leaving for police duty in Germany, meeting of Catholic clergy in New York, and various other interesting features appear in this number.

INTERNATIONAL NEWS NO. 19 (Universal), May 7.—Scenes from the British air preparations to cross the Atlantic, arrival home of Secretary of War Baker, Wellesley college girls in military drills, opening of Lincoln's boyhood home, return of American war heroes, and other subjects are pictorially treated in this number.

This is Universal Anniversary Month



List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—The Only Way.

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF APRIL 27.

The Unknown Love (Dolores Cassinelli and E. K. Lincoln—Six Parts—Drama—Leonce Perret).
The Tiger's Trail (Episode No. 2, "The Glowing Eyes"—Two Parts—Drama—Astra).
Ring Up the Curtain (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 8 (Educational).
Pathe News No. 36 (Topical).
Pathe News No. 37 (Topical).

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay—Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Frixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Homespun (Mary Miles Minter).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

April 20—Devil M'Care (Crane Wilbur).
April 27—The Follies Girl (Olive Thomas—Special).
May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special)
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

April 23—Looney Lions and Monkey Business (Animal Comedy)—03693.
May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.
(One-Reel News Weeklies.)

April 28—No. 18 (Topical)—03701.
May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.

L-KO.
(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.

NESTOR.
(One-Reel Comedies.)

April 7—Charlie Treats 'em Rough (Cartoon by Pat Sullivan)—03670.
April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

The Exquisite Thief (Priscilla Dean—Six Parts)—03698.
May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9 Riders of Vengeance (Harry Carey—Six Parts)—03757.

NEW SCREEN MAGAZINE.

May 16—No. 13 (Novelty and Topical)—03728.
May 23—No. 14 (Novelty and Topical)—03738.
May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.

INTERNATIONAL NEWS.

May 7—No. 19 (Topical)—03712.
May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.

(Continued on page 1402)

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CAMERAMAN AT LIBERTY soon. Details and best of references upon inquiry. Kenneth R. Eddy, care Grand Theatre, Menominee, Mich.

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WANTED—First-class cameraman, laboratory experience preferred. Middle West. State salary and experience, how soon can report. Address R. C., care M. P. World, N. Y. City.

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SLIGHTLY USED Model C-2 DeVry Projector, complete, with cord and bulb, ready to run; price, $100.00. Cosmograph Portable Projector, complete, ready to use with case; price, $75.00. New DeVrys, all models, immediate delivery. Bass Camera Company, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

KINOGRAPHS, $40 up; Pittman, $96; Educator, $75; Pittman Professional 400-foot, automatic dissolve, $250; professional tripods, $40. Ray, 326 Fifth Ave., N. Y. City.

TWO GENUINE BARGAINS FOR THE BEGINNER ABOUT TO TAKE UP MOTION PICTURE PHOTOGRAPHY. 200-ft. U. S. M. P. Camera, forward and reverse movement, also trick crank, fitted with Bausch & Lomb 1c Tessar F:3.5, mounted in Rank & Pinion focusing tube, with both direct and prismatic finder, complete, with medium weight tripod, $157.50. 200-ft. U. S. Special M. P. Camera, fitted with 50 M.M. Bausch & Lomb 1c Tessar, has direct focusing tube through camera, also finder and forward and reverse movement, together with trick crank; making a complete outfit for taking pictures, also making titles, $114.00. WE HAVE ALSO ON HAND A Brand New 200-ft. Universal that we are offering at $378.00. A saving of $52.00 from the regular list price. ORDER PROMPTLY TO AVOID DISAPPOINTMENT. SHIPMENT MADE SAME DAY ORDER REACHES US. Talbots' Practical Cinematography, $1.25; Advertising by Motion Pictures, $1.60; Both books, $2.65, prepaid. GET IN TOUCH WITH US TODAY. DAVID STERN COMPANY, in business since 1885, 1027 R. MADISON STREET, CHICAGO, U. S. A.

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MOVING PICTURE THEATRE EQUIPMENT for sale, including two latest model Power machines, 600 chairs, booth, ticket selling machine, electric fans and miscellaneous theatre equipment. Reason for selling, Orpheum Theatre building purchased for other business. Address Standard Wood Pipe Company, Box 603, Williamsport, Pa.

FILMS FOR SALE OR RENT.

SAMPLE PRINTS of 1 and 2 reelers featuring Henry Walthall, Lionel Barrymore, Harry Carey, Robert Harron, Blanche Sweet, Lillian Gish, Mae Marsh and Mabel Normand, produced by D. W. Griffith, Industrial Film Co., 729 Seventh Ave., N. Y. City.

FILMS WANTED.

WANTED—100 4, 5 and 6 reel features. No paper necessary. Must be in A-1 condition. Send list with full particulars. Federal Feature Exchange, Inc., 145 West 45th St., N. Y. City.

THEATRES WANTED.

WANTED—Several large moving picture theatres with or without real estate, a syndicate wishes to locate in any town over ten thousand inhabitants. Will pay spot cash up to fifty thousand. Lewis, 580 Ellicott Square, Buffalo, N. Y.

WANTED TO LEASE or buy picture theatre, with stage, seating at least 500. Not looking for a bargain but a live proposition. Lake states preferred. B. J. Vought, Columbia City, Ind.

WANTED AT ONCE—Theatres in all parts of U. S. and Canada. Cash buyers waiting. Hunt Theatre Brokers, 339 Brisbane Bldg., Buffalo, N. Y.

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FOR SALE—Picture theatre seating 800, city 100,000 population. Doing good business, making money, central, pretty theatre with gallery, $7,000. Address M., care M. P. World, N. Y. City.

FOR SALE—High class central theatre Paramount-Artcraft first run plays; city of over 90 thousand. Fine business, making money; seats 600; owner has other interests. Real opportunity, $20,000. Address L., care M. P. World, N. Y. City.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.

THE RED GLOVE.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

Mar. 24—No. 2, "Claws of the Vulture"—03649.
Mar. 28—No. 3, "The Vulture's Vengeance"—03659.
April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.

CURRENT EVENTS.

May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.
June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

May 12—The Bullskiviks—03718.
June 2—The Little Boss (Bessie Love).
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.
June 9—All in the Swim—03759.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.

Select Pictures

Apr.—Bolshevism on Trial.
April—Getting Mary Married (Marion Davies).
29 South La Salle Street, Chicago.
April—The Veiled Adventure (Constance Talmadge).
April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Upstairs and Down (Olive Thomas).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).

Vitagraph

VITAGRAPH FEATURES.

May 5—A Stitch in Time (Gladys Leslie).
May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).
June 16—Too Many Crooks (Gladys Leslie).
June 23—Beauty Proof (Harry T. Morey).
June 30—The Spark Divine (Alice Joyce—Five Parts).

VITAGRAPH SPECIALS.

April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce).

LARRY SEMON COMEDIES.

May 12—Passing the Buck (Two Parts).

BIG V SPECIAL COMEDIES.

May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

World Pictures Corp.

April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Jan. 6—Under Four Flags.
Feb. 10—What Shall We Do with Him?
Mar. 16—The Better 'Ole.

KINOGRAMS.

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Feature Releases

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Skinny's School and Scandal.

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(Two Reels each)

Running Wild.
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
Sea Sirens.
Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

EDUCATIONAL FILMS CORPORATION.

The Pale Pack Train.
An Essay of the Hills.
Men Met in the Mountains.

FIRST NATIONAL EXHIBITORS'

Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Italy's Flaming Front—Official Italian War Pictures.
The Fighting Roosevelts.
Virtuous Wives (Anita Stewart).
Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Auction of Souls (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

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1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

April—A Waswanipae Week End.
April—Up in the Air After Alligators.
April—Mr. Outing Floats a Dream.
Camararing Through Africa No. 1.
Camararing Through Africa No. 2.
Itasca Makes Her Bow.
Out-Columbusing Columbus.
Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

JEWEL PRODUCTIONS, INC.

Feb. 16—The Heart of Humanity (Dorothy Phillips—Six Parts)—02594.
—When a Girl Loves (Mildred Harris).

LEONCE PERRET PRODUCTIONS.

1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ESSANAY.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

PIONEER.

The Long Arm of Mannister (Henry Walthall).

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Burlingham.

The Riviera of Lake Leman (Burlingham—Travel).
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.

Mar. 9—Marriage for Convenience (Catherine Calvert).
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.

Feb. 23—A Man in the Open (Dustin Farnum).
Mar. 30—Her Code of Honor (Florence Reed).

ZION FILMS.

Khavah.

(Continued on page 1404)

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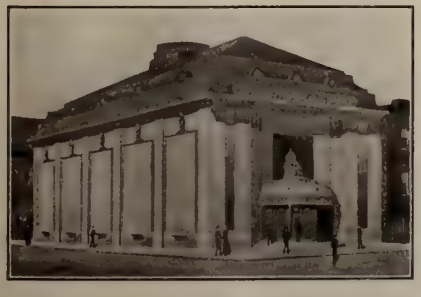

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List of Current Film Release Dates

AMERICAN FEATURE FILM CORP.
Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ACME PICTURES CORPORATION.
The Thirteenth Chair (Yvonne Delva).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

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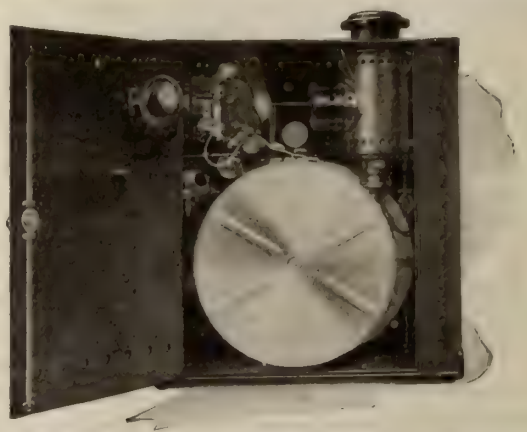

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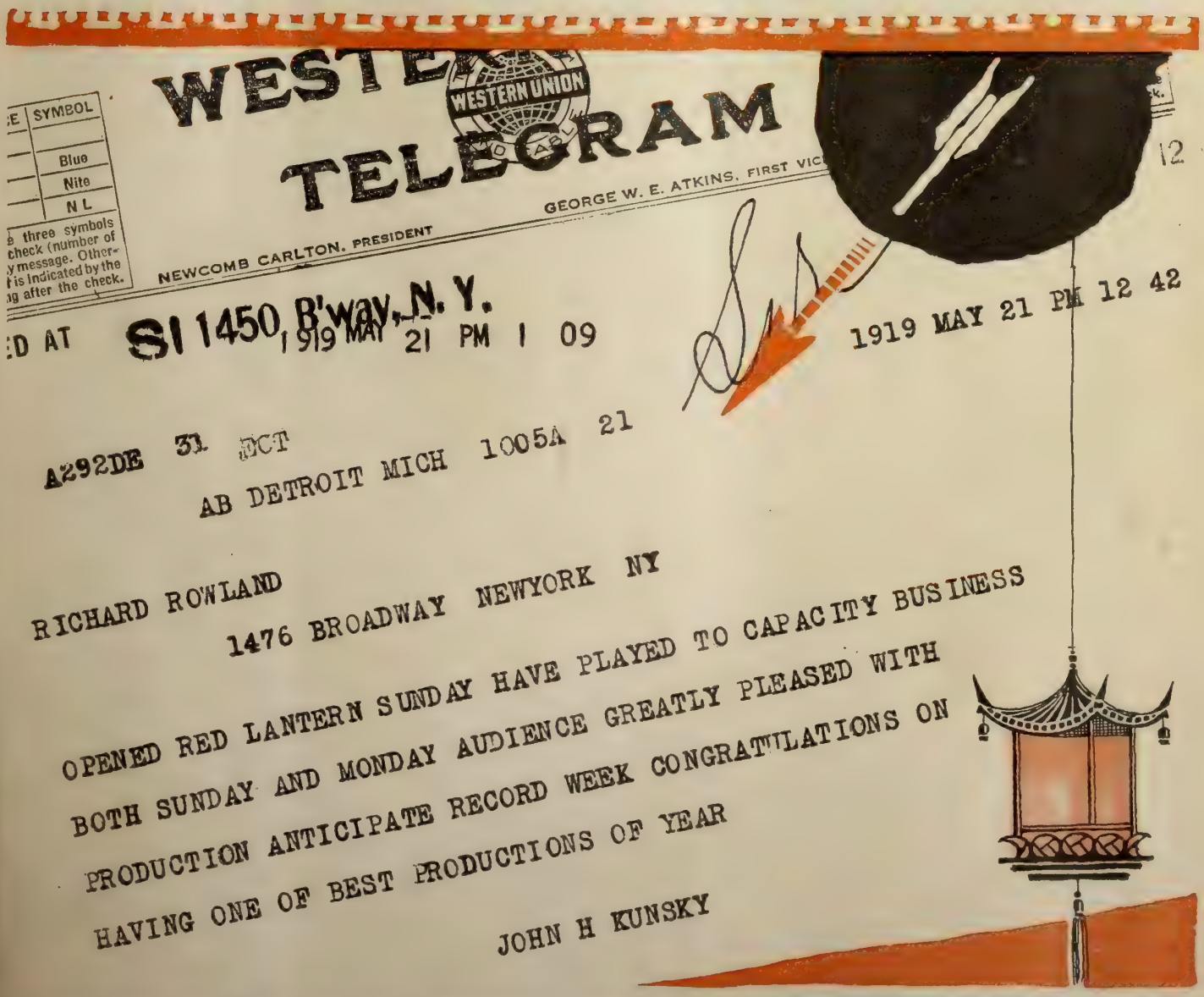

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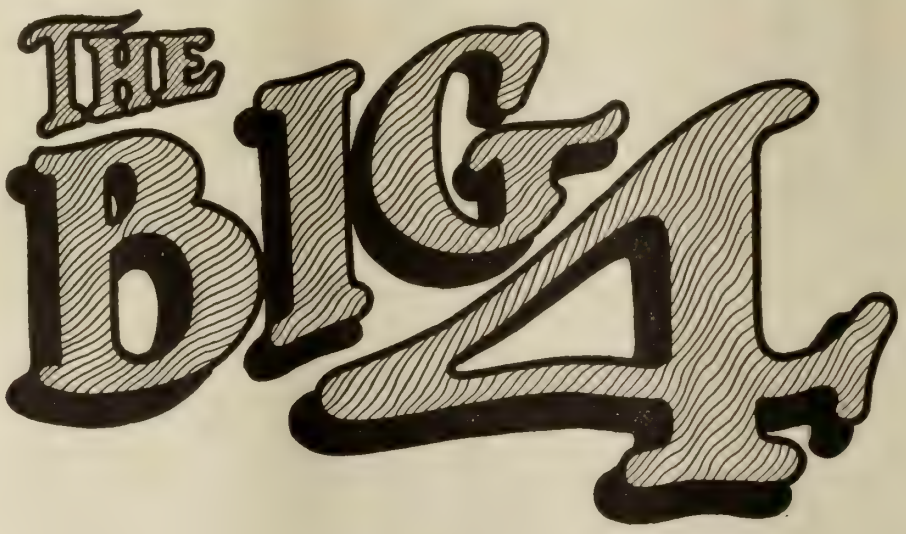

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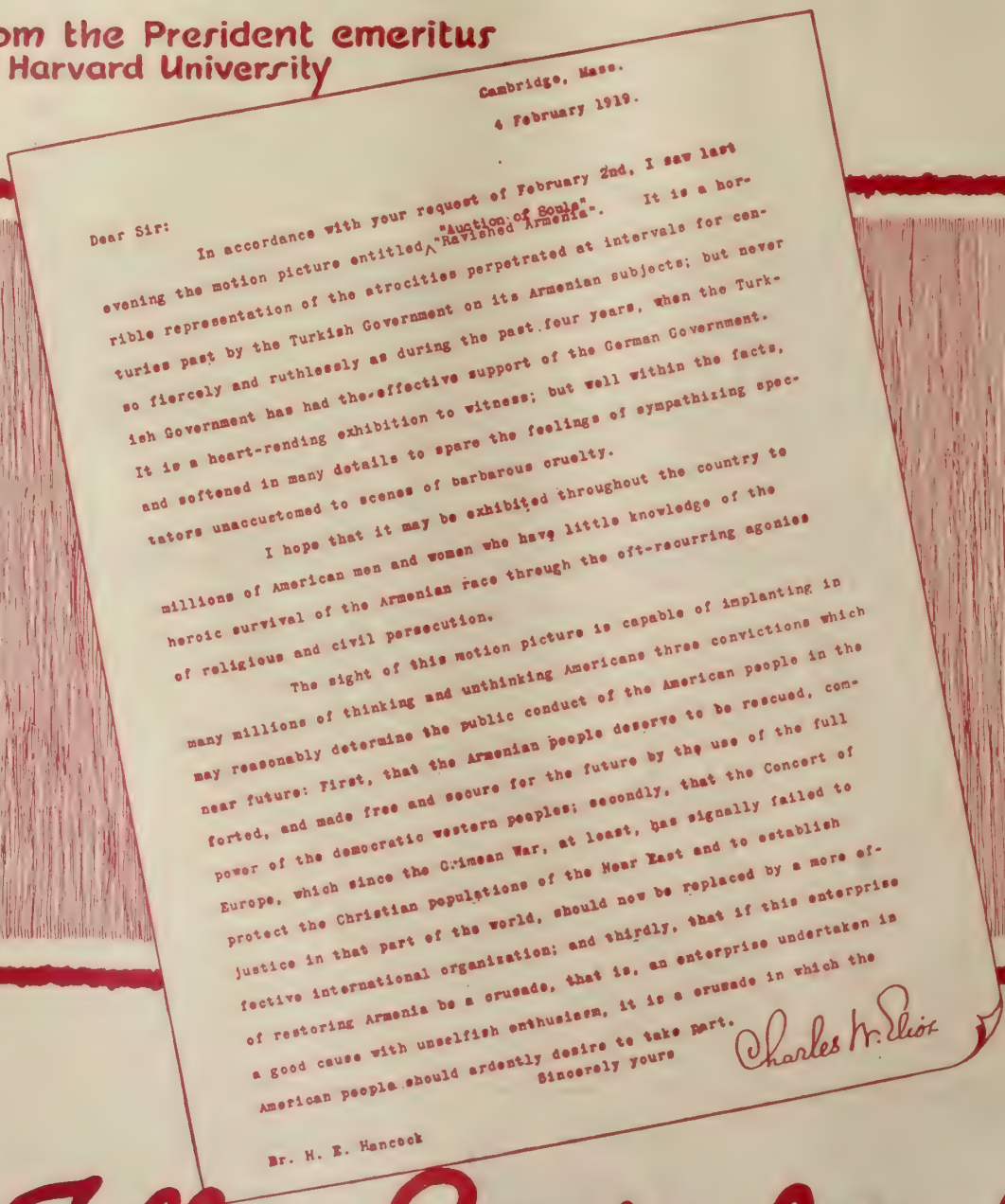
Some exhibitors thought

but if you're a Christian or a Jew or just a plain American

From the President emeritus of Harvard University



Cambridge, Mass.
4 February 1919.

Dear Sir:

In accordance with your request of February 2nd, I saw last evening the motion picture entitled "Auction of Souls" "Ravished Armenia". It is a horrible representation of the atrocities perpetrated at intervals for centuries past by the Turkish Government on its Armenian subjects; but never so fiercely and ruthlessly as during the past four years, when the Turkish Government has had the effective support of the German Government. It is a heart-rending exhibition to witness; but well within the facts, and softened in many details to spare the feelings of sympathizing spectators unaccustomed to scenes of barbarous cruelty.

I hope that it may be exhibited throughout the country to millions of American men and women who have little knowledge of the heroic survival of the Armenian race through the oft-recurring agonies of religious and civil persecution.

The sight of this motion picture is capable of implanting in many millions of thinking and unthinking Americans three convictions which may reasonably determine the public conduct of the American people in the near future: First, that the Armenian people deserve to be rescued, comforted, and made free and secure for the future by the use of the full power of the democratic western peoples; secondly, that the Concert of Europe, which since the Crimean War, at least, has signally failed to protect the Christian populations of the Near East and to establish justice in that part of the world, should now be replaced by a more effective international organization; and thirdly, that if this enterprise of restoring Armenia be a crusade, that is, an enterprise undertaken in a good cause with unselfish enthusiasm, it is a crusade in which the American people should ardently desire to take part.

Sincerely yours

Charles W. Eliot

Mr. H. E. Hancock

Follow Loew's lead

"Auction of Souls" too sensational

you'll be influenced by these testimonials from distinguished men who have seen the film and know what it's effect on your audiences will be!

official recognition of
Aurora Mardiganian

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To National M.P.Com. of American Committee for Armenian and Syrian Relief

Gentlemen:

We wish to advise you that the majority comment on your photoplay "Auction of Souls" From Ravished Armenia reviewed by The National Board of Review on January 26, 1919 was as follows:

ENTERTAINMENT VALUE Impressive.. EDUCATIONAL VALUE Unusual

ARTISTIC VALUE: Dramatic interest of story Gripping Coherence of narrative Convincing Acting Inspiring Photography Excellent
Technical handling Good Costuming (if period production) Sincere Atmospheric quality—Scenic setting Life like
Historical value (if period production) Admirable

MORAL EFFECT Elevating

GENERAL COMMENT: A frank straight-forward exposition of sufferings of Armenia which makes a sincere and powerful appeal to every drop of red blood in America's manhood and womanhood.

THE FUNCTIONS OF MOTION PICTURE REVIEW.

The critics of the motion picture advise regarding morally objectionable elements before they are presented to the public. They bring to the picture the judgment of the typical audience. They appreciate the necessity of liberty of speech and liberty of creation. Under no circumstances must these be curtailed. The critics must give all liberty to ideas presented through the drama, matters of propaganda, historic interpretation, tragedy, comedy, current events, etc. At the same time society, which is being amused, entertained or inspired, must be given the right to register ethical convictions. The National Board of Review through its members aims to perform this service for society with broad-mindedness, liberality and even-handed justice. It avoids enforcing personal opinions. It does not believe in coercion. It searches diligently for fundamental convictions and renders decisions which it is convinced will have broad public support. Though it is a voluntary extra-legal body having no legal power resident in itself, its decisions become effective through the crystallization of public opinion regarding the treatment of the subjects represented, and which it seeks to gauge and reflect through the cooperation of official and non-official correspondents of the National Board of Review in all parts of the country.

NOTE:

ENTERTAINMENT VALUE—This term applies to all that which is entertaining or interest-holding.
EDUCATIONAL VALUE—This term applies to pictures that are instructive in science, industry, travel, and the presentation and interpretation of great classics, or that are illustrative of customs of people and ways of living of different classes of society past and present.
MORAL EFFECT—This applies to the moral effect of the picture either consciously or unconsciously produced.
ARTISTIC VALUE—This term is interpreted broadly to include the acting, the drama itself, the stage setting, artistic out door scenes and scenery, the appropriateness of the production to the story treated, the costuming, and the absence of incongruous elements.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES

The Mayor of Los Angeles
Honorable Frederic T. Woodman
requests the pleasure of your company
as honor guest at
Luncheon
Wednesday noon, January eighth
one thousand nine hundred and nineteen
Hotel Alexandria Reception Room
to meet
Miss Aurora Mardiganian
the young Christian girl who was rescued from Mohammedan bondage to carry the message of stricken Armenia to America

R. S. V. P.
Parlor K
Hotel Alexandria

Dr. A. J. Scott,
Chairman, The Mayor's Committee

he speaks from experience

That $10 per seat picture

"Auction of Souls"

from H. L. Gates' book "Ravished Armenia"

the true story of

Aurora Mardiganian

who re-enacts in the film what she went through during two years in the hands of the Turks

holds audiences spellbound

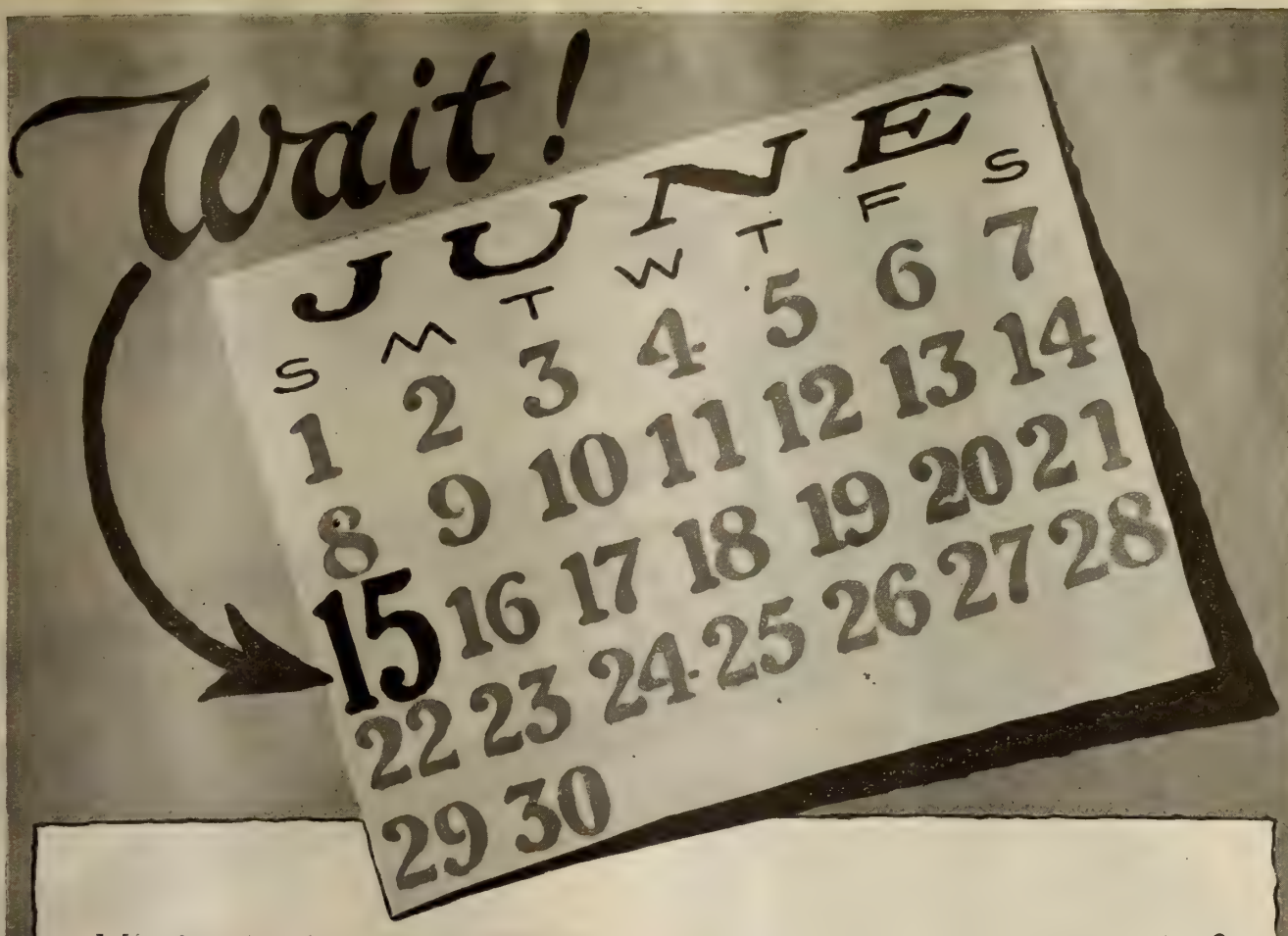
8 reels, several thousand people, a vivid living presentment of fact that makes the blood of American women boil.

Directed by Oscar Apfel

Produced by Col. W. N. Selig for the National Motion Picture Committee of the American Committee for Relief in the Near East, and shown to society people in the principal cities for the benefit of the Armenians.

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION



You owe it to yourself not to make any definite contracts for the coming season 1919-20 until you have learned what WILLIAM FOX has in store for you.

WILLIAM FOX has just returned from abroad and the announcement he is making now to all Branch Managers and Representatives of the FOX FILM CORPORATION assembled NOW in New York at their Fifth Annual Convention, regarding new stars, new policy, new type of production and bigger stories is one of vital interest in YOUR business.

Our policy this year will be one that will meet the requirements of every type of exhibitor, big and small.

Managers and Representatives will be back in their territory to see you by June 15th and again we urge you for your own protection to WAIT until you have seen and heard them.

F O X
FILM CORPORATION

BY COMMAND OF THE

ONE SUNSHINE

The LUC

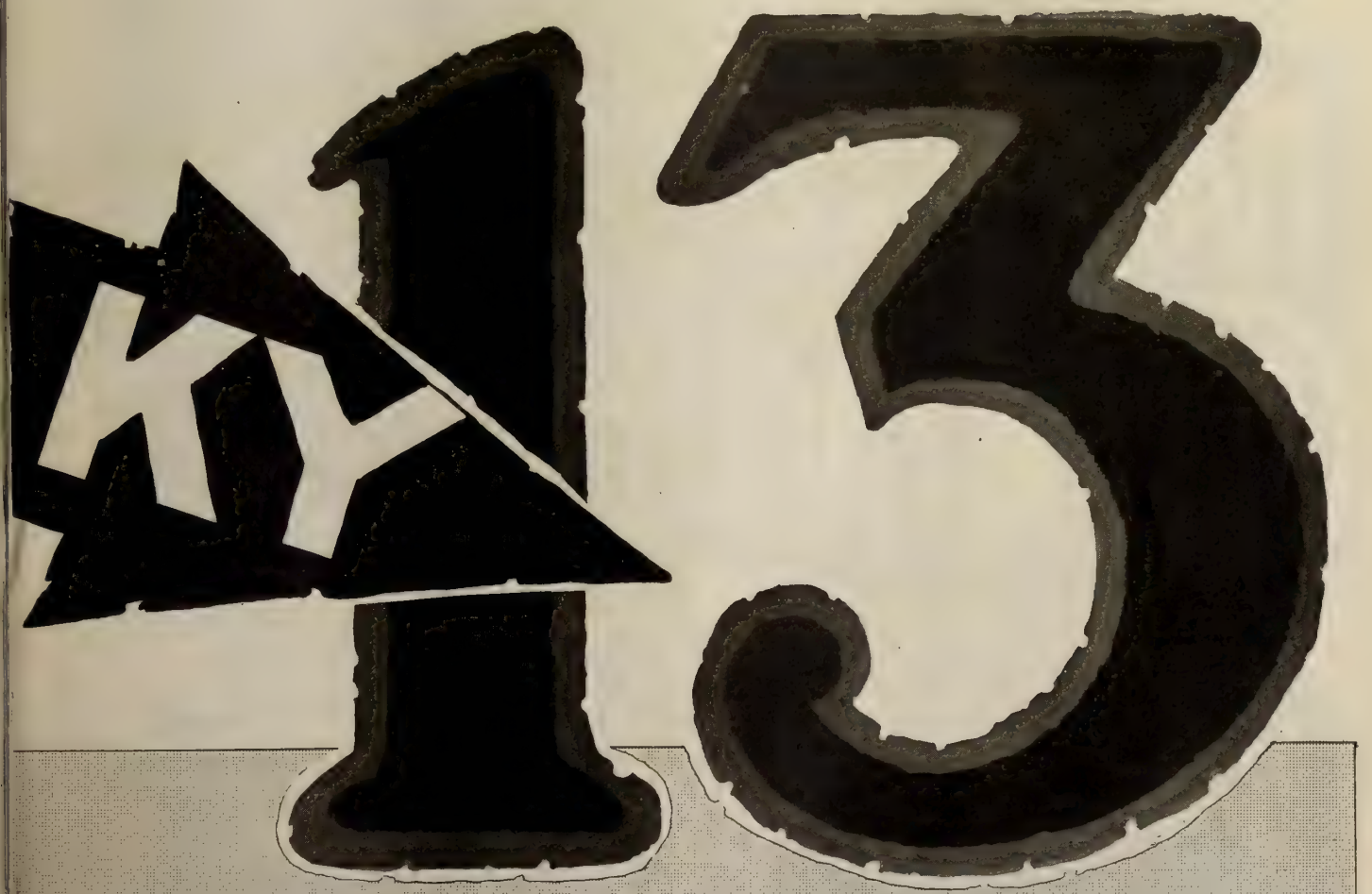
RELEASED NOW

SECOND EDITION

FOX SUNSHINE COMEDIES

EXHIBITORS OF AMERICA

COMEDY A WEEK



ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED-NO GOODS

SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?

A SELF-MADE LADY
A NEIGHBOR'S KEYHOLE
WILD WOMEN AND TAME LIONS
A TIGHT SQUEEZE

ROARING LIONS ON THE MIDNIGHT EXPRESS

COMMUNICATE WITH THE NEAREST BRANCH OFFICE IMMEDIATELY FOR FULL PARTICULARS

FOX
FILM CORPORATION

FRANK A. KEENEY
PRESENTS

CATHERINE CALVERT
IN

MARRIAGE FOR CONVENIENCE

BY E. LLOYD SHELDON

DIRECTED BY
SIDNEY OLCOTT

A BRILLIANT STAR IN A BRAVE STORY OF LOVE AND INTRIGUE
THE MOST VIVID PICTURE PLAY OF THE SEASON

HIGH LIGHTS ON HIGH LIFE

ALSO IN
"MARRIAGE" BY GUY BOLTON
"A ROMANCE OF THE UNDERWORLD"
FROM PAUL ARMSTONG'S SOCIAL ANALYSIS
AND
"OUT OF THE NIGHT" BY E. LLOYD SHELDON

WHAT THE CRITICS SAY:

New York Morning Telegraph: Catherine Calvert is seen at her best in the new adaptation from the French by E. Lloyd Sheldon, "Marriage For Convenience." The drama is well visualized and excellently well staged.

The Chicago Evening American: Catherine Calvert displays extraordinary versatility in her work under the Keeney flag in "Marriage For Convenience." The play is well built and it has been most advantageously pictured. Miss Calvert's acting leaves nothing to be desired.

WM. L. SHERRY SERVICE EXECUTIVE OFFICES 729-7TH AVE. N.Y.

NEW YORK CITY, EASTERN NEW YORK, NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKED DIRECT THROUGH THE WILLIAM L. SHERRY SERVICE
ALL OTHER TERRITORY SOLD DIRECT BY SHERRY SALES FORCE
DISTRIBUTED THROUGH FILM CLEARING HOUSE EXCHANGES.

THE GOLDEN WEST PRODUCING CO., PRESENTS

GILBERT ANDERSON

BIG GUN HERO OF THE BADLANDS

IN

A DRAMATIC RANCH LIFE STORY

"SHOOTIN' MAD"

A TRIUMPH OF ROMANTIC REALISM

ALSO IN *"THE SON OF A GUN"* ONE OF THE MOST SUCCESSFUL OUTDOOR PRODUCTIONS OF THE DECADE AND.—

"RED BLOOD AND YELLOW"

A REAL LIVE STORY OF HUMAN PASSION RIGHT FROM THE RAW

WHAT THE CRITICS SAY

The NEW YORK WORLD says:

"The Son of a Gun" is one of Anderson's best bits of work. It takes one out of the crowded streets into the wide spaces and face to face with odd human crises seldom met with in Broadway.

The SAN FRANCISCO EXAMINER says:

"Red Blood and Yellow," one of the latest of Gilbert Anderson's quick trigger shows, seems to be just as popular with the proletariat as have been all other "Broncho Billy" offerings. "Red and Yellow" has a regular story, and a very good one at that.

WM. SHERRY SERVICE EXECUTIVE OFFICES 729—7th AVE. NEW YORK

NEW YORK CITY, EASTERN NEW YORK NORTHERN NEW JERSEY AND WESTERN CONNECTICUT BOOKED DIRECT THROUGH THE WILLIAM L. SHERRY SERVICE. ALL OTHER OTHER TERRITORY SOLD DIRECT BY SHERRY SALES FORCE.

DISTRIBUTED THROUGH FILM CLEARING HOUSE EXCHANGE

The Comedy Comet

In a series of two-reel comedies based on Bide Dudley's stories in the New York "Evening World."

"The Office Force"

The Acme of Comedy Film Production

Hilarious, Yet Distinctively High Class

JOHNNY DOOLEY

AN INTERNATIONAL ASSET

Johnny Dooley Comedies have been constructed with strict attention paid to the high entertainment values, and much time and money has been expended in producing "class," thus getting away from the time-worn slap-stick and accompanying vulgarity.

Johnny Dooley does something new—his long experience on the legitimate stage has taught him the peculiar things that put snap and ginger into his work—stunts that provoke laugh upon laugh.

A comedy can only be measured by its ability to produce entertainment and the **Johnny Dooley** Comedies certainly entertain.

Details of distribution will be announced when completed.

JOHNNY DOOLEY FILM COMEDIES, INC.

C. L. BACH, President

Longacre Building **New York**

"WOMEN WHO WIN"

(The ROYAL FILM)

In Which

Her Majesty Queen Mary
Her Majesty Queen Alexandra
H. R. H. Princess Victoria
H. R. H. The Crown Princess of Sweden
H. R. H. Lady Patricia Ramsay (Princess Patricia of Connaught)

Graciously consented to take a part

Unique in the Annals of Cinematography

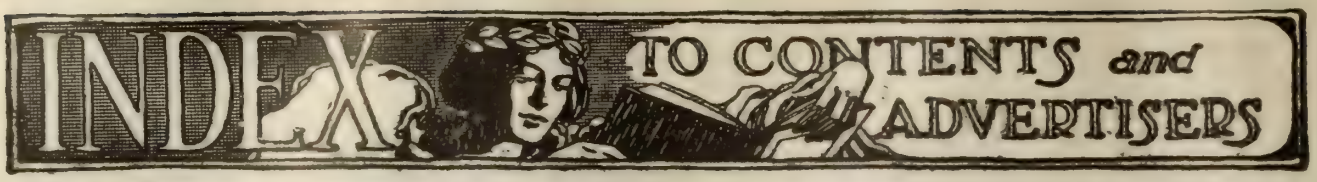
NEGATIVE FOR SALE FOR

NORTH and SOUTH AMERICA

For full particulars apply quickly to:—

BOX 90

Care MOVING PICTURE WORLD
516 FIFTH AVENUE
NEW YORK



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MOVING PICTURE WORLD

Founded by J. P. CHALMERS in 1907

RALPH RUFFNER GOES TO SAN FRANCISCO

Butte Manager Leaves Jensen and Von Herberg to Assume Management of Rialto Theatre on the Coast

RALPH R. RUFFNER. one of motion picture's most sensational advertisers, has closed his long connection with Jensen and Von Herberg, and June 1 he will assume the management of the Rialto Theatre, in San Francisco, having closed his connection with the Rialto Theatre, Butte, Mont., last Sunday.

He goes to a house with the same name, but under a different management, and he will probably make his presence felt in the West Coast metropolis. In Butte he has done some remarkable stunts, as told in these pages from time to time. The Rialto there boasts the first theatrical advertisement to aviators, painted upon the roof. He persuaded the local fire department to give him a three-day ballyhoo for "The Still Alarm," and he there brought to perfection the Patron's Chorus, which he was using long before the War Camp Community Service gave its attention to the value of chorus singing on the morale of the army. For years he had used this feature on and off, chiefly at his midnight matinees (which he also originated in motion picture theatres), but with the outbreak of the war he made it a permanent feature and is still practically the only manager to conduct these sings entirely without a leader, trusting to slides to keep the patrons singing.

But Butte offered but a limited field for his activities, and the altitude did not agree with Mrs. Ruffner, who has been seriously ill. Jensen and Von Herberg could offer him no Coast house at the moment, and so he signed up with the Rialto, San Francisco, regretting only that he passes from the employ of a firm he has served for many years. His own letter expresses it with his usual briskness when he writes: "I think Jensen and Von Herberg are sorry to see me go—and I'm sorry, too. They are as fine a pair, as BIG a pair as the business possesses, but I am buried in Butte and we all must progress, for the guy who slows down is lost."

In San Francisco Mr. Ruffner will be able to plan all of his own advertising instead of utilizing the cuts made by the other houses in the circuit which first played the release, and interesting developments are to be expected, though Ruffner's chief value to a house does not lie so much in his advertising as in the many wrinkles of house management which are more potent local advertisements than mere newspaper spreads.

John Flinn Goes West.

John C. Flinn, director of publicity and advertising of the Famous Players-Lasky, left for California on Tuesday, May 27. Mr. Flinn was called away suddenly. It is said Mr. Flinn has in mind many innovations for personal service to the exhibitors that will help them materially.

Fisher Finds M. P. World Authority in Singapore

A LETTER from Joe Fisher in Singapore, Straits Settlements, brings the good news that he is general manager of Middle East Films, Ltd., associated with African Films, African Theatres, India Films and African Film Productions.

Mr. Fisher was formerly owner of Fisher's Bioscope in Cape Town, South Africa, but sold the theatre last August to become associated with Middle East Films. Isador Fisher, his brother, is also connected with the same firm.

The operations of the Middle East company cover the territories of the Straits Settlements, Federated Malay States, Netherlands Indies, British Borneo, Siam, Saigon, Philippines and China. The opportunities for unique moving picture experience, according to Mr. Fisher, are hardly short of wonderful.

Besides motion pictures, Mr. Fisher's company is also handling theatrical enterprises. The Moving Picture World in the Far East, Mr. Fisher states, is the mainstay of exhibitor information, as it has been in all his extended travels.

SCHENECTADY VOTES TO OPEN SUNDAYS

Common Council, After Hearing Arguments, Decides 8 to 5 to Grant Plea of Exhibitors

MONDAY, May 26, the Common Council of Schenectady, N. Y., at its regular meeting decided in favor of the Sunday opening of moving picture houses by a vote of 8 to 5. This victory is the more complete in that it ends several years of litigation. So another big city goes over the top.

This question, which is now becoming general in all the municipalities of the state under the new local option law, was taken up in a special hearing before the Common Council of Schenectady on the evening of May 23. A large number of citizens filled the Council Chamber, where a full attendance of Aldermen came prepared to listen to thorough presentation of both sides of the issues. Leaders in local religious thought were in charge of the opposition, although the number of clergymen present was limited. Evidently they felt satisfied to be "represented."

Ralph R. Ruffner.

As usual the weight of argument and reason, together with a courteous presentation of the case, lay with the proponents, who received a most favorable reception.

The opposition was as irritable as ever, dealing in personalities and using expressions which in kindness to them will not be recorded here. Suffice it to say that after the hearing a large number of citizens remained to congratulate the proponents upon their conduct of the debate and to apologize that visitors should have received such scant courtesy from their fellow-townsmen.

The Rev. W. H. Jackson, of the Moving Picture World, was given all the time he required, especially in rebuttal, where he was particularly successful in refuting the fictitious ideas opposing him.

Schenectady Managers to Contest Veto by Mayor

Albany, May 28.

MAYOR CHARLES A. SIMON, of Schenectady, last night vetoed the ordinance adopted by the Schenectady common council Monday night permitting Sunday motion picture shows. Managers of two of Schenectady's motion picture houses have booked pictures for next Sunday and plan to test the validity of the mayor's veto on the ground that the state law does not require that the mayor shall approve the ordinance once adopted by the common council, that body, it being contended, being the direct representative of the people at large.

BRIGHT PROMISE FOR JUBILEE BANQUET

Testimonial to Messrs. Cohen, O'Reilly and Berman Evening of June 18 Will Be Assuredly Big Affair

CHARLES HARING, secretary of the committee to tender a testimonial banquet to Messrs. Cohen, O'Reilly and Berman at the Waldorf-Astoria on the evening of Wednesday, June 18, having sent out a number of letters to the most influential and active exhibitors in the State of New York to act on the committee to enlist attendance at this affair, is in receipt up to this writing of over fifty answers.

Each one of the exhibitors who have so far answered the call couch their letters in the most enthusiastic terms. They all express the necessity of the exhibitors coming to this banquet to pay tribute to these three men who by their unceasing efforts paved the way to the legalizing of the exhibition of pictures on Sunday.

It is also evident from the quick response to Secretary Haring's letters that this affair will take rank with the biggest meeting of exhibitors of the State of New York, and it is also evident that it will take precedence in the matter of enthusiasm and unanimity of purpose over any other banquet or convention ever held in this state in which the exhibitors of New York were a party.

That there will be large attendance from up-state is assured. Already a number of the boxes have been spoken for, so that it is expected that many of the wives of members of the fraternity outside of the city of New York will grace the affair with their presence. A number of features will be introduced on that evening different than any seen heretofore at conventions and banquets, but the nature of them is being held a secret by Chairman William Fox and his immediate associates, but on one point Mr. Fox is positive, and that is: "A pleasant time will be had by all."

Whitaker Will Represent Big Four in Washington

V. P. WHITAKER, who has been closely identified with film rental in the Washington (D. C.) territory and Southern points for the past six years, has been appointed sales manager of the distributing depot which United Artists Corporation will open in Washington.

Mr. Whitaker is the first depot sales manager to be engaged by Hiram Adams, general manager of United Artists. Mr. Abrams is building the sales organization gradually, selecting the men with great care, in the hope that when the personnel is rounded out United Artists will have a sales force of specialists.

The six years of service in the Washington exchange field that Mr. Whitaker has to his credit covers a longer period than any man's in the territory, it is said, and his selection to establish United Artists' Washington depot should prove a popular choice with the theatremen in that section of the country.

Sunday Closing at Capital.

Washington will be closed very tightly if Congress passes the bill which has been introduced by Senator Jones, of Washington, providing for the "proper observance of Sunday as a day of rest in the District of Columbia." The measure provides that it shall be unlawful for any person to labor or to employ any person to labor or pursue any trade or worldly business on Sunday, except in newspaper work and public services.

Failure to comply with the provisions of the act are to be punishable by a fine of from $10 to $50 for the first offense, and for each subsequent offense by a fine of from $25 to $100, and by imprisonment in jail for from one to three months.

Local exhibitors are already making their plans to fight the measure.

Rubye De Remer Signs Contract with World Film

FLUSHED with success as the star in "Fires of Fate," now running at the Harris Theatre, New York, Rubye De Remer announces that she has signed contracts with World Pictures to star in a series of productions for that company. Her initial picture will be "Dust of Desire," written by Forrest Halsey, the well known novelist, playwright and short story writer.

Rubye de Remer.

Miss De Remer began her screen work in a World Film picture with Marie Dressler in "Tillie Wakes Up." Her second engagement saw her elevation to stellar honors in "Enlighten Thy Daughter." Her beauty attracted the attention of Florenz Ziegfeld and she became a member of the Midnight Frolic under his direction. While appearing in this attraction she was seen by Rex Beach, who engaged her to create the principal role in a picture version of his novel, "The Auction Block." When she had finished with this attraction she was engaged by Weber & Fields as one of the principals in their musical comedy "Back Again." At the termination of her contract she was engaged as leading woman for Harold Lockwood in his productions of "Pals First" and "The Greater Romance."

Following this Miss De Remer costarred with Mitchell Lewis in "Safe For Democracy." Her work won her an engagement with William Farnum when he starred in "For Freedom."

Alice Brady Is Wedded to James Crane, Actor

ALICE BRADY was married on Tuesday evening, May 20, to James L. Crane, the actor. Dr. Frank Crane, father of the bridegroom, performed the ceremony at the Crane residence. The bridegroom's mother and sister were Miss Brady's attendants.

William A. Brady, who is in London with Mrs. Brady (Grace George), was notified by cable of his daughter's wedding immediately after the ceremony, and the young couple the following day received Mr. and Mrs. Brady's cabled congratulations.

Miss Brady and Mr. Crane have been engaged for some time and had not originally intended being married until after the return of Mr. and Mrs. Brady from London. The fact that Miss Brady will continue indefinitely in "Forever After," the play in which she is appearing at the Playhouse, and that Mr. Crane's professional engagements make imperative his presence in the city also for some time to come, resulted in their decision to be married at once.

Sunday "Services" in Winnipeg.

Sunday moving picture performances have been introduced in Winnipeg theatres, although there is a law against Sunday shows in the Province of Manitoba, of which Winnipeg is the capital. These performances consist of services in several theatres and the features of these services are moving pictures. Winnipeg people have taken kindly to these shows.

At one of these shows in Winnipeg, the music was supplied by a four-piece orchestra and the "program" consisted of an introductory reel, a Burton Holmes' travelogue, two hymns, the words of which were projected on the screen by means of slides, a vocal solo, a short sermon by Rev. Bruce Thornton and finally a feature, Marguerite Snow in "Rosemary," a five-reel release. This service was held under the direction of a local clergyman, Rev. George F. Salton.

Strikers Issue Theatre "Permits."

Winnipeg, Manitoba, became isolated from the outside world as a result of the general strike of all organized workers which was called in that city to secure a universal eight-hour day and other concessions. The business of the city came almost to a dead stop, but it was not long before the strike committee which assumed the management of local operations decided to issue "permits" to local moving picture theatres to conduct their usual performances. These permits enabled the union operators and other union men employed by exhibitors to remain at work. It was felt that the usual operation of the theatres would provide a necessary diversion.

Moving Picture World covers its field like a picture covers the screen. It is read in every country and in every clime.

SUNDAY SHOWS EXCITE WATERTOWN

Council Passes Measure by Vote of 8 to 3 and Now Takes Steps to Override Mayor's Veto

Albany, May 27.

PASSED by the common council by a vote of 8 to 3, vetoed by the mayor, and with the council now attempting to override the mayor's veto, the fight for Sunday motion pictures in Watertown, N. Y., has become the question of the hour in the northern city and the one chief topic of conversation. When the question of Sunday motion pictures was voted on at last week's common council meeting, the city hall was not large enough to hold the hundreds that thronged the building to support one side or the other. So vigorous did the talk become that the police were called upon to hold the crowd to some semblance of order. In no place in the Empire State, since Governor Smith signed the bill, has there been a greater agitation both for and against Sunday movies than in Watertown.

Mayor Against Sunday Shows.

Mayor I. R. Breen vetoed Tuesday night's action of the common council last Friday. At the same time, the mayor approved the ordinance which will give Watertown Sunday baseball. The mayor claimed that there was no necessity for Sunday motion pictures in Watertown. Petitions bearing 3,281 names had been filed by those opposing the opening of Watertown's motion picture houses on Sunday, while 1,252 names were contained on the petitions favoring Sunday shows.

In his memorandum, accompanying his veto, Mayor Breen stated that the opening of Sunday movies in Watertown would be the entering wedge for other places of amusement to petition the council for the right to open, including pool and billiard rooms, as well as the dancehalls.

Pastors Urge Defeat of Measure.

Pastors in all of the churches of Watertown last Sunday urged their congregations to defeat the ordinance which has been passed by the common council, and as a result the eight aldermen who favored Sunday shows were obliged to take refuge on Sunday afternoon and evening and flee the city in their automobiles. In some of the churches, cards addressed to the aldermen were passed around and something more than 500 were signed, which petitioned the aldermen not to attempt to override the mayor's veto. GRANT.

Powers Film Products Buys Building Occupied by Firm

ANNOUNCEMENT was made on Monday, May 26, in Rochester that P. A. Powers, acting for the Powers Film Products Company, of that city, had arranged for the purchase of the land and buildings now occupied by the company. The land comprises about six acres and is bounded by Dewey, Ridgeway and Knickerbocker avenues and Primrose street.

The plant was formerly occupied by the defunct Fireproof Film Company and after being idle for a long time was taken over by the Powers company about a year ago. The land, buildings and power house are valued at close to $1,000,000. It was also announced that the company is contemplating the erection of additional buildings to cost in the neighborhood of $500,000.

During the time that the company has been in business the output of the plant has grown steadily and the operating force has been increased accordingly. Officers of the company say that the proposed new buildings are absolutely necessary to take care of the growing business of the company.

THREE OPINIONS ON OPEN BOOKINGS

Picture Showmen Express Themselves On the Subject—Freedom in Choice of Films Declared to Be Fairest

By George W. Trendle,
General Manager of the John H. Kunsky Circuit of Theatres, Detroit.

In reply to your request for an opinion regarding the advantage or disadtage of booking on the open market, rather than contracting for a program, as has been done in the past, I want to say very emphatically that we are for the open booking.

We find that through independent booking we are enabled to provide a consistent run of high-class attractions from week to week without being obliged to show pictures to our patrons which we know will not be satisfying; i. e., under the old program scheme we were obliged to take three mediocre productions to get one high-grade one, and we were also obliged to show three poor pictures to our patrons out of every four productions exhibited, and in this way, while we kept down the cost of the rental on the one extraordinary picture, our average business was reduced greatly in excess of the saving.

On the scheme of open booking we find that we are enabled to pay almost twice what we would ordinarily pay for high-grade pictures, as we find that by showing one good picture after another the attendance at the theatre increases to a point where the actual cost of the production means nothing in comparison to the amount of business it will draw. To go further, I might say to make it more explicit, we would much rather pay $2,000 for a good production than to pay $150 for a fair one, as the increased patronage during the week would more than make up the difference. I believe you will find that in going to the exhibitors who have tried out this policy that they will agree with me in every particular.

By Charles L. Galster,
Manager Palace Theatre Company, of Petoskey, Mich.

We are heartily in favor of the program star series and are sure that practically 100 per cent. of the exhibitors who are any distance from Detroit are in the same boat that we are in this matter. On account of us being some distance from Detroit, it is impossible for us to book to any extent openly.

If we were located in Detroit or a couple of hours' ride out from that city it would be an easy matter for us to get in touch with the different managers, and in that way we could possibly get on a working basis of strictly open booking. I also think that open booking is more expensive to the exhibitor, as it necessitates the selling of each film by itself, whereas on the other method you sell your service for an indefinite period.

By Jack Rosenthal,
Model Theatre, Philadelphia.

Being an exhibitor in a portion of Philadelphia where there is keen competition, the article on the "single picture" booking policy expressing the views of J. D. Williams, manager of the First National Exhibitors' Circuit, was read with a great deal of interest and appears to me as being the only logical manner of solving the "single picture" system of releasing.

I prefer the star series contract because it relieves me of considerable worry and money. With the competition that I have to contend with it would be foolish for me to rent a Mary Pickford, an Anita Stewart, or any other production in which a well-known star were cast, on the single picture basis. To do this I would play into the hands of my competitor, for should I do a wonderful business with the picture and not be secured on the next release in which these stars appeared, where would I be? It would mean that I would have to compete in the rental price with my competitor and probably pay a much higher price than before. Then, should I allow the film to be shown by my rival, he would gain by my publicity campaign in exploiting the first picture. I believe in protecting myself and always take good care to see that I am going to get all future releases of pictures in which a star appears after I have extensively exploited the first one.

There has never been much protection for exhibitors, but the plan advocated by Mr. Williams seems to me as being equitable and one that should be adhered to by exhibitors all over the country, especially where there is competition.

The method of booking independent, non-star attractions by the First National is an excellent thing, providing the subject filmed is timely and is released when it is being discussed by every one.

I believe Mr. Williams has raised the issue on a vital point and should be given the backing of every wide-awake exhibitor.

Tandler to Write Music for Romaine.

Adolph Tandler, conductor of the Los Angeles Symphony Orchestra, is to write the special music for the Romayne Superfilm production of Upton Sinclair's book, "The Millennium," to be directed by Walter McNamara.

As the story deals entirely with the future Mr. Tandler is enthusiastic over the opportunity this production will give him of letting his inventive faculties have full rein in the composition of unique futuristic music.

OLSON CRIME THEORY BASIS OF FILM

Vitagraph to Develop in Photoplay Premise of Jurist That Criminal Defectives May Be Cured

THE third in a trilogy of police dramas filmed by Vitagraph is planned for production early in the fall by Albert E. Smith, president of the company. As in the first two, Alice Joyce will be starred. The vehicle will be based on the new methods of crime detection and correction as developed by the psychopathic laboratory of the Municipal Court of Chicago. It will complete Vitagraph's cycle of police dramas.

Albert E. Smith will supervise this production, which George Randolph Chester, production editor of Vitagraph, has been commissioned to write. Aside of the elements of novelty and "punch," according to Vitagraph's prognosis, the play will have a special significance to the law-making and law-enforcing bodies and individuals who specialize in criminology.

Chief Justice Harry Olson, of the Chicago Municipal Court, is in a way the sponsor for the picture. He is lending Mr. Smith aid in its production and has placed at his disposal the mass of information contained in the criminal archives of his court as well as lending his own knowledge of the subject to the project.

Commenting on this broad-minded stand of Judge Olson in lending not merely cognizance to Vitagraph's undertaking, but giving it virtually the stamp of official approval, Mr. Smith, who is just back from his West Coast trip and who stopped over in Chicago to consult Judge Olson, has this to say:

"Judge Olson is a man of powerful personality, magnetic, learned and, with all, human. He adjourned court when he learned that I was stopping over to discuss with him the subject of reducing to the screen the fruits of his investigation in the detection of mental defectives and the breeding of criminals that goes on with these dangerous specimens of human society at large."

Tom Terriss will direct the picture and that the principals supporting Miss Joyce will be picked from the Vitagraph stock forces.

Handwriting will figure as the great test of defectiveness in the plot of the forthcoming picture, supplanting, in a way, as the media of developing interest and suspense the employment of hypnosis in the Vitagraph version of "The Third Degree."

Select Pictures to Open Five New Branch Offices

SAM E. MORRIS, general manager of Select Pictures Corporation, has announced that his company will, in the near future, establish several new branches at points widely separated throughout the United States. The projected new exchanges are five in number and will be located at Albany, Salt Lake City, Indianapolis, New Haven, and in New York City, where a New Jersey exchange will be established quite separate from the New York exchange, already in operation.

Mr. Morris states that the purpose in establishing these exchanges is to render an even better service to exhibitors throughout the country than the service which Select exchanges have already been making. The points selected are those where it seems possible to improve existing conditions as regards shipments and delivery of prints and accessories. It is believed that these improvements will result in a faster service and a surer service, and will necessitate less handling of shipments of films than heretofore.

The establishment of the five exchanges will bring Select's list of branch offices in the United States up to a total of twenty-six.

Ben Schulberg Still Claims London Will Be Film "Hub"

B. P. SCHULBERG, who last week issued the statement by John D. Tippett that London would "in the future be the centre of the film markets of the world," in connection with the publication of which the Moving Picture World printed the views of film executives who did not agree with Mr. Tippett's prediction, now replies in the following manner:

"Mr. Williams' statement that 'the centre or pivotal point of any industry is at the centre of production' is all right as far as it goes, but it precludes altogether the possibility of the center of production being moved; it will therefore be recalled that the center of production of motion pictures was first France, then Italy, then New York and now Los Angeles. It is no further from France to California than from California to France.

"The assertion that 'London may have certain geographical advantages as a shipping and distributing point for world commerce in films, but it lacks climatic essentials for production' requires the explanation that the first half of his statement wins the argument for us, and the second half does not affect the issue, as one need not necessarily produce exteriors in London.

"We go to Florida for exteriors from New York, we can go to South England for exteriors from London, much quicker and more frequently; the fog is partial to London, and does not extend all over England; and France and Italy are much nearer London than Los Angeles is to New York.

He Answers Mr. Selznick.

"Coming to Mr. Selznick's comment: 'How can a man who has been engaged in selling motion pictures not know that New York is the center around which the entire motion picture industry revolves? He is like the fly on the center of a cart-wheel—unable to tell how much dust his own travel was raising.'

"Let me remind Mr. Selznick that no Roman ever believed the capital of the world would not always be Rome. No German believed in 1914 that Germany would ever be defeated. Occasionally, not only individuals, but large groups, and even whole nations, are wrong, and Mr. Selznick's witty remark does none the less alter the fact that London is the financial center of the world, and finance is always the basis of any industry, and even the motion picture business.

"I would like to conclude this reply with the reiteration that Mr. Tippett referred to London's future as the center of the 'film markets of the world.' The main market of an industry is not always, and in fact is very seldom, located in or adjacent to its biggest production centers. There is more oil sold at No. 26 Broadway every day than in all the oil fields of America."

More New York Incorporations.

Among the motion picture concerns incorporated in New York State during the past week, were: Traders Film Corporation, $500, Arthur Weil, Geo. W. Yates, Joseph R. Malcolm; Thanhouser Laboratories, $200,000, Vincent Peters, T. E. Donovan, Cyrus Brim; The G-M Film Printing Corporation, $1,000, Karl Kirchway, Jerome Michael, B. J. Longstreet; Screen Letter Box, $50,000, Jack and Harry Cohn and Tobias A. Keppler; Screen Smiles, $25,000, Samuel O. Siegel, H. H. Yudkin, Frances Weinberger; The Nicholas Kessel Laboratories, $25,000, Charles and Adam Kessel and M. C. Kenny; the Aechanam Theatre Company, $10,000, Joseph Stondell, Samuel L. Stern, Moe Albert; Reel of Knowledge, $50,000, Jack and Harry Cohn and T. A. Keppler; Tiger Film Corporation, $25,000, Florence Dale, Edward J. May, H. W. Ferrin; the Brewar Amusement Company, $4,000, Hustav and Anna Brett and Henry Wartholowitz.

You Have Until June 15.

Because of its inability to distribute the necessary forms in time to permit taxpayers to make their returns by May 31, the Bureau of Internal Revenue has announced an extension of time until June 15 in which exhibitors may file their reports of admissions under the new revenue law.

Because of the variety of new taxes in this law, the bureau has had to draft and have printed approximately a hundred forms. These forms have been drafted with extreme care, and frequent changes have been made with a view to securing a form which, while complete in every respect, was simple and easily filled out.

"True Heart Susie" Little Classic.

The newest D. W. Griffith production for Artcraft, "True Heart Susie," is one of Mr. Griffith's short story series.

Mr. Griffith has set down the characters of Pine Grove into a drama that is said to rank alongside his "Birth of a Nation." It is a new and quaint comedy, the comedy of naturalness, done as only Robert Harron, under Mr. Griffith's direction, can do; and a poignant touch of sorrow, done only as it can be done when D. W. Griffith directs Lillian Gish.

Films to Show Church Work.

Moving pictures of the rehearsals of the Children's Rally and the Folk Teams which will be the features of the Centenary Celebration of the Methodist Episcopal Church beginning June 20 at Columbus, Ohio, have been taken by the Pathé Weekly.

These pictures will be shown all through the country. They will illustrate phases of a five-year program of work throughout the world planned by the church and calling for the expenditure of $105,000,000.

KANSANS FORM NEW ORGANIZATION

State Exhibitors Association Grows Out of Convention at Hutchinson May 18-20—Has 200 Members on Its Rolls and $3,000 in Treasury—Miller Is President

KANSAS exhibitors have formed a new organization. They have gone about this job in a business-like way—and they have started off in a manner that promises the most effective work that has ever been undertaken in the state.

"The Kansas State Exhibitors' Association" is the name of this new organization, born, named, and put under way at Hutchinson, Kansas, May 18, 19, and 20. That it is firmly founded is sufficiently shown in the fact that it had $3,000 in its treasury before the second day was over, with more than 200 exhibitors on the rolls. Some of these were unable to attend the convention—but their membership was brought by others, with the substantial assurances of their co-operation.

Another preliminary picture, showing the spirit and atmosphere of this convention:

Seek Good Conditions For All.

"They are aiming and seeking to bring about the best conditions for all branches of the industry. There is nothing selfish in their purposes or plans. It is the birth of a high-minded and strong organization that can show what exhibitors can do under the higher ideals that prevail today."

That's putting it in the words of Dave Rogers, national organizer and the leading spirit in the Hutchinson convention.

The convention opened informally Sunday, May 18—an auspicious day for the beginning of such work. It was a beautiful day, full of Kansas sunshine—outdoors. A dozen or fifteen of the early arrivals did not see much of this sunshine, though, for they plunged into the task of helping the local exhibitors wade through a pile of work. A contest had been put on, twenty-five local firms contributing a month's stay in California for a try-out with one of the producers. The winner, Miss Gladys Parker, received more than a million votes, so it is easy to see that there was some job doing the counting.

Sunday evening the visitors were entertained at the Royal Theatre with a private exhibition of "Daddy Long Legs," Lee Balsly, of the First National, having brought the film for the opening feature of the convention.

Robinson Opens Convention.

The convention was opened in the Chamber of Commerce rooms at 10 o'clock Monday morning by W. C. Robinson, manager of the Royal Theatre—and he was given a cordial ovation—because everybody present knew how he and Fred Savage, of the DeLuxe, had worked to make the meeting a success. Mr Robinson simply declared that the crowd was here now and ready for business—and introduced Dave Rogers as the temporary presiding officer.

H. A. McClure, of Emporia, the newest of the last crop of new exhibitors, was appointed temporary secretary.

The morning session had been informal, representatives of the exchanges being present. In the afternoon the exhibitors met by themselves, for greater freedom of discussion. It should be stated, however, that it was not a "star chamber session" in that the various exchanges were discussed, for so far as heard by the majority of those present, no exchange was mentioned. The exhibitors had big things to attend to, and did not permit any individual grievances to intrude.

Senator Thompson Welcomes.

The address of welcome to Hutchinson was delivered by State Senator Will. S. Thompson, who spoke many pleasant things about the moving picture industry and its part in the education, as well as the entertainment of adults and children.

The South Comes North.
Mrs. Baron in the center; Mr. Baron and a friend from Augusta, Ga.

Mr. Rogers kept the chair only long enough to get the organization into official shape to handle itself, which was as far as the election of a president. J. M. Miller, owner of the Palace and Princess theatres at Wichita, was chosen to head the new Kansas organization. R. T. Liggett, of the Gauntier theatre, Kansas City, was elected vice-president; Mrs. Charles Baron, of the Isis, Augusta, secretary, and William Meyn, of the Photorium, Kansas City, treasurer.

Various committees were appointed Monday afternoon, to bring in suggestions on the lines of work which the association should undertake.

Ball Held Monday Evening.

Monday night was full of entertainment, there being sufficient varieties so that every visitor had ample scope for his tastes. The leading feature was the ball at Convention Hall, an event that the Hutchinson social circles had been eagerly awaiting. A program of vaudeville started the program. There were the impersonations of famous screen stars too, though there were only five persons who ventured on this contest.

Tuesday morning, the convention dug into work again. President Miller is noted as a successful business man, who likes to see work started and finished expeditiously. Consequently, this convention worked—it worked just like a board of directors. There was no speech-making.

The new organization was formed, its bylaws adopted, the name decided upon—Kansas State Exhibitors' Association—and the division of work into committees was arranged.

Will Be Four Divisions.

There are to be four divisions, each under a chairman, with a body of helpers. These are the legislative, the censorship, the membership, and the sub-organization committees. Each will at once study its subject, and prepare for submission to an executive board, an outline of findings, and suggestions for action. The executive board has been given power to proceed, as representing the entire association, along any lines suggested by the various committees, and approved by the board.

It was made clear in many talks during the convention—brief remarks, the more impressive for their brevity—that the committees, and the association, are going about the tasks in a spirit of seeking to help solve problems. The censorship committee, for instance, is

A Bunch of Fillum Magnates Who Captured a Pretty Cashier.
Left to right: Fred Martin, J. J. McCarthy, F. S. Cass, Blanche Cones, H. W. Glickauf, Joe Gilday, M. B. Johnson, S. G. Mayer and C. Tucker.

The Tompkins Family.
J. E. Tompkins, of Colorado Springs; Mrs. Tompkins and Miss Tompkins.

starting out with a clear slate, no prejudices or established notions of what should be done. Some members of the convention frankly declare that they believe the state censorship is on the wrong tack; others were confident that the present plan is working out admirably. But the committee has no opinion.

Investigation to Precede Action.

The same plan will be followed by the legislative committee. There will be careful investigation, and then a businesslike analysis of the situation and recommendations. This course is to be followed in all the activities of the association, it is announced—there is to be an earnest effort to find the right solution for all problems, after getting at all sides of the problems.

Membership work is to be tackled in a practical way, too. A man will be sent into all parts of the state to tell the exhibitors personally just what the association is trying to do, and how it is going about the job.

With a membership right on the jump, including exhibitors from nearly every section of the state, the necessity for frequent "get-together meetings" can be handled by means of district organizations. These sub-organizations will be semi-formal, and in no way prejudicial to the importance of the state body. There will be a chairman for each district, who will call meetings, and act as the intermediary between the district and the state organizations.

Name Delegates For St. Louis.

The following delegates were appointed to the national convention to be held in St. Louis in June:

Fred Savage, Hutchinson; R. G. Liggett, Kansas City; G. L. Hooper, Topeka; A. E. Baker, Kansas City, and Mrs. Daisy Cunningham, Fredonia.

One thing might be mentioned that the convention did not do. It did not appoint a grievance committee. It is understood that the generally felt opinion of Kansas exhibitors is that each exhibitor should settle his own business affairs with each exchange with which he deals.

There was one exception to the rule of no speeches—but no exhibitor was the subject of the exception. The orator was Lew Hussy, state fire marshal of Kansas. He made an interesting talk on the fire laws of the state, reading from the statutes. And he complimented the exhibitors highly on the safe condition of the moving picture houses of Kansas.

Declare Against Music License.

One of the most warmly discussed subjects of the convention was the payment of fees for the use of music. The discussion was all one way—against paying. The following resolution was adopted, unanimously:

"We, the Motion Picture Exhibitors of the State of Kansas, in convention assembled at Hutchinson, May 20, 1919, do absolutely refuse to play music where a license fee or tax is charged to the exhibitor by the composers, publishers or authors. This resolution was passed unanimously by the 200 exhibitors voting."

The next meeting of the new association will be held in Wichita, probably in August. At that time the committees will have been organized and will have made their preliminary investigations of the activities which they hope to undertake along their lines. It is possible that the executive board may have "started something," too, by that time, since the board has authority to act.

Notes of the Convention.

J. E. Tompkins, proprietor of the Liberty theatre, Colorado Springs, also interested in the Royal, operated at Hutchinson by W. C. Robertson, and the Tourney, managed by W. E. Johnson, at McPherson, was present at the convention. Mrs. Tompkins and their daughter joined him Monday, bound for Leavenworth.

Hutchinson's Future Screen Star.
Gladys Parker, with Lew Nathanson on her right and Fred Savage on her left.

Mr. and Mrs. Fred Savage showed the town to several of the visitors in their new motor car.

Mrs. Charles Bull accompanied Mr. Bull, proprietor of the Holland and Novelty at Wichita. Mrs. Bull does not profess to help manage the houses—although she sometimes passes on the pictures.

Mrs. Daisy Cunningham, manager of the White Way, Fredonia, elected a delegate to the national convention, expects Mr. Cunningham home from France soon.

An Argus Crystal Bead screen was installed recently in the DeLuxe, and the visitors had a chance to see it under the light. C. D. Struble, of Kansas City, also got another new thing before the exhibitors, in the Simplex new Mazda Lamp equipment, which was used in showing pictures at the Chalmers Hotel Monday and Tuesday evening, on a machine brought by Mr. Struble. Several of the exhibitors were much interested in the equipment.

E. W. Green brought the Fox picture, "The Wilderness Trail," which was put on for a party that crowded the dining room of the Chalmers Monday evening, and it was a decided success. Mutual and Equitable pictures were shown Tuesday evening. One of the salesmen had the distressing experience of discovering at the last minute, that the big picture he had promised for exhibition during the convention, had been "delayed in transit"—by some exhibitor in another part of the territory. He used the incident as an awful example of what the exhibitor feels like when some other fellow doesn't come through promptly.

Charley Harden borrowed somebody's automobile, and took a good looking party (in the sense of several persons) for a ride. He drives well.

Mrs. R. G. Liggett and Mrs. A. F. Baker accompanied their husbands from Kansas City, and enjoyed the visit to Hutchinson.

Appreciation of the leadership and help of Dave Rogers was shown by the exhibitors in the presentation of a gold-mounted fountain pen, with his name engraved on it.

Outside of the convention there was

Here We See the Watchdogs of the Treasury on Guard.
The gentleman on the left is unidentified. Next to him come Claire Patee, Van Prosy, Henry Dean, and William Meyn, treasurer.

some conversation among the exhibitors and individual comment on the Kansas City Film Board of Trade. There was a disposition among some exhibitors to take the position that all dealings between exchanges and exhibitors were matters of individual contract, and there was a tendency to deprecate any general rules that might apply to all, or through which any effect might react upon the relations of an exhibitor with one exchange, because of incidents in his relations with another exchange.

Miss Gladys Parker, who will have a try-out as an actress, won her honor by hard work, supported by the belief of her fellow-townsmen that she will make good in moving pictures.

Dean Was on the Job.

Henry Dean, who has been of great help to the exhibitors of Kansas City, Kansas, has been retained as attorney for the new state association. He was present at the convention, so got on his new work early, advising during the proceedings.

Exchange Men Look On.

Among the exchanges and supply firms represented were the following: Joseph H. Gilday, Paramount; Joe Fox, Select; Y. Darnell, Vitagraph; E. E. Reynolds, Mutual; E. McAvoy, Mutual; L. Livingston, Mutual; E. W. Green, Fox; Edward J. Peskay, Equitable; F. S. Cass, Universal; Stanley J. Mayer, and L. D. Balsly, and Charles W. Harden, First National; F. R. (Freddie) Martin, Film Clearing House; C. Tucker, Feature Film Studio; Bernays Johnson, Westinghouse Lamp Company; J. J. McCarthy, Universal C. D. Struble and C. E. Hilgers, Yale Theatre Supply Company; Jule H. Hill, and Charles E. Gregory, World Film; E. J. O'Donnell, United; H. W. Glikauf, Mickey.

Many Exhibitors Attended.

Among the Kansas exhibitors present were the following: A. F. Baker, Electric, Kansas City; C. H. Ball, Garden, Garden City; Charles Baron, Iris, Augusta; H. A. Beachley, Kansas City; H. R. Bisbee, Liberty, Caney; Charles Bull, Holland, Wichita; Chester W. Black, Lyons; Mrs. Daisy Cunningham, White Way, Fredonia; H. A. Davidson, Royal, Cherryvale; D. M. Fite, Novelty, Wichita; H. L. Gees, Mystic, Mulberry; R. E. Greenwald, Wichita; Barney Hatke, Royal, Sabetha; C. W. Hermes, Ellinwood; Bob Holmes, Royal, Emporia; G. L. Hooper, Orpheum, Topeka; Jack Howe, Cozy, Junction City; H. J. Jacquart, Star, Yates Center; A. A. Jaecke, Dreamland, Herington; E. A. Jewett, Isis, Sterling; W. E. Johnson, Tourney, McPherson.

Jack Johnson, Echo, Great Bend; Gus Kubach, Lyric, Abilene; R. G. Liggett, Gauntier, Kansas City; H. A. McClure, Electric, Emporia; W. A. McCollister, Wichita, Wichita; C. A. Mead, Kingman; William Meyn, Photorium, Kansas City; J. M. Miller, Princess, Wichita; M. O. Moulden, Columbian, Coffeyville; Lew Nathanson, Cozy, Topeka; D. T. Palmer, Lyric, Great Bend; Clare Patee, Patee, Lawrence; Ray Peacock, Stafford; J. C. Perry, Drexel, Coffeyville; George N. Pike, Star, Ashland; W. C. Robertson, Royal, Hutchinson; F. E. Rundel, Isis, Wellington; Fred Savage, DeLuxe, Hutchinson; M. VanPragg, Central Garden, Kansas City; O. A. Zimmerman, Zim, Winfield.

UNION THEATRE EMPLOYES CONVENE

Annual Convention of I. A. T. S. E. and Moving Picture Operators Assembles in Ottawa and Largely Attended

THE annual convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators was held in the Horticultural Building of the Central Canada Exposition at Ottawa, week of May 26. Approximately three hundred and fifty delegates from all sections of the United States and Canada were in attendance when the convention was called to order by President Charles C. Shay, who has been the executive head of the alliance for the past eight years. President Shay gave out the information that his organization now has a membership of nearly 25,000 and that a solid chain of local unions in every center of any importance across the continent has been established.

The executive of the Alliance had been at work all during the previous week at the Chateau Laurier, Ottawa, to consider minor grievances and to arrange various plans for the convention sessions. A number of deputations had been heard and many communications were read.

This arrangement had been followed so that the time of the convention would not be consumed with trivial matters. F. G. Lemaster of New York, general secretary of the alliance, arrived in Ottawa May 22.

More Than 500 Locals.

Announcement was made that the International Alliance now has more than five hundred local unions on its roll. One of the most active of these locals is the Ottawa Moving Picture Operators' Union, whose members took a prominent part in arranging for the reception and entertainment of visiting delegates. At a meeting of the Ottawa local, held just previous to the big show, the members voted unanimously to dig down deep into their pockets for a special assessment as their share of endeavor to make the delegates remember the Canadian capital.

The chief operator of each local theatre was delegated to request that the courtesies of the theatre be extended to all visiting delegates. Manager Hanitch, of the Dominion Theatre, Ottawa, invited all delegates to attend a performance at the theatre in a body, reserving a large block of seats for the purpose.

Fanned by Summer Breezes
Is Leah Baird, who stars in "The Volcano," a new Augustus Thomas feature released by Hodkinson.

Goldwyn Will Suggest Lobby Display Methods

COINCIDENT with the growth and expansion of Goldwyn picture service and promotion department comes the announcement of a novel plan for lobby displays and exterior exploitation.

Hunt Stromberg, director of service for Goldwyn, announces improvements that will minimize the investment of time, effort and money by the exhibitors.

"Plans for lobby displays have been more theoretical than practical," says Mr. Stromberg. "Exhibitors have been urged to do all sorts of things with their lobbies and, in the majority of instances, the ideas set forth involved too large an expenditure for the average theatre or were incapable of fulfillment by showmen in the smaller communities.

"With each Goldwyn press and service book, there will be pages or a section devoted to illustrated descriptions of lobby displays and stage settings. We will suggest displays and back them up with a sketch that will prove their practicability and timeliness.

Will Give Ideas for Cutouts.

"We shall incorporate ideas and plans for making cutouts of poster material. These suggestions will be guided by the advice of prominent showmen and lobby decorators.

"To co-operate efficiently in outdoor promotion, the service department has arranged to distribute new star twenty-four sheets to all exhibitors who agree to post one or more. The announcement of this policy was made several weeks ago and to date we have circulated several thousand.

"We have additional plans for exploitation and service—several of them absolutely original, almost a revolution in the industry—and these campaigns, fully described and illustrated, will be announced by means of The Goldwynner and the new press and service campaign book."

Oscar Apfel to Direct for World.

Oscar Apfel will for the next three years produce five-reel pictures at stated intervals which will be known and designated as Apfel Productions, and will be distributed through World Film exchanges. Mr. Apfel has completed "Phil For Short," with Evelyn Greeley as the star, as his first production. The second will be put in work next week with Miss Greeley again as the star in "Bringing Up Betty" by Charles Sarver and adapted by Clara S. Beranger.

GOLDWYN STUDIOS
AT
CULVER CITY, CAL.

FORTY ACRES
OF
MODERN PLANT
FOR
PHOTOPLAY
PRODUCTION

FOX BUILDING NEW HEADQUARTERS

Structure Being Erected Within Walking Distance From Longacre Square Will House All Eastern Operations—One Block Long, Three Stories High, Will Contain Every Film Activity From Producing to Developing and Selling

TO provide the Fox Film Corporation headquarters that will adequately care for its business, William Fox is erecting in New York City what is designed to be the biggest motion picture plant in the world under one roof. It will be a motion picture city, two minutes from Broadway.

The building, work on which is well advanced, will occupy the block at Tenth avenue and Fifty-fifth and Fifty-sixth streets, and it is estimated will cost more than $2,500,000. Designed from plans outlined by Mr. Fox as a result of his experience and observation of film affairs, the building not only will include every modern device for the expeditious and economical production of films, but will obtain a maximum of efficiency in administration, a minimum of lost energy and waste, and the greatest safety and comfort for employes.

Will Center Eastern Activities.

Winfield R. Sheehan, general manager, made the announcement of details this week. Three stories and basement will house all the William Fox film activities in the Eastern laboratory, studios and administration offices.

It is the manifestation of the growth of the Fox organization since its inception nearly six years ago. The executive offices now occupy seven floors of the Leavitt Building, but for the last year this space has been inadequate.

Plans laid by William Fox and Winfield R. Sheehan on their recent trip to Europe call for an extension of business which makes an enlargement of producing necessary. While in various countries on the continent Mr. Fox and Mr. Sheehan established ten exchanges for the distribution of Fox films. These depots are in addition to the distributing system which Mr. Fox has maintained for the benefit of European exhibitors.

Great Development Expected.

The American motion picture industry, in the opinion of Mr. Sheehan, is at the dawn of a period of its greatest development—and much of this expansion will come in Europe, where the people, shut off from film production during the war, are hungry for America's pictures. It is as much to care for this expansion as to provide adequate facilities for the present organization that Mr. Fox is erecting his new structure.

Besides seven floors of the home office building, the Fox organization also has a laboratory at Fort Lee, N. J., equipped for handling, developing, and printing films; and also extensive studio accommodations in the New York district. The eastern studios used during the last year include six in New Jersey, four in Manhattan and others in Yonkers, the Bronx and Brooklyn, and it was necessary last winter to send four companies to a temporary studio at Miami, Fla.

When the new building is in operation, all these forces will be co-ordinated under one head, in one building. This plant will not decrease the output of the Fox establishment in California or affect the plans for plants in England and France.

Building a Block Long.

The new building will have one block frontage on Tenth avenue and will extend 275 feet along Fifty-fifth street. The frontage on Fifty-sixth street will be 130 feet. The total floor space of the structure will be 150,000 square feet.

All of this space will be utilized exclusively for the William Fox business; there will be a humming hive of films, and people handling films and film affairs. In view of the fact that this location is near the center of the city, and not in the suburbs, the Fox structure is unique in the moving picture industry.

In the plans ordered by Mr. Fox elaborate precautions were taken to insure safety for employes. At a recent meeting of municipal fire experts, various suggestions were made to minimize fire hazards in film manufactories. All of these ideas have been embodied in the new plant, besides a number of others which Mr. Fox devised himself.

The building will be rated as fireproof. Its walls will be of brick, with a front of pressed brick, and the main construction will be of steel and concrete. The floors will be of concrete throughout.

Fireproof and Modern Construction.

The offices of the various departments of the organization will be grouped according to the relation of their functions. The executive offices have been laid out in a unit plan, which is the development of numerous consultations with efficiency engineers. As a result, there will be a minimum of waste motion and at the same time the whole establishment will be arranged on the simplest of plans.

In addition to the efficient arrangement of the offices, facilities will be provided to increase the physical comfort and efficiency of the employes. There will be rest rooms on each floor, recreation rooms, shower baths, gymnasium and other features which are designed to make for the well-being of the employes.

The building will be divided so that the making of pictures will be confined to one section, the clerical offices to another, and the handling of the film to a third, and each of these three departments will be within easy reach of the executive offices.

Busy From Basement to Roof.

The basement, which has a floor space of more than 45,000 square feet, will contain all the departments that have to do with physical administration of the building. There will be a high pressure boiler plant and bins for coal. Here will be a room, equipped with everything needed in the way of electrical apparatus.

There will be a hypo room, a filter plant and quarters for laboratory research work, where a staff of chemical experts will devote its time to devising chemical formulas for the improvement of photography, film developing, tinting and printing.

The rear sections of the first and second floors will be devoted entirely to handling film. This will include the laboratory, which has been laid out to give a capacity of 3,000,000 feet of film every week. The floor space of the laboratory will comprise 40,000 square feet, and the arrangement will be such that film will go through the various processes of development with a minimum of waste effort.

Comforts for All Employes.

The film editors will have their offices in the laboratory section, and in addition there will be room for directors while cutting and editing their productions. On this floor also will be thirty-five fireproof and waterproof vaults, which will contain negatives and in which prints will be stored.

Besides these facilities, there will be twelve projection rooms; miniature theatres, equipped with every convenience for the comfort of audiences. The seats will be arranged on a sloping floor, and will be comfortably upholstered. Each projection room will have a piano and provision for other music, so that photoplays will be seen in an atmosphere approximately that of a theatre.

Pure Air and Comfort.

In the laboratory section there will be rooms for examining films. Besides these there will be a rest room for women employes, with ample locker

Interesting Facts About Fox Building

LOCATION—Tenth avenue, Fifty-fifth to Fifty-sixth streets, New York City.
FLOOR SPACE—More than 150,000 square feet (about four acres).
HOUSING—Executive offices, laboratory and studios, 5,000 employes.
CONSTRUCTION—Marble, brick, limestone, concrete, steel and bronze; partitions of steel and glass.
LABORATORY—Capacity of 3,000,000 feet of film weekly.
STUDIOS—To accommodate twenty companies working simultaneously.
SPECIAL FEATURES—Unit plan offices—twelve projection rooms, employes' rest rooms and gymnasium, restaurant, dressing rooms for 1,000 persons, twenty dark rooms for cameramen, washed air system of heating and ventilation.
TO BE READY—About October 1, 1919.
COST—More than $2,500,000.

space; a men's room with lockers, and a gymnasium.

An unusual feature will be a large air-conditioning plant which will supply washed air for the whole structure, so that the temperature of 68 to 70 will prevail throughout the building during all seasons of the year. This plant will also supply fresh air for the building.

The Tenth Avenue front of the first and second floors will be devoted to administration offices. Here will be the private offices of Mr. Fox, Mr. Sheehan, Jack G. Leo, vice president; John C. Eisele, treasurer; Herman Robbins, assistant general manager; James E. McBride, chairman of the executive committee, and other officials. Grouped near the administration offices will be the offices of the numerous departments and sub-departments—contract, sales, financial, auditing, foreign, advertising, exhibitors' service bureau, printing, requisition, purchasing, etc.

All Departments in Order.

The scenario department will be in close touch with both the administration offices and those of the directors. In the scenario department there will be library space for filing the books and manuscripts obtained by Mr. Fox for production. Near the executive offices also will be rest and recreation rooms for women and men, and a restaurant.

The back portion of the second floor will be given over to offices and dressing rooms for the people connected with the studios. "Extras" will come into their own in the new building. Shunted about for years, these assistants will find two well-appointed rooms—one for men and one for women

The directors also will have commodious private offices, close to the administration offices. Conveniently near them will be a carpenter shop; a shop where artists can make plaster casts for sets; a room for scene artists; three working prop rooms; a sewing room; a drapery room; wardrobe department; storage space for studio properties; and a studio library where information regarding locations, costuming and sets will be assembled.

This room will be in charge of the research department. Samuel F. Kingston, casting director, will have his general offices on the second floor, with private offices for consultation with players and others.

Studios Occupy Top Floor.

The top floor will be utilized exclusively for studios. There will not be a post or other obstruction, the roof being supported by flying trusses. There will be accommodations on this floor for twenty companies working simultaneously. Here, of course, the lighting facilities will be an important factor. It is estimated that the studio lights alone will cost $150,000 and this artificial light will be supplemented by an unusual amount of window space.

Fox stars will be in their element here. Each star will have a well-appointed dressing room. Provision will be made for shower baths, lockers and toilet facilities, and the equipment will make these quarters luxurious. Adjoining the studios will be twenty dark rooms for cameramen; a restaurant for players, a first-aid room, a room for the technical director and his staff, and quarters for draftsmen and interior decorators.

Safety First and Last.

This comprises the broad plan of the building, but the statement gives only a rough, general outline of the main features. The factor on which Mr. Fox has laid more emphasis than on any other is that of safety. The architects are authority for the statement that no person will be further than 100 feet from an exit. Fire walls will extend through the building at frequent intervals, so that any section can be immediately cut off and the spread of fire limited.

Although the main entrance will be on Tenth avenue, there will be three ramps, or inclined roadways, on the Fifty-sixth street side of the building, one extending to each of the floors. By means of these, it will be possible not only to give ingress for employes, but trucks and motor cars can drive into the building if necessary.

The ramp to the first floor will be 25 feet wide and 100 feet long and will allow trucks to reach the shipping department. The ramp to the second floor will accommodate the employes in the executive offices and laboratory, while that to the top floor will enable directors to get props of any size into the studio.

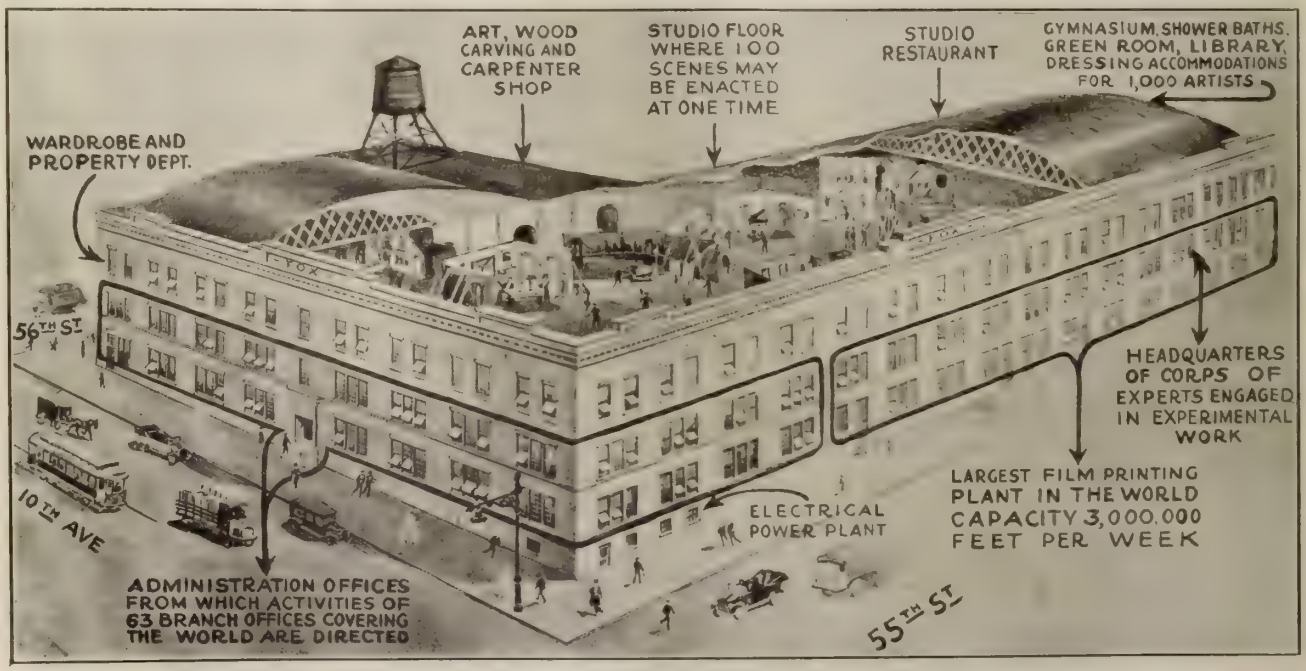
The main entrance will be of limestone, marble and brick, with bronze trimmings. Marble steps will lead into the reception hall. Off the reception hall will be a room for the board of directors of the corporation.

Expect to Occupy by October 1.

Indirect lighting will prevail throughout the administration and executive offices; in fact, the lighting will be one of the most important elements in the structure. One hundred large windows of a type which open in sections will allow of perfect ventilation and let light into the offices from all four sides.

The interior partitions will be of steel and glass, so that exterior light will reach even to the center of the structure. These partitions will be equipped with room-width transoms to insure a free circulation of air.

An idea of the building may be obtained by a list of some of the minor costs. The expenditure for plumbing alone will be not less than $40,000, the air-conditioning plant will come to $75,000, the heating system to upwards of $30,000, and the sprinkling system, which will include a 50,000-gallon water tank on the roof, will cost $60,000 more. It is the expectation of the architects that the building will be ready for occupancy by October 1 of this year.


ART, WOOD CARVING AND CARPENTER SHOP
STUDIO FLOOR WHERE 100 SCENES MAY BE ENACTED AT ONE TIME
STUDIO RESTAURANT
GYMNASIUM, SHOWER BATHS, GREEN ROOM, LIBRARY, DRESSING ACCOMMODATIONS FOR 1,000 ARTISTS
WARDROBE AND PROPERTY DEPT.
FOX
56TH ST.
10TH AVE
HEADQUARTERS OF CORPS OF EXPERTS ENGAGED IN EXPERIMENTAL WORK
LARGEST FILM PRINTING PLANT IN THE WORLD CAPACITY 3,000,000 FEET PER WEEK
ELECTRICAL POWER PLANT
ADMINISTRATION OFFICES FROM WHICH ACTIVITIES OF 63 BRANCH OFFICES COVERING THE WORLD ARE DIRECTED
55TH ST.

Fox's New Eastern Home, Including Studio, Executive Offices and Laboratory at Tenth Avenue and Fifty-fifth Street, New York City.

RUBBERNECKING IN FILMLAND

Mary Pickford Plays Fair with Fans and Puts Herself in Soak While She Makes Good

By Giebler

IT was a dark and stormy night—in spots. Part of Creagan street was as dry as the hyperbolic bone, while other spots were weeping with wetness, particularly that part of the street near the entrance to A. Lapidowitz's new and second-hand store. It was awfully damp around Lapidowitz's place.

The rain came down in sheets. It rattled on the windows of the store; it wilted a coat and took all the creases out of a $2.98 pair of all-wool pants hanging out in front.

Two men, sheltered under a giant umbrella, looked out in the rain with cold and calloused eyes to where a frail looking girl with golden hair and only six hundred thousand dollars worth of Liberty Bonds in the bank, and a job that pays her only a little over a measly half million seeds a year, stood and shivered in the rain.

Did either of those two men say, "Lady, come in out of the wet," and then maybe step next door to the delicatessen store of Jacob Goldstone, and buy her a hot dog sandwich or something?

The Low-Lifers Let 'Er Soak.

They did not. They were a couple of hard-boiled eggs, those two fellows under the umbrella—regular low-lifers. They just stood there and let her get soaked.

Didn't the girl have any place to go? Sure, she did. She could have scooted around the corner and into a nice little bungalow and touched a match to the gas log; or she could have stepped right out of the rainstorm into a dry place—it was only a local rain anyway—there were lots of dry places around there.

Why didn't she do one of these things? Because it would have spoiled——

Dear reader, I can't deceive you any longer. This is not a sob story. It was not real—it was just a movie scene.

The poor little rich girl was Mary Pickford, and the two hard-boiled eggs under the umbrella were Syd Franklin, her director, and Charles Rosher, her cameraman. They were making night rain stuff for Miss Pickford's new picture, "The Hoodlum."

Miss Pickford, as Amy Burks, the daughter of a rich altruist, who gives up his home and goes to the slums to live with the poor, has just come to Creagan street to join her father, and she gets lost in the rain. And such a rain!

Such Another Rain There Wasn't.

Jupiter Pluvius hasn't anything at all on an enthusiastic property man with a well-oiled movie rain storm to operate.

I had heard of the big set out at Brunton, where Miss Pickford's second First National feature was being filmed, and it was all that people had said it was, and more. Creagan street is the most realistic thing in the way of a built-up street set I have ever seen. But of Creagan street later, in its daylight hours and filled with its three hundred people.

They did not lose any time when they got started on that rain stuff. It is not very good for little girls who almost went up the flue with the flu a few weeks ago to be standing around in the rain. California May nights are bad enough to stand around in just as they are, goodness knows; but add the contents of two or three rain barrels and they are apt to be fatal.

Just a Few Words Here.

There was no fiddling with the camera; no slapping the light machines on the back to make them shine brighter. They got all set first, started raining on Mary, and rushed the action through in a hurry.

I wonder if all of the Mary Pickford fans give her credit for the conscientious work she does in her pictures? Little Mary could just as easily have employed a double for the rain stuff. They could have made a shot of her standing in a nice dry doorway looking out at the downpour; then a shot of the double out in the rain with her back to the camera; or of the double kind of doubled up to shield her head and face, which would have looked perfectly natural, and it would have all got by.

But because Mary believes in playing fair with the fans she did it herself. She took the rain like a game little duck, and although there was a doctor on the set who made all kinds of a fuss about it being a foolhardy stunt, she was none the worse for it.

I saw her three days later getting ready to go out on location to Jim Jeffries' farm and make some scenes in a pig pen for "The Hoodlum," and she didn't even have the sniffles as a result of her soaking.

After they got through with the rain stuff, they made some night shots of the street, with a lot of extras, and—Oh, yes, speaking of extras, I want to tell you about T. L. Tally, vice-president of the First National Exhibitors, and Seymour Tally and Bill Knotts, manager of the First National exchange, acting in the movies.

Big Guns Become Movie Extras.

The Tally party had come out to see the work, and Syd Franklin pressed them into service as extras. Of course I'll not say that T. L. is a second Nat Goodwin, and Charlie Chaplin still has considerable on Seymour, and so far as Mr. Knotts is concerned, a rank injustice was done that man, as you shall see later in this story.

Taking it by and large, however, they acted real nice, so far as histrionics was concerned, but in another way they were bad actors. After they had worked for about an hour they got tired and concluded they would go home, but just as they were about to make a nice little

It's a Doggoned Shame Little Mary Has to Be Filmed in Such a "Low Life" Place as Creagan Street.
The street's a set from her next First National, "The Hoodlum." Little Mary's on the left with an upper case type, the type being Sally Cohen. Sally's sister is in vaudeville.

get away down at the end of the street near the engine house, Syd Franklin's eagle eye spotted them.

"Here," he yelled, "Whaddye mean walking off the set that way?"

They said they had just wanted to get out in the lot and see if the stars were shining.

"You'll never shine as stars yourselves if you don't stick around," said Syd. "You gotta work yourself up in this business."

Shine Stars Are Shines.

So they came back and stuck around till the last dog died.

I went out to the set again the next day, because I wanted to see it in daylight and full of people.

Creagan street was an artistic triumph. It was the mean street of any large town set down there on the lot, complete with all of the atmosphere—all of the outward signs of misery and poverty that goes with such streets.

The street was a block long, paved, and built up solidly with brick buildings on both sides. There were granitoid sidewalks, gutters, fire hydrants, and at the end the engine house, with its horses all ready to run at the sound of an alarm.

Two hundred and fifty people were in the street, and half a hundred more at the windows of the second and third stories of the houses, on the balconies and the fire escapes. Men with clothing barrows, men with hand organs, men with fruit barrows, vegetable wagons hawking their goods. A walking haberdashery with a string of neckties, suspenders, hats, shirts, shoes, everything, strung all over his person.

Mean Street on a Busy Day.

People passed in and out of the shops and stores, Lapidowitz's, Goldstone's delicatessen, the dancing academy, the pawn shop, Mme. Bertha's millinery shop, with its windows filled with the pitiful hats and the makeshift finery of the poor; into Tim Murphy's Fine Wines and Liquors; in the drug stores and bakeries.

I walked up and down the length of the street, mingled with the extras, talked to Mrs. Becky Einstein, who came from her little clothing store on the east side of our own fair city, to earn an honest penny at being a citizen in this east side street of the films, and to A. Schwartz, who gets all the extra work he wants to do, because he is a good bearded type.

I never saw such types—caps, lower case, italics, pearl and agate; children jumping ropes, peddlers, cops, beggars, bums, and Appetite Andy, who ate his way into the films long ago, and is still eating and still extra-ing. If there is any eating or drinking to be done in a film Andy is sure to get a bit, because of the great realism he puts into his work.

Andy, of the Thirst and Appetite.

Most of the cast was there. Ralph Lewis, who plays Andrew Guthrie, Amy's grandfather, with a wonderful make-up and the club foot he wore as Stoneman in "The Birth of a Nation"; Dwight Crittenden as John Burke, the father and altruist; Kenneth Harlan, the juvenile lead; Agie Hering, who plays Nora, a fine character part; Andrew Arbuckle as Mr. O'Shaughnessy; Max Davidson, of many vaudeville circuits, as Mr. Isaacs; Inez Gomez; Mary Bruce; Sally Cohen's sister; Mike Ready, who started in the films along with D. W. Griffith, and is still going strong; and of course Little Mary, who was here, there and everywhere.

"The Hoodlum" is going to be a pretentious production. The street cost $15,000 to build; there were three hundred extras at work in the set, in addition to the cast, and it must have cost a tidy sum just to pay for the fruit that was on the carts, the ice cream cones, the pies, the pastry in the bake shop windows, the kosher meat and sausages in Goldstone's window, and I personally saw Appetite Andy get away with four glasses of beer for an atmosphere bit in front of Mike's place at the corner of the street.

The High Cost of Supers.

While I was talking about the cost of the production to Studio Manager F. E. Benson, along came somebody and handed him a bill from T. L. Tally for the work done by him and his party the night before. Mr. Tally had reckoned the services of himself and party at one hundred dollars and twenty-five cents. The quarter was for Bill Knotts, exchange manager.

I told you a great injustice had been done to Bill Knotts. Think of Tally rating himself way up and poor Bill way down that way. Benson roared.

"I can get all the extras I want, good fresh ones, at five dollars a day, and these people want a hundred dollars for a few hours' work!"

Syd Franklin tore his hair.

"A hundred dollars for those birds isn't so bad," he said, "but what's that two bits down there in the corner for? Twenty-five cents for Bill Knotts? Well, I guess not! Not if know it."

Then Miss Pickford got in the argument.

"You all know we are making high class pictures," she said, in her most severe tones, "and we want only the best talent to be had. We'll pay the bill. We'll pay it in nice new crisp movie money. There's a whole bale of it over in the property room."

Mr. Tally says he is going to frame his share of the hundred, but poor Bill Knotts is still in the hole, because there is no silver stage money.

UNIVERSAL'S INDUSTRIAL MEN DINE

General Manager Harry Levey Outlines Work of Two Years—Many Executives Praise Progress

AN event in filmdom last week was the second anniversary dinner given by Harry Levey, general manager of the Universal educational and industrial department, at the Hotel Astor on Saturday, May 24. The occasion marked, as one Universal official expressed it, two years of "startling progress in a field of motion picture which, while yet in its infancy, has shown by its marvelous development that it is as rich in promise as was the motion picture industry itself in its first years."

The realization that in industrial and educational pictures for general distribution, Mr. Levey's department had struck a new note in film production, and on which serves many capacities, was brought home to the fifty guests who heard the speeches of the afternoon. With the exception of Carl Laemmle, who was unable to be present, and R. H. Cochrane, who was out of the city, every executive of the Universal company was present, as were the divisional heads of Mr. Levey's own department.

Fifty Subjects Have Been Made.

It was brought out during the talks of the afternoon that in spite of the department's youthfulness, the list of productions made in that time compared in size very favorably with any other Universal department. Mr. Levey made the statement that more than fifty subjects had been produced and released, most of them for distribution over selected areas.

It was pointed out that the Universal industrial department had developed the industrial release from an insignificant "trailer" period to the present day education-industrial feature. Five reelers, it was stated, with real stories for backbones; with interest and entertainment qualities, and with all the other touches are features of this department's development.

"These are only the start," declared Mr. Levey. "The demand for educationals and industrials has never been so great as it is today. I am violating no trade secret when I say that my department, with the sanction of the Universal directors, is even now considering the inauguration of what we are to term 'the Universal library.' This will consist of hundreds of educational and industrial releases placed at our seventy-six exchanges for the benefit of corporations and organizations in their vicinity who may care to use them in programs. This is a new idea, but is one, I am sure, which will be in keeping with the Universal idea of service."

Opens Seven Branch Offices.

Mr. Levey also made the announcement that his department had grown so rapidly, and that demands for further information and service had become so general throughout the country, that he had been compelled to establish branch offices in seven of the country's largest cities. These branch offices, he stated, would serve the territories in which they were situated.

Of further interest along this line, and as further evidence of the rapid growth of the industrial field, Mr. Levey said that he was planning to install a representative of his department in every Universal exchange.

"Heads Win" Is Heavily Booked.

Among those present was P. A. Powers, treasurer of Universal and well known in the film world. Mr. Powers made one of the inspiring talks of the afternoon.

One five reel feature, "Heads Win!", Mr. Levey announced, had been started on a career which would take it into 8,000 theatres, with 120 bookings in New York City and vicinity. It is to be exhibited, he said, in every city of importance in America.

DOUGLAS FAIRBANKS' TOP-NOTCHER

For Special Lavish Production, Clever Direction and All-Around Entertaining Qualities the Comedian's New Artcraft, "The Knickerbocker Buckaroo," Is the Big It

By Edward Weitzel

DOUGLAS FAIRBANKS has jumped "The Knickerbocker Buckaroo" over the highest hurdle of his screen career. This athletic comedian long ago set himself a pace which should take his stories along with record-breaking speed and leave the spectator marveling at their combination of machine-gun fire fun, physical fireworks, adaptability of plot and completeness of production. In other words, a moving picture comedy which should reflect the spirit of here and now, when airplanes are whizzing human beings through space at one hundred miles an hour and it is the fashion to run our lives on the eight-cylinder plan.

The reconstructed screen version of "Arizona" was patterned after this model, but it defied the skill of its new builder to shape it to his will.

But Douglas Fairbanks had a bright idea in the back of his head. All he needed to support his theory of what a modern screen comedy should be was the right sort of a story. "The Knickerbocker Buckaroo" is his vindication. It couldn't have been better suited to his purpose if the entire film industry had concentrated its effort on it, after the method used in building the Liberty motor.

Beats His Own Record.

"The Knickerbocker Buckaroo" is as full of jumps as a kangaroo's hind legs, and there isn't one of the jumps that doesn't advance the action of the story. Every daring move made by the agile comedian carries a connecting link of the plot along with it, and the short time in the middle of the picture when he is confined in a cell and obliged to remain inactive affords the spectator a much-needed chance to relax also—in imitation of a seventh inning stretch.

It is evident from the first flash on the screen that the producer of "The Knickerbocker Buckaroo" is out to beat his own record. But it is when the town of Sonora, on the Mexican border, is reached that the skill of the producer is best shown. It is difficult to believe that the place was built by moving picture workmen.

The Knickerbocker Starts West.

Teddy Drake, the part played by Douglas Fairbanks, belongs to the class of fortunate young chaps who waste their time and money in the clubs and on the night life of New York. His playful habit of leaping over the tables and other articles of furniture in the aristocratic club that is honored by having his name on its roll and being general upsetter for the organization, ends by his being expelled.

The matter is serious enough to make even Teddy take it seriously and he arrives at the conclusion that his thoughtlessness comes of thinking only of himself, so he resolves to give the other fellow a thought and try to make him happy. No sooner is his great idea born then he starts to put it into practice. Selecting a spot on the map by shutting his eyes and putting his finger down blindly, he learns he is booked for the Southwest. His trip in the Pullman enables him to test his benevolent intentions on several of his fellow passengers with amusing consequences, but he finds he has carried his helpful creed too far when he helps an old lady off the train and boards the wrong train himself in his hurry to get back to his coach.

Teddy's gallantry was undertaken before he had finished dressing and he is minus a shirt and a collar. His attempts to beg, borrow or steal a shirt from the passengers meet with no success until he runs into a Mexican bandit who is on his way to see his sick mother but knows the train will be searched for him by the sheriff when Sonora is reached. Teddy offers to change clothes with the Mexican. The thing is scarcely done when the train stops at the town and young Drake meets with a red hot reception.

The sheriff is crooked and heads a band of outlaws that is trying to get a young girl and her brother to tell where they have hidden the money they received for the sale of their ranch. At the time Teddy drops off the train the sheriff has the girl in jail and her brother is a prisoner in an old shack some distance from the town. The dishonest official and his pals want to get hold of the Mexican because he is one of the gang and has defied the leader.

The Race Is On.

Dressed in Manuel's clothes Teddy does not pause to thank the citizens of Sonora for the way they receive him, but does a flying leap for the roof of the nearest building. Then ensues a chase that outstrips everything seen before it on the screen. Up and down the town, all over the town and all around the town goes Teddy, leaping from roof to roof like a two-legged Rocky Mountain sheep. While seated comfortably on a window ledge of the jail he meets his future wife. She is on the inside of the bars and is the girl the sheriff is trying to rob. Her name is Mercedes. She tells Teddy about the plot against her and her brother, and where the money is secreted. About this time the bandits catch sight of Teddy and the whole town is off on the second lap of the lively free-for-all, and there is no slacking of the pace until Teddy is captured and himself put behind the bars. Another short breathing spell, then a prison escape and the third heat of the race is on. When it has finished Mercedes and her brother are free, their money is safe in their keeping, and a United States marshal has the crooked sheriff and his gang.

Doug Puts Up a Great Race.

Neat comedy points and slick bits of laughable business are stuck all through the picture, and it is supplied with a line of subtitles that run neck-and-neck with the best smile getters in the release.

Under such track conditions Douglas Fairbanks puts up a great race for the Popularity Stakes and goes past the grand stand to enthusiastic applause. His support contains Frank Campeau, Marjorie Daw, Edythe Chapman, William Wellman, Albert McQuarrie, and Ted Reed. The author of the story is not named, but Director Albert Parker and his two cameramen, Hugh McClung and Glen MacWilliams, have done themselves proud.

"The Knickerbocker Buckaroo" is Douglas Fairbank's ton-notcher.

Doug Discovers the "Villain" Is Really Her Brother.
Showing some smiles just after the prevention of an "abduction" in "The Knickerbocker Buckaroo."

Rambles Round Filmtown

With WALTER K. HILL

What's 3 Million Among Us Friends?

ZIPP!—and another million is shot into the widely heralded and justly celebrated cinema Infant! While War Loans have been transacted in only billions, the salaries of actors and sales managers have long since been negotiated in trillions. And that's not all.

The Rambler.

The Magic Rug has got 'em all dizzy!

Now comes a headline from one of the tradepapers: Form $3,000,000 Company in London.

Three millions; just like that!

If you never stopped to figure what $3,000,000 amounts to, never mind—for we have saved you the trouble.

That much money means:

One Fatty Arbuckle for 6 years.
One Mary Pickford for 3 years.
Four William Farnums for 3 years.
Three William G. McAdoos for 2 years.
S. Jay Kauffman for 1,200 years.
And
The entire staff of Wid's for life!

—stop—

Count that day lost
Whose low descending sun
Sees rentals shot to hell
And business done for fun.
—Julius Singer.

—stop—

"Hurry Home" Van Loan will be glad to know that the electric light sign in front of the New York Theatre says that "The New Moon" is "by Chet Withy."

—stop—

Publicists who insist upon submitting pictures of bathing girls ready for a swim and leading ladies wearing little else than summer furs—pictures that it is humanly impossible to keep away from the engravers—will be getting for the moving picture trade papers a barber shop circulation that will make the Police Gazette look like the War Cry.

—stop—

Some Fatalities in Sub-Titles.

Stabbed in a moment of passion.
Choked with emotion.
Shot in a fit of jealousy.
Drowned in a flood of tears
Poisoned by the breath of scandal.

—stop—

It reads heavy to see, from time to time, what great and important movements film distributors are "going to launch from key cities."

Here they are: Key. Ala.; Ky.; Ohio and W. Va.

—stop—

The Banquet Hound speaks up thusly:
"I hear you made a speech at the dinner 'tother night."

"Why, yes. I made a few soupenfishal remarks."

—stop—

Paul Scardon says he learned "composure" when he used to twist himself into all sorts of shapes on top of a small table while he was doing a contortion act.—Publicity.

And now that he is a contort-**nit,** might he be called uncomposed?

Framing Things for Censors.

Monday.—"Fit to Win."
Tuesday.—"The Solitary Sin."
Wednesday.—"The Scarlet Trail."
Thursday.—"Open Your Eyes."
Friday.—"The Spreading Evil."
Saturday.—"The Cardinal Sin."
Sunday.—Closed by "cranks" and clergymen.

—stop—

So many "combinations" formed on the magic mat in local circles have come to grief that the hotel where our magnates meet might better be called the dis-Astor.

—stop—

Another star has fallen.

Pete Milne has signed as publicist for Famous Payers-Lasky.

—stop—

Betty Blythe has just had another one of her stories published in a magazine. Now she wonders whether or not it would be a good idea to quit starring in the movies and become a sure enough author. —Publicity.

Sorry we cannot advise, for we know nothing about either art.

—stop—

Although we do not know it of personal observation:

Terry Ramsaye has returned to our city and Kinograms.

—stop—

The Leavitt Deep Sea Salvage Company was recently incorporated at Albany for the avowed purpose of "salvaging sunken vessels, catching fish and engaging in the motion picture business."

There's already a lot of unincorporated fisherman for suckers in the empy line.

—stop—

Not fancying the climate of Los Angeles, and being perfectly honest about it, Pat Kearney says he's glad to be back on the home-office staff of Famous Players-Lasky.

—stop—

Greetings to a Child Publicist!

On Tuesday, May 20, Nan W. Parsons made her appearance in the family of Pathe's publicity director.

The remarkable child was able to address and mail notices of her birth two days later.

It will here be observed that she began at once to help her father in his appointed task of space-stealing.

—stop—

Are You Any One of These?

If you are a "thoughtful business woman, ambitious college girl, restless matron, racy grandmother, cynical debutante, mental actress, weary bachelor, disapproving fiance, suppressed father, young man with a future, young man with a past or just a husband"—

Send $2 to Betty Shannon, No. 158 West Eleventh street, and receive for one year your copy of Judy—a publication recommended for all sorts of clucks besides those listed above.

We print this hint as pure reading matter, in the hope that we shall get a sample copy from which we may steal enough stuff to issue at least one **good** page of Rambles.

Now, we might repeat, is the time to subscribe!

Well Heeled Vamp Makes Sole Bid for Fame on Her Uppers.

AN advertisement in Woman's Wear, the merchandizing daily, made famous by Eugene Kelcey Allen, set forth that a certain shoe factory wanted "vampers." Here is one of the replies:

"My friends say I would make a hit in the movies. They say I am easy to look at and could make Theda Bara look like a watch crystal. Set an appointment, and I'l show you how I can vamp. I need the money, so hurry up. I am extra good on eye-work."

We may now look for another producing company going into business on a shoe-string.

—stop—

Another big idea was squelched when we were asked by William Brandt, the Brooklyn picture-showman, what the "w s s" dashes have meant in this space-killing.

Instanter we decided to change to something men who get collect telegrams would readily understand.

—stop—

Tom North was of the opinion a certain producer was referring to continuous vaudeville when he talked about "supper productions."

But in the end Tom found out the man meant "super" productions.

—stop—

Suffering censors!

Deferring to the Indianapolis Regulations, Sennett's Mermaids Appear Without Costumes.—Tradepaper Headline.

—stop—

Sharpshooters of the Screen.

"Shot in a Barroom" (L-Ko).
"Shot in the Dumbwaiter" (Star).
"Shot in the Extreme" (Keystone).
"Shot in the West" (Nestor).
"Shot in the Fracas" (Vogue).

—stop—

Don't get killed in the crush:

Started Theatre with $70 and Soon Sold for $5,000.—Tradepaper Headline.

—stop—

When C. Lang Cobb was just breaking into the film business, he tried to make the sale of a picture for $100.

"But I've seen it," remonstrated the buyer.

"$30," said Clang.

—stop—

Nothing to do but housework:

"Virtuous Wives" Made Clean Sweep in Irvine.—Tradepaper Headline.

—stop—

She Always Was a Hard Worker.

When Laura Burt lately entered pictures via World-Films, she wanted to select her own role. To Casting Director McIntyre she said:

"This part of 'Iris' must be a good one. I notice 'Iris in' and 'Iris out' runs all through the piece."

—stop—

Who says they can't come back?

Franklyn Farnum Reappears in Films in "The Gutter."—Tradepaper Headline.

—stop—

We observe by the mast-head that Ben H. Grimm, who lately left the Empy World staff, is now the Edward Weitzel of Wid's.

And a good one he'll make, say we.

—stop—

In the esteemed New York World of late issue, there appeared, under a Boston date line, these words:

"There are dozens of fashionable women residents of the Back Bay who have not touched water to their bodies for the past ten years."

Reads like reference to the Bronx Subway in mid-summer or the report of a visit to a Brownsville cinema in July.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 7, 1919

A Reply That Is Not an Answer

THE secretary of the Film Exchange Managers' Association, of Atlanta, Mr. Tuttle, writes a reply to the letter of Melton Phelos, of Elyria, Ohio, printed in the issue of May 24. "The Film Exchange Managers' Association of Atlanta would like to call to the attention of Mr. Phelos a situation which shows that organization by the exchanges was an absolute necessity," says Mr. Tuttle.

The secretary of the Atlanta exchangemen proceeds to outline a situation which he says exists in one of the Georgia towns. A colored house, it is charged, was being supplied surreptitiously with films that had been booked to two houses catering to white persons. The story goes on to tell how a policeman saw screened in both white and colored houses the subject in question and of how he made an affidavit to that effect.

"When managers of prominence are known to be sub-renting we claim there is urgent need of organization of exchanges," says Mr. Tuttle, and inquires: "What about this, Mr. Phelos?"

We hold no brief for Mr. Phelos. We desire to point out, however, to Mr. Tuttle that he has missed the point of the complaint of the Elyria manager. The grievance, as we read his letter, was not in the fact that exchangemen flocked together or that they passed rules. He made the statement that under these rules exhibitors did not get a square deal; that the rules were in the interest of the exchanges; that if through error and not through intent a check in payment for film failed to reach the exchange the film did not go forward; that if through error or blunder of the booker or the express company, after the exhibitor had fulfilled his part of the agreement, the film failed to reach the theatre manager the only satisfaction obtainable was an expression of regret and an assurance that the subject would be sent some other time.

Mr. Phelos complained that on the part of the exchange there was little, if any, consideration for the amount of money the exhibitor had lost by reason of the mistake. He did not, as Mr. Tuttle seems to feel, condemn the idea of organization. He did not condemn the adoption of punitive measures in the case of any exhibitor who might have been proved to be guilty of unfair practices.

Mr. Phelos did condemn the absence of a disposition on the part of an exchangeman to make every amend when an exhibitor of integrity, after complying with the association rules, had been injured. In other words, that no distinction was made between the sheep and the goats, that goats were made of the sheep. If Mr. Tuttle will take up this angle of Mr. Phelos' letter undoubtedly he will provide matter of much interest for the distributing as well as the consuming division of the industry.

Science May Dig Too Deeply

AND now a New York man has invented a camera which photographs air in motion. It has been taken up by the army and will be employed in the work of designing and operating aircraft.

Another New York man—one prominent in the distribution of motion pictures—remarked the other day: "There are too many liars in this business. Do you know that men in the same office will lie to each other?"

Perhaps some day some other New York man will invent a camera which will photograph the thoughts passing through the human mind. Then, indeed, if our friend the film executive is correct in his characterization will there be valid grounds for cumulative and unexpected trouble in an already harried industry.

Eucalyptus Tree Offends Alaskans

THE sourdoughs up in Alaska complain of the "atmosphere" surrounding some of the "made in Alaska" photoplays which are furnished to them with a guarantee that they are the Simon Pure article. They insist that the portrayal of villains shod in mail order snowshoes, struggling through masses of the studio sample of the "beautiful" banked deep about the base of eucalyptus trees—one of the prides of Native Sons—jars their artistic as well as their practical souls. Very likely the adopted and adapted sons of the North have indulged in a slight exaggeration. Most probably they are looking with jealous eyes toward the gold that flows into Los Angeles from the coffers of the motion picture magnates. They are not satisfied with extracting the precious metal from Mother Earth; they would have returned to them in most alluring mold and fashion the gold that other men have dug—perhaps even in California.

The residents of Valdez have been thrown into a mild flutter by a report that a company was coming

north to make some real Alaskan motion pictures. "Heroes working in Valdez could slide down a mountainside in an avalanche without bankrupting their employers buying snow," says an official of a local organization. "Heroines could get up to their neck into the stuff the poets rave about."

Unless actors are built of sterner material than most humans it would appear that that Valdez official hardly will qualify as an A1 press agent.

Daylight Saving Still Under Fire

OUR Washington correspondent tells us of a determined effort to be made at the extra session of Congress to bring about a repeal of the daylight saving law. The farmers will continue to bring pressure upon Congressmen. They are strongly opposed to the lenghthening of the afternoon at the expense of the morning. And farmers stand second to no other division of human activity in the United States in their ability to accomplish in a legislative way anything they set their hands to doing.

Motion picture showmen have been among the more outspoken of the opponents of the innovation, and for reasons which require no enumeration. If we do not hear as much these days of their opposition it may be because they have become convinced of the futility of the attempt to upset the present rule. We are disinclined to agree with our correspondent that "the theatre men are for the most part willing to see the law stand." Certainly this statement hardly can be true of that part of them which owns and operates open-air houses. These men have been and undoubtedly still are unwilling to see the law stand. As to those who manage closed houses it may be different.

Pay the Cash, By All Means

THE Motion Picture Exhibitors' League of Cleveland has adopted a rule whereby the annual membership dues are placed at $50, payable in cash in advance for each theatre. There is an alternative to the payment of cash. That is the running of a slide for the association or an advertising film for at least fifteen seconds at every complete program during each day of the year. The best investment any exhibitor in the Cleveland League can make is to pay the $50 in cash for his dues. Not only does he obtain the advantages of membership in an organization that will further his own interests, but he will take no chances of offending his patrons by showing them advertising devices when they have paid in their good money to purchase straight entertainment.

Great Studios Indicate Confidence

THE motion picture showmen are not to have the building field to themselves. Matching the confidence in the stability of the industry displayed by exhibitors all over the country, as reflected in the great temples to the motion picture now under construction, the producers are forging ahead. Over in Long Island City the Famous Players-Lasky Corporation is putting up a studio which indicates the faith of the officers of the company in the immediate business future.

Here close to the heart of Manhattan William Fox has well under way a structure that will be unique. It will contain executive offices as well as studios and laboratories. The building is near enough to film row almost to be a part of it. It goes without saying the innovation of a large studio in the city proper will be welcomed by players and directors and all who have to do with the physical making of pictures. As a rule these persons are compelled to travel many miles to reach their work.

An Old Law in a New Light

THE Supreme Court of Tennessee has held that the act of 1803 which prohibits any person from following his usual avocation on Sunday, except as a necessity, only applies to those matters which were in existence at the time the act was passed. As baseball did not become a national game until 1865 it decided the law did not apply to baseball. Judge McReynolds, in the Hamilton County Criminal Court, after quoting this decision of the Supreme Court of his state, declared that as moving pictures, like baseball, were not in existence in 1803 they were not within the purview of the act of that year. In order that the law should be applicable to pictures there must have been on record prior to its enactment a decision that they were a nuisance.

Does not Mr. Shakespeare somewhere say, "Every time serves for the matter that is then born in it"? And why should it not?

Have Writers Come Into Their Own?

AN announcement of significance to the makers and distributors of moving pictures is that of Eminent Authors' Pictures, Inc., the story of the activities of which is printed on another page. It has large interest, too, for those who lean heavily upon the screen for their entertainment.

Ever since the motion picture began to demonstrate its possibilities for the amusement of the larger portion of mankind it has been a common—certainly not an uncommon — complaint of the more prominent writers that in a majority of instances in which they had a parental interest the finished photoplay did not reflect the spirit and sometimes the plot of the tale it pretended to portray. Authors have made this statement singly and in associated groups.

In the company of which Mr. Beach is president it is broadly stated that the writers will have "direct authority" over the details of making the picture—and the published statement makes haste to add that the work of the practical director will not be invalidated. Undoubtedly these prominent persons of the pen will realize that in the making of the pictures upon which they are setting out they are themselves on trial. They must many times be prepared to sacrifice lines they know were important in putting their work in the "best seller" category. The "talky" book, even though filled with brilliant dialogue, is frequently, like a "talky" play, poor material for a great motion picture. Upon the willingness of the author to defer to the judgment of those who may be possessed of a nose for screen drama much of the success of the undertaking is bound to depend.

Well-wishers of motion picture entertainment, those who are most concerned in its steady advance, will follow the productions of the new company with hearty interest.

The men and women contributing to the list of subjects of Eminent Authors' Pictures, by the way, will not have the field to themselves. We have heard recently of the Great Authors' Pictures, Inc., which includes in its list of writers such names as those of Winston Churchill and Irving Bacheller.

If the bestowal of authority upon the novelist works out in pictures that strike nearer to the heart of the great multitude we then may know that the long standing complaint of writers was well founded. And —the writer will have come into his own.

Personal and Otherwise

By Sam Spedon

HARRY TRIMBLE, now located in New York, is picturizing some stories for Rex Beach. Mr. Trimble will devote most of his time in the future to the adaptation of stories to the screen.

* * *

"The Man Who Turned White" will soon be placed in the Broadway Theatre in New York City.

* * *

Bennett Brandon, of the Bennett Brandon Film Company, of Chicago, is in New York. He was at one time connected with the Oceanic Film Company.

* * *

Colonel Charles Edward Bray, assistant general manager of the Orpheum Theatre and Realty Company, intimately associated with Martin Beck, will start on a tour of the world, on business, this week. Mrs. Bray will accompany him.

* * *

Virginia Pearson is now producing at the old Triangle studio at Riverdale, near Yonkers.

* * *

Sheldon Lewis is busy trimming and assembling his recent feature, which he recently produced at the Thanhauser studio. In this picture, Mr. Lewis portrays a double character, a Dr. Jekyl and Mr. Hyde impersonation.

* * *

Harry Palmer has this week started making two reel juvenile pictures. It is some time since Harry has been actively engaged in the producing field and we sincerely hope he will land on the top wave of demand for the shorter length pictures.

* * *

The Opera House at Ridgewood, N. J., is being redecorated, preparatory to opening as a moving picture theatre. The new management has not been announced.

* * *

Samuel Sax is now branch manager for the Exhibitors-Mutual in Indianapolis. He was formerly branch manager of Cincinnati.

* * *

Eulalie Jansen, a member of the Vitagraph players, left Saturday, May 24. She has not formulated her future plans.

* * *

Dave Wall, with his wife, "Boots" Wall, has been on the stage since last October, with Chauncey Olcott. They are through for the season, and will probably take up moving picture work during the summer.

* * *

William Dillon, of the Strand Theatre, Ithaca, N. Y., was in town this week. He says Ithaca is in a prosperous condition, and with the introduction of a little vaudeville, the Strand is doing a "S. R. O." business.

* * *

A. F. Brentlinger, general theatre manager of Indianapolis is in New York this week. He controls the Liberty, at Terre Haute, Ind.; the Orpheum, of Fort Wayne, and the Murray and the Murrayette, Richmond, Ind.

* * *

Leon d'Usseau, who for some time was assistant to Robert Leonard at the Coast, has returned to New York to become Mr. Leonard's assistant at the Biograph studio, where he is working with Marion Davies on "April Folly."

* * *

Marshal Neilan will establish offices in the new Capitol Theatre building, at Fiftieth street and Broadway, N. Y., just as soon as they can be made ready for occupancy. They will be in charge of James Grainger.

* * *

Paul Kelly is hard at work writing a new stage production for Broadway showing in the fall.

* * *

Sam Katz, of the Woodlawn Theatre, Chicago, was in town this week. The biggest thing he told us was: "Business is great and I am planning a 5,500 seat house for Chicago."

* * *

Eddie Harding, lithographic salesman, will open an office in the film center of New York.

* * *

Olga Jaffe, Willard Mack's private secretary, who accompanied Mr. and Mrs. Mack to the Coast, has returned and joined the Marion Davies company at the Biograph studio as secretary to Miss Davies' director, Robert Leonard.

* * *

Wally Van will next week start a new Rothapfel unit at the Bacon-Backer studios. He promises several novelties and surprises. While taking an aeroplane trip at Atlantic City he knocked out a tooth in a nose dive, which the aviator made to afford Wally a new thrill. This was not the only reason why Wally went up in the air.

* * *

Joseph A. Brady, who fought with the Marines from Chateau-Thierry to the hour of victory, has been "demobbed," and is now connected with the publicity department of Robertson-Cole.

* * *

Flora Finch will play in another Capellani production this summer. She looked like a million dollars when we saw her on Broadway with her Pomeranian dog.

* * *

Short Ear Fulls.

Ruth Roland will form her own producing company.

* * *

Helen Holmes will start a new serial with her own company on June 10.

* * *

Jack McDonald, here from the Coast, will start for Ireland on June 4, with a company of American actors.

* * *

Joe Le Brandt, whom we met on Broadway, is busy with several scenarios for coming production.

* * *

Mary Miles Minter, whose contract with the American has expired, is not going to be long idle before signing up with one of the leading producing companies.

* * *

E. K. Lincoln is now the possessor of a speed boat especially constructed for competing in the national races to be held during July. E. K. is one of the foremost amateur sportsmen of the film world.

Ben Cohn Returns to Universal.

Ben Cohn has returned to Universal and will write comedies for Neal Burns and Josephine Hill. Al Cantell will direct and produce the comedies.

Five Stars in the Constellation Which Will Make Universal's Stage Women's War Relief Series.
From left to right, Elizabeth Risdon, Hamilton Revelle, Gladys Morris, Bruce McRae and Hilda Spong. Miss Morris stars in the first of the twelve, "A Star Over Night."

GREAT AUTHORS' PLANS ARE OUTLINED

Hodkinson to Distribute Productions Made by Hampton Company from Stories by Great Writers

JUST what W. W. Hodkinson's big and ambitious sales and distribution policies for the forthcoming year are was revealed on May 23, backed up by an array of announcements of product that will show the exhibitors of the country that this pioneer has resumed his position in the industry.

First in importance came the revelation of the complete plans of the Great Authors Pictures, Inc., which Benjamin B. Hampton organized and has been building for months in California, with two powerful pictures completed.

Mr. Hampton's Great Authors' organization at this time controls the stories of Stewart Edward White, Emerson Hough, Winston Churchill and Irving Bacheler, with still other authors of like prominence to be announced.

"Desert Gold" Has Been Shipped East.

Benjamin B. Hampton and Eltinge F. Warner control the Zane Grey Pictures, Inc., and have just completed Mr. Grey's most notable story of the Southwest, "Desert Gold," which has been shipped East for Hodkinson distribution. Great Authors' Pictures, Inc., has completed the production of Stewart Edward White's "The Westerners," and other novels of this famous writer to be screened include "The Leopard Woman," "The Rules of the Game," "The Riverman," etc.

Mr. Churchill's most immediate novels to be screened include "The Dwelling Place of Light" and "The Inside of the Cup." Mr. Hough's two big contributions are to be "The Mississippi Bubble" and "54-40 or Fight." Irving Bacheller's initial screen contribution will be "Keeping Up With Lizzie."

During all the months of preliminary organization, William W. Hodkinson, foreseeing the evolution in the industry that makes recognizably big stories a demand of exhibitors, has been fostering the organization of other producing units that will make productions only from stories by authors of established fame.

Harry Raver's Four-Star organization, which recently completed and released "As a Man Thinks," by Augustus Thomas, through the Hodkinson sales mechanism, has just completed his second Thomas production, "The Volcano," starring Leah Baird and directed by George Irving. There are to be four more of Mr. Thomas' biggest works in this series, representing this foremost dramatist, giving his personal attention to the production of his picture.

Down in San Antonio, the Sunset Pictures Corporation, another Hodkinson ally, is completing the production of Sir Gilbert Parker's noted story of Canada, "You Never Know Your Luck," with House Peters as the star, and under the direction of Frank Powell. The Hodkinson literary and technical departments have given their personal supervision to the preparation of this story for production.

More Announcements Later.

Still another unit controlling the stories of one of the country's most popular authors is to be announced within the next few days by the Hodkinson organization. This additional unit will make not less than four stories with a star of established popularity, under a producer of splendid ideals, and personally supervised by the author of the stories in person.

The nucleus around which this evolution has been built has been Mr. Hampton's two organizations which have completed and are delivering their first pictures from California. To Mr. Hampton with his fine editorial and publishing experience, Mr. Hodkinson pays unstinted praise for his vision and achievements.

Issues Daily Sales' Bulletin.

Universal has entered upon its anniversary month with all departments going at top speed.

To keep alive the enthusiasm and to assist the individuals, the home office is issuing a daily bulletin, full of live wire tips, sales talks, personal items, and results of the sales work. It is written in a friendly style that appeals to the individual salesman and gives him a closer connection with the home office. The bulletin, a one-sheet paper, is being mailed to each individual member of Universal's sales forces all over the country during the entire month of June. It is mailed as a direct communication from the home office.

"Yankee Doodle" Film Plays to Record Business in West

MACK SENNETT'S "Yankee Doodle in Berlin," the five-part comedy drama with which the original Sennett bathing beauties are appearing in person at each performance, played to over $10,000 in San Francisco at the Tivoli the first week. For two weeks in Los Angeles the box-office returns showed over $20,000 net; at Denver more than $10,000 net in one week; at Indianapolis, $11,000 in one week, and at Cincinnati, which is still playing the picture, indications are that the receipts will be over $12,000.

The Stanley Booking Company, Philadelphia, has leased the Chestnut Street Opera House from the Shuberts for a four weeks' run of the Sennett picture, beginning June 2. Likewise another four weeks' run has been booked for the Ziegfeld Opera House, Chicago, to start on June 21.

Universal Buys a Lancaster Novel.

Universal announces the purchase of "Jim of the Range," a widely read novel by G. K. Lancaster, a noted English author. The story will be adapted to the screen for a Harry Carey Special Attraction. Lancaster is perhaps best known for his many stories of Australia, particularly those dealing with the bush rangers of the continent.

Violet Mersereau Signs with H. & H.

Violet Mersereau has just signed a contract through her representative, John J. Livingston, to star in a big feature picture to be produced by the H. & H. Picture Company. Herbert E. Hancock will direct the production.

We Wouldn't Object to These Scenes Being Drawn Out, but It Can't Be Done: It's "Phil for Short."
Evelyn Greeley will shortly be Phil herself in this forthcoming World release.

AUSTRALIAN FILM MAN GOING HOME

Harry G. Musgrove Gives American Film Interests "Once Over" and Prepares to Go Back to the Land of "Wowsers" —Buys Rights for the Far East as Well as Australia

By Walter K. Hill

AFTER four days of effort, Harry G. Musgrove, of Australia, had received an introduction to the clerk who knew the man who could introduce him to the official who issued passports; and with this document in his possession all Mr. Musgrove had to do was get it vised by the English consul —and then he will be off for his homeland. This may be within ten days.

Meanwhile the Moving Picture World man was treated to a lunch and very pleasant interview with the soft-speaking and mild-mannered Mr. Musgrove while Broadway was being drenched with a holiday afternoon rain. Offhand one might never select Mr. Musgrove from the magnates who frequent the Astor's magic mat as representing one of the oldest theatrical families in Australia and managing director of film interests that command the major part of the distributing and exhibiting facilities of the antipodes.

"I have been in America several weeks," said Mr. Musgrove, "getting in touch with film affairs and leasing attractions that will be suitable for showing in Australia. I am going home to take active charge of Australasian Films, Ltd., our distributing organization, and Union Theatres, the corporation which does the exhibiting of films in our country."

No Such Thing as a "Combine."

"That's the 'combine,'" ventured the interviewer.

Mr. Musgrove made haste to explain that there was no "combine" in his country, but the name had stuck to certain film interests since concerns who were in opposition to them "wished" the name on to certain other interests which were distributing and exhibiting films down that way.

"There is and can be no 'combine' in Australia," continued Mr. Musgrove. "Altogether there are only 700 places on the continent for showing pictures and practically every brand of American films are shown in some of these places. Two circuits compete for this business, but we have nothing that is known here as coming under the head of 'opposition.' When one system drops an exhibitor for one reason or another, the other systems continues the supply of entertainment."

Asked what firms were distributing films on his great island Mr. Musgrove explained that Metro distributes through Co-Operative Films, the direct competitor of Australasian Films; Paramount and William Fox have their own distributing organization and Goldwyn features are circulated through the theatrical firm of J. C. Williamson—who is the K. & E. and Shubert of Australia rolled into one.

Hold Sixty Per Cent. of Traffic.

"Australasian Films and Union Theatres control 60 per cent. of the film business in our country. Union Theatres represent 35 of the first-run theatres throughout the continent. Of our total business 75 per cent. is done in Sydney, capital of New South Wales, and Melbourne, the capital of Victoria. The rest of the exhibition business is conducted in towns ranging down from 30,000 population to a few thousand. In gross numbers the largest share of the exhibiting business is done in towns where pictures are shown from one to three nights a week."

Asked how the demand was supplied, Mr. Musgrove said leases were made by Australasian Films, Ltd., for five years —amounting practically to outright purchase, as the life was pretty well out of a film by that time. The money investment begins "F. O. B." New York. Thereafter expense starts with loss of time en route and excessive carrying charges by rail and on shipboard.

"Rates on films are extremely high. The rate makers seem to think that because we make money out of films we should pay more than our merchants must to have their stocks hauled to them," said Mr. Musgrove, as he continued with different examples.

Many Drawbacks to Doing Business.

"The Australian field is different than any other part of the world where films are used in such great quantities," said Mr. Musgrove. "Apart from the original cost of films and transportation the 'Wowsers' deny us the privilege of showing on Sunday; we get no benefit from the flood of national advertising distributors do in America; we have both state and federal censorships; a federal and state war tax—and 12 cents is the average price per ticket to see film shows in Australia."

The interviewer expressed curiosity concerning a "Wowser"—much after the style of the Englishman who wanted to know, through a friend in New York: "What are Yonkers?"

"Somebody put that name on the reformers," said Mr. Musgrove, "and they have been 'Wowsers' ever since. They keep Australia absolutely dead on Sunday. No Sunday shows of any nature; no Sunday papers, no stores open, nothing to drink—nothing doing on Sunday. The 'Wowsers' have it."

Harry G. Musgrove
Managing director of Australasian Films, Ltd.

American Films Have the Call.

"And where do you get most of your films?" the World man asked.

"Almost entirely from the States. Not a dozen films have come to us from England during the war and of that number 'The Better 'Ole' was the only one to make an extraordinary success. We kept five prints of that film going.

"Australasian Films, Ltd., has the franchise for First National in our country. We have exclusive control of Chaplins on an agreement separate from our First National franchise. We have Vitagraphs, Pathe, Triangle and Jewel features—besides negotiating any independent features our organization here in New York selects as suited to our needs."

Asked what he thought was the most distinctive feature of film traffic in this country, Mr. Musgrove said:

"I believe the First National's idea of assessing a proportion of the cost of negative to all franchise holders is the system that is best and will eventually be adopted as the method of production. It's fair and likewise practicable.

"American films are knitting together the people of our two continents. They bring American scenery, American people and American customs before Australia and we are better acquainted with Americans now than we were before the war," was Mr. Musgrove's parting observation.

Incidentally he made known the fact that his concern is buying films for distribution in the Far East, having arranged for distribution in Dutch East Indies, China, Java, Japan, India and the Philippines in conjunction with his purchases of rights for Australia.

Marguerite Clayton in Donovan Comedies.

Marguerite Clayton will be seen shortly in a series of feature comedies made under direction of Frank P. Donovan.

Of the players in the picture are Lou Marks, Bobby Connelly, Lieut. Victor De Linsky and Jack Baderacco. Joe Basil is assistant director. The picture is being staged at the Paragon Studios with the permission of the Mayflower Corporation.

Fox Closes South American Deal.

Another big South American deal with William Fox productions has been consummated in the purchase by Hester Gareia of the entire Fox output for Peru, Chili and Ecuador. Mr. Gareia is one of the largest exhibitors and renters of film in South America, with headquarters in Lima, Peru.

CANADIAN PARAMOUNT GOES TO REGAL

Distribution Previously Vested in Famous Players Film Service Switches in September to Opposition

OUR Toronto correspondent advises that Regal Films, Limited, Toronto, has acquired the Canadian distribution rights for Paramount Pictures, the contract to start in September. The company which has been handling Paramount in Canada has been the Famous Players Film Service, Limited, controlled by Jule and J. J. Allen. The latter also recently lost Select Pictures to the Regal Company.

Regal Films, Limited, with headquarters in Toronto and branches in six Canadian cities, is officered by a coterie of Toronto financiers, headed by J. P. Bickell. The managing director of the company is N. L. Nathanson. Associated with Regal Films, Limited, is the Paramount Theatres, Limited, a company which has a considerable number of theatres in Ontario.

The same interests also control the St. Denis and Francais theatres in Montreal, while arrangements have just been made, it has been declared, for the erection of a large theatre in Winnipeg. This is the company's first invasion of the Canadian West with a theatre.

Regal's Distributing Interests.

Regal Films, Limited, have been handling World, Select, Triangle, Metro and other releases throughout the whole of Canada and has been distributing First National pictures in Eastern Canada for Harry Brouse, of Ottawa, the Eastern Canadian franchise holder. The Regal Company has also been handling a number of minor releases, including the Ford Educationals and Ontario Government subjects.

The Regal company distributed Goldwyns in Canada during the first year of their release, after which Goldwyn features were acquired by the Allens and were distributed through the Monarch Film Company. Last winter, however, the Regal company secured the Selects which had been distributed by the Allens.

The Allens have never been very strong for serials, but Regal has had two of importance recently: "The Master Mystery" and the Craig Kennedy serial, "The Carter Case." The Regal interests have the Regent and Strand theatres, two of the few large downtown film houses of Toronto, and they have announced that they will build a huge combination house in the central section of the city at once.

Large Theatre Holdings.

In this connection it is interesting to note that the Regal interests are said to control the Pantages vaudeville franchise in Toronto and other Eastern Canadian cities. Pantages vaudeville may therefore be seen in the large new house which is to be built in Toronto. The Regal and allied companies figure in the control of at least seven theatres in Toronto and other houses in Ottawa, Kingston, Peterboro, Guelph, Galt, Montreal and elsewhere.

The Regal company is comparatively young in years, having been organzed in Toronto about three years ago. The Allens started in the film business in the early days of store shows when they opened a number of "nickel shows" in and around Brantford, Ontario.

The Allens Important Factors.

At the head of the Famous Players' Film Service, Limited, are Jule and J. J. Allen, who also control the Allen Theatre Enterprises, British Films, Limited, Paramount Pictures Corporation, Limited, Monarch Film Company, Limited, and other interests. The Allen have some thirty-five large and up-to-date moving picture theatres in actual operation or in process of building across Canada. They have an extensive chain of theatres in the Canadian West as well as in the East.

A large new house has been started at Winnipeg, where they already control two theatres. The Allens have also announced that they are building new houses in Halifax and St. John, on the East Coast.

Robert Warwick Could Not Resist the Lure of the Uniform.
So just out of the army he makes "Secret Service," a Paramount-Artcraft special.

Will Hunt Big American Game for Outing-Chester

ROBERT FROTHINGHAM, advertising and clubman, and Joseph McAleenan are the leaders of a group of big game hunters who recently left New York for the eastern slopes of the Rockies to lasso grizzlies, big horn moose, elk and other big game before a motion picture camera. The expedition was planned by Mr. Frothingham, and a complete record of the trip will be made in full colors.

A Prizma motion picture camera will be used, which photographs all scenes in Nature's colors, and thus, for the first time, a group of big game hunters will be able to bring back with them for the enjoyment of others all of the natural beauty and exciting scenes of such an expedition.

Dr. Leonard S. Sugden and Henry Berger, Jr., will represent Prizma in the expedition. Dr. Sugden's lectures and his pictures of Alaska, taken with a Prizma motion picture camera in Nature's colors, have excited comment throughout the country.

Mr. Berger is perhaps the foremost color photographer in the West. He is an experienced operator of a Prizma camera.

Included in the expedition are Ambrose Means, who did all the roping in the Buffalo Jones pictures taken in Africa; Dr. Harlow C. Brooks, George Murgatroyd, the taxidermist, and Joe Jones, the owner of a 200,000 acre ranch at Valley, Wyoming.

Protest Strongly Against New York City Censorship

ORGANIZED labor joined with New York exhibitors and the National Association on Wednesday, May 28, to protest against the ordinance proposed by Alderman Augustus Wise, to make the New York City commissioner of licenses the municipal censor of motion pictures.

James Holland, president of the State Federation of Labor, representing the opinion of the union workmen of the city, told the members of the committee on general welfare at City Hall, that he considered the ordinance autocratic and un-American.

Commissioner of Licenses Gilchrist, according to Mr. Holland, would be averse to taking on the powers given him by the proposed ordinance. The measure would compel every exhibitor to apply in writing for a permit from the license commissioner, who would pass on each picture before it could be shown. A fee of $1 a film would be charged.

About fifty exhibitors and representatives of other branches of the industry were present to protest against the drastic and impractical provisions of the ordinance. Dr. D. Everett Martin, chairman of the National Board of Review, and director of Cooper Union Forums, declared the ordinance would create dangerous social unrest.

So strongly was the case against the ordinance argued that decision was reserved by the welfare committee for the submission of additional briefs.

"THE RED LANTERN" SHINES IN OMAHA

Boyd Theatre Puts On Nazimova Production for Two Weeks in Manner That Arouses Comment—Bring Ballet from Chicago and Chinese Fixin's from All Over

OMAHA, or any other city in Nebraska or Iowa, never saw such exploitation as was given "The Red Lantern," showing two weeks at the Boyd Theatre, Omaha, two weeks, beginning May 18. That the methods used will mark a step forward in the business of motion picture exhibition in Omaha and the middle west is not unlikely.

Paul Le Marquard and his associates, including some of the leading theatre and filmmen of Omaha, put the picture over. They spent more than $6,000 in exploitation and "trimmings," according to receipted slips on hand, and it is certain they spent some of the busiest minutes ever devoted to a motion picture in Omaha.

The chief item, perhaps, and the most unusual, was the bringing of a celebrated dancer of Chinese numbers from Chicago, with a ballet of fourteen girls. The ballet made an instant hit with Omaha. Mlle. Marion, the leading dancer, has for years been a close student of Nazimova's methods, and was enabled to give the Dance of the Red Lantern in a remarkable impersonation of Nazimova. The dance was used as a prologue to the picture. The stage was gorgeously decorated with curtains, hangings and scenery. In the background loomed a big curtain, with a sliding circular door, similar to the one shown in the motion picture.

Special Orchestra Engaged.

A special orchestra of seventeen pieces, some of the players brought from out of the city, furnished the music. The picture enabled elaborate musical interpretation throughout, and this was one feature. Chinese music became the vogue in Omaha immediately after the run of "The Red Lantern" started. Downtown music stores decorated their windows with the Nazimova Red Lantern song, and included in the decorations, posters and artistic cut-outs advertising the show.

The entrance and lobby to the Boyd were utilized in an unusual way for advertising.

Over the entrance and the canopy, which were already unusually large, a Chinese palace was constructed, with wicker-work, funny gables and roof, and the other architectural effects which characterized it as Chinese. Under this canopy were hung rows of gigantic red lanterns, furnishing the light at night.

Bring Peking to Omaha.

For the interior of the lobby, the promoters raided the Chinese costume houses and curio shops of every city as far east as Chicago, borrowing, buying and begging anything and everything Chinese to use in the lobby decoration. Filled with Chinese hangings, tapestries, curios, lanterns, ornaments and relics, it was a regular bit of old Peking transferred to Omaha. The ticket cashier was behind a wicker-work affair of bamboo. The doors were such doors as might have permitted entrance to a Chinese palace.

And the girl ushers were all dressed in Oriental costumes.

The atmospheric effect, beginnig with the entrance, then the lobby, the ushers, the interior of the theatre, the stage and the ballet, and then the music, was astonishing. The picture fitted into the setting in a marvelous way.

Make Use of Downtown Windows.

Downtown windows were utilized. The Orkin Brothers' store of women's wear was the most attractive. Chinese silks, dresses, clothing and curios, with artistic cut-outs and posters of Nazimova, and scenes from the picture, were shown. Another such window was in the Burgess-Nash department store. The window was situated so that should one look up from the window, in the distance, up the street, standing out above the crowds, was the palace entrance to the Boyd Theatre.

On Saturday night, before the show opened on Sunday, a premier showing was given to prominent residents, newspaper folk and motion picture people of the city. This showing aroused widespread comment.

Picture Advertised In a Big Way.

Newspaper advertising was utilized to the utmost, of course.

Dramatic, society and dance critics of the Omaha daily papers paid marked attention in their columns to the ballet; art editors made learned comments on the artistic features of the production, while the music critics were high in their praise of the musical interpretation given the picture.

The ballet, the orchestra, the lobby, and the methods used in presenting the picture were to be transferred bodily from the Boyd Theatre to the Orpheum, Lincoln, for the week beginning Monday, June 2. The picture will be shown in other cities of Nebraska and Iowa.

The Boyd played to capacity houses, even at the matinees.

The prices were 25 and 35 cents for the matinees, and 25, 35, 50 and 75 in the evening—the highest prices ever charged for such a feature in Omaha or that part of the middle west. The same rate of prices will be charged in other cities where the picture is shown with such exploitation.

LEAVITT.

Potter Transferred to Seattle.

Wallace Potter, former manager of the Spokane exchange of Universal, has been appointed manager of the Seattle exchange. The Spokane office was recently abandoned and the territories consolidated. Mr. Potter has been in the employ of Universal for several years.

"Oh, Boy!" Isn't the Exclamation of the Writer, But the Name of the Above Pathe.
June Caprice is the center of an all-star cast in this production directed by Albert Capellani.

EXCHANGEMEN ADOPT NEW TRADE RULES

Cincinnati Managers Recognize Need for Change in Business Methods and Get Up New Regulations

THE Associated Film Exchange Managers of the Cincinnati Chamber of Commerce held a meeting May 20, at which the new trade rules for that district were adopted. For some time the exchange managers have felt that new rules and regulations were necessary for the good of the business as a whole, exhibitors and exchanges, and the rules adopted are the result of many conferences and committee meetings, at which all angles of the proposition were discussed and analyzed.

The rules adopted are to become operative June 15, and they have been sent to all exhibitors in that section in the shape of a folder, signed by all the members of the association. A letter accompanying this folder explains the action and assurance is given that no deviation will be made from the rules as set forth.

The principal difference between the new rules and the present practice is covered by Rule 2, relating to terms of payment for service. The exchange managers contend that the old system of shipping films and advertising matter C. O. D. caused unnecessary expense and annoyance, and the new rules require that advance payment be made for this service.

The Nature of the Rules.

The rules, in essence, are as follows:

Rule 1. All transportation charges must be paid by the exhibitor.

Rule 2. Remittance must be sent in advance.

Rule 3. Exhibitor must carry out all terms specified in contracts. No verbal agreements recognized.

Rule 4. No change in booking of any service will be granted unless requested in writing fourteen days before original play date. If change of date is granted, a later definite play date must then be arranged, and picture must be paid for at time of change and the protection against any exchange or manager; and clause may be forfeited. No change in play date granted which will prejudice other accounts.

Rule 5. No film shall be held by the exhibitor beyond playing date as per contract, and all damages occasioned through disregard of this rule are to be borne by exhibitor.

Rule 6. Whenever play dates are not agreed upon in writing when contract is executed, the exchange shall fix play dates as provided in contract. The association calls attention to the fact that a committee has been appointed to hear complaints exhibitors may wish to make at any time complaints are to be decided by this committee the exhibitors will be allowed to name two of their number to serve with this committee in adjusting differences. The spirit which prompted the association in its dealings with exhibitors is set forth in the closing paragraph of the folder as follows: "Prompted by the spirit of the Golden Rule, let's all co-operate for the good of the industry and to the mutual advantage of all concerned."

At the meeting new working arrangements were made between the Cincinnati association and the Film Exchange of the Indianapolis Chamber of Commerce, as a result of the visit of Miss Elsie Green, secretary of the latter body. Other visitors were Messrs. Barnett and Paulson, representatives of the Star Feature Film Company and the Goldwyn Distributing Corporation, respectively.

QUEEN CITY SHOWMEN HOLD SECOND MEET

Adopt Name of Greater Cincinnati Motion Picture Exhibitors' League—Elects Officers and Directors

THE new organization of Cincinnati exhibitors held its second meeting in the Hotel Sinton, May 20, and elected its board of directors. The name adopted is the Greater Cincinnati Motion Picture Exhibitors' League, and it will work in harmony with the older Exhibitors' League of the Cincinnati Chamber of Commerce, getting at the problems of the exhibitors from a slightly different angle from that of the older organization.

It is impossible to give an exact outline of the proposed activities of the new association at the present time, owing to the fact that some of them are still under discussion in committee, but it is stated that the league will be incorporated for profit, and probably will engage in co-operative purchasing of some of the materials used in the picture houses, as well as devote its energies to combat legislation detrimental to the interests of its members, and to encourage that of a beneficial nature. It will also consider and act upon any other matters effecting the industry which may be furthered by co-operative effort.

Music Tax Chief Topic.

More than fifty exhibitors were present at the meeting and matters requiring immediate attention were discussed. The topic of chief interest was the action of the music publishers in demanding a royalty of ten cents per seat annually for the use of their music in the picture houses. The exhibitors say that the music men have adopted a rather arrogant spirit in this matter, and it is the general belief of Cincinnati exhibitors that the present proposition is only the opening wedge, which will be used as the basis for larger demands in the future. In fact, one of the local exhibitors states that a representative of the music publishers remarked that "we might charge you 25 cents a seat next year." This attitude has caused much antagonism among the exhibitors, who declare that they will not pay the tax.

A letter of a conciliatory nature was received by the secretary of the Exhibitors' League from the music association, in answer to his protests, and it may be that a satisfactory adjustment of the matter can be effected.

Names Board of Directors.

The board of directors of the new association is as follows: John A. Ackerman, of the Glenway; Dr. Otto Dieckman, of the Nordland Plaza; Thomas Reilly, of the Colonial; J. J. Huss, of the Fifth Avenue; Otto Luedeking, of the Waldorf Amusement Company; Henry Hoefle, of the Clifton; Henry Levy, of the Columbia; A. G. Heddesheimer, of the Orpheum; George Talbert, of Peoples; I. W. McMahan, of the Gifts, and I. Frankel, of the Hippodrome. This board elected officers as follows: President, J. A. Ackerman; first vice president, Henry Hoefle; second vice president, Thomas Reilly; secretary, Dr. Otto Dieckmann; treasurer, Otto Luedeking.

"You've Nothing to Fear," Says Pauline Frederick, "The Fear Woman."
And we are inclined to believe her in the title role of her next Goldwyn.

Williamsons Start for West Indies.

Jay Hescher, who for ten years has been identified with the industry as a publicity man and camera operator, left for the West Indies on Thursday, May 29, with the Williamson Brothers to film their new submarine drama.

Deep-sea views and under-water action never before incorporated in similar productions are expected to develop from this latest venture of the Williamsons.

THRASHING OUT STORY QUESTION

Motion Picture Directors' Association at Its Last Monthly Meeting Listens to Two Sides of the Author Query When Prominent Writers Express Their Views

A BETTER understanding by writers of reputation of the needs of the screen in relation to their own product is one of the things that is increasing daily. To this end the Motion Picture Directors' Association has invited a number of the leading novelists to attend its monthly meetings and give the members their views on the subject. The following account of the last meeting has been sent to the Moving Picture World for publication by President George Irving. Two well known writing men, Arthur Somers Roche and George Randolph Chester, were present. Their remarks did not always agree, but showed that both had devoted considerable thought to the matter.

Some very plain truths about the value of the writer to the motion picture were uncovered in rather a dramatic manner at the last meeting of the Motion Picture Directors' Association.

Arthur Somers Roche Has His Say.

No one questions the fact that the stories made for the screen have a long way to go before the perfect picture is reached, and to no branch of the industry is this more important than to the director, for, like the builder of a great house, the finished result can be no greater than the architect has planned. And the director is the builder, the one who puts the parts together in the spirit of the man who conceived the idea. Too often, in pictures, there is no idea or it is lost before it reaches the Director. Of course it is sometimes lost by him, but it would be foolish to think that any director does not wish to make the best picture he can with the material at hand. The business end of the industry has come to believe that directors are chronic kickers because usually when a scenario is presented to them they say "Rotten!" and proceed to make changes which will, in their opinion, greatly improve it. Is the director wrong? Or is it true that the majority of scenarios are weak dilutions of the big idea that the original author had in his mind?

The first speaker of the evening, Arthur Somers Roche, opened with the remark, "The majority of well-known authors hold the moving picture in contempt as a medium of expression for their ideas because so many of them have sold their works to producers and have been unable to recognize their story when it was finally presented on the screen. Pictures have for them become merely a means of getting a few extra thousands for their labor. They welcome the money, of course, but as far as being a personal affair it doesn't get them at all, their names being usually lost in small type and their reputation as an author not suffering when the picture was pronounced bad. All the blame goes to the director, who has to shoulder the producer's desire to fit the story to Miss Sunshine, when the part was written for Madam Lightning, or for some other reason the whole idea is changed. So the author simply takes the money and has no further interest except as the failure of the story might affect future sales of his works. As to loss of self respect—nothing doing.

"Picture producers come to the author and talk of having them write especially for the screen. Good! But when we ask for the advance that a publisher is glad to make, the producer says, 'Show me the goods first!'

"Why should we show him the goods first when others are only too glad to give us an order for a story and pay in advance, knowing from our previous work that the result will please the reader? Why should we write for the screen when we can get more money from the publisher and then sell the picture rights for more than the producer is willing to pay in the first place? The advertising from the book gives the story added value and makes the producer willing to pay more than he would for the story as an original script. We are business men as well as authors; show us where the producer's offer to write especially for him comes in!

Changing the Author's Work.

"Then look at the method of handling our stories. The producer makes general changes to fit his star. He turns it over to a salaried writer to make a continuity and there in that mysterious sub-cellar of hack work begins the rape of Belgium. What wonderful changes occur! The editor of a publication would not presume to change without consultation the work of a famous author, but these supermen of the moving picture change everything that the author loved most in his work. Then your General Director rewrites the entire story, perhaps without having read the original, and passes it to one of you directors, who is supposed to give a finished result that will show the world what the author intended. You have never met the author, you get his idea at third hand, and it is impossible for you to do us or yourselves justice. That you turn out the results you do is a wonder to us, even if the picture has no relation to our story except the name. And sometimes not that. The scenario should certainly have the O. K. of the author and the director, and the author should have a final conference before the work begins. I agree with you that then is the time for the author to take a long vacation, and if the director does not produce a picture that satisfies the author, said author should see to it that he has a new director for his next.

Composite Method of Production.

"I forget to mention that after the picture has been taken, you directors, in many cases, lose sight of it, and a few dozen more changes are made by the cutters and title men and others I do not know of. So that when the final result is shown on the screen it is the composite work of at least half a dozen men, and I do not believe that you can get a work of art by that method. The man who makes the picture should have all these other departments under his supervision. He should be the editor of the publication.

"I cannot see the reason for all these changes. We authors are willing to meet pictures half way, but——"

"No, you are not!"

The speaker was George Randolph Chester, who had come in during the first address. The two authors proved to be old friends and had a good laugh at their manner of meeting. At the earnest invitation of the first speaker and of the directors, Mr. Chester took the stand and said that he had had the same ideas as

Nope, We Won't Say "The Water's Fine," And we're strictly prohibition, too. Here are seventeen reasons

We Aren't Interested in the Water at All. why you should always see Paramount-Mack Sennett Comedies.

the first speaker until after several of his stories had been pictured with unsatisfactory results, and he had made up his mind to find out the reason. After several months of close study he was willing to stand by his statement that the authors were not inclined to meet pictures half way. That to do so they would have to learn a new trade. That for the making of stories for the screen a new method must be studied and that those poor maligned scenario writers who were doing their level best to turn out good scripts knew more about the requirements of a picture that most of the authors who complained of the murder of their stories.

"We authors," continued Mr. Chester, "think in words—words—words. We must think in pictures or acts if we are to be successful in this new medium which, after my study, I am willing to state is greater far than the printed page. There are, of course, limitations to the screen, but the more we study it the sooner do these limitations fade away, and even those deep ideas of psychology and philosophy which we say can never be shown in pictures gradually take concrete form, for, after all, they are but the written expression of acts or thoughts, and thoughts are usually translatable into acts; and the screen is the art of actions and actions can show almost every emotion we know. But we do not know how to do it as yet and we will never know until re realize what a wonder we have to work with and until the great minds get rid of their contempt and settle down to a serious study of the screen."

The discussion then became general and, for the first time in the history of the screen, this subject was discussed in company by the men most interested. From this and other meetings which are to be arranged between the men who write the stories and the men who make them may come that improvement which the whole trade is striving for.

TRIANGLE TO PRODUCE IN THE EAST

President Waters Believes Eastern Location Offers Greater Variety in Climate and Locale

DISCUSSING the sale of its Triangle Culver City studios, P. L. Waters, president of the Triangle Film Distributing Corporation, announced that the disposition of these properties has been under consideration for some time, and that the sale of them to the Goldwyn company will enable Triangle to begin, sooner then they had anticipated, their new plans.

In fact, the rental of these studios to the Goldwyn company last November directly accords with the plan of Triangle to erect studios and to start production activities in the East. Not to minimize the advantages of California as a production center, Mr. Waters referred to the advantages of the East in variety of climate and locations, factors which a number of producing concerns lately has been emphasizing, as evidenced by the large studios now building in this vicinity.

"Furthermore," remarked Mr. Waters, "both the stars and their supporting casts, and in fact the entire personnel entering into the production of films, frequently express their preference for Eastern locations, where they are free from the monotony of even the most perfect climate, more contented in their surroundings, and hence more enthusiastic about their endeavors."

While the plans for Triangle production activities are not sufficiently matured for specific announcement, Mr. Waters made the statement that studios and location had already been provided for in the East, so that the stars and their companies that shortly will be under the Triangle contract may start work soon. Just where these studios will be located Triangle did not care to announce at this time, but a definite policy will shortly be coming.

Eubank with Bech, Van Siclen.

Bach, Van Siclen & Co., Inc., announce the engagement of Captain Victor Eubank to edit and retitle their big productions which they are purchasing for the foreign market. Captain Eubank was formerly with the Essanay Company.

Peggy Hyland Turns Pirate and Digs Up Spanish Doubloons in "Cowardice Court."

The terrier is hoping one of the doubloons will have a double in bone in this forthcoming Fox feature. The terrier plays a dual "Fox" role.

Robertson-Cole Contracts for Brentwoods for Year

EXULTANT over the success won by "The Turn in the Road," through its exploitation by Robertson-Cole, the Brentwood Film Corporation, through its president, L. C. Haynes, has just entered into a contract whereby its entire product for the ensuing year will be assigned to Robertson-Cole. The contract calls for the same code of acceptance governing all productions made by the various Robertson-Cole units, which gives Robertson-Cole the power to decide when a photoplay comes up to its standard before releasing it through Exhibitors Mutual.

The Brentwood Corporation has decided upon no definite number of productions for the year, but will devote as much time as is necessary to make every one of its attractions the best possible.

Under the terms of the contract with Brentwood, Robertson-Cole will release "Better Times," the second King W. Vidor production, as successor to "The Turn in the Road." "Better Times" is a comedy and has just been completed.

The Brentwood-Robertson-Cole alliance undoubtedly will be received as a radical step by the industry inasmuch as Brentwood is probably the only big producing organization which does not employ high-salaried stars. It depends upon clean, wholesome, entertaining stories, well fitting types of all around competent players and upon the keenness of the ability of its director, King W. Vidor.

Truex Will Be Starred Individually in Comedies

ERNEST TRUEX will be starred individually in the new series of two-reel screen comedies soon to be placed in production by Amedee J. Van Beuren, who recently signed this star who is at present scoring in the stage farce, "Please Get Married," at the Fulton Theatre, New York.

Several stories with vast laugh-making possibilities have been purchased for Mr. Truex. Although the first starring vehicle has not been definitely decided upon it is not at all unlikely that Mr. Truex will make his debut in two-reel comedies in one of Albert Payson Terhune's stories.

The Truex comedies will probably be staged at the Vitagraph studios in Brooklyn, where the V. B. K. Film Corporation, another Van Beuren film organization is producing Paramount-Drew comedies under the personal direction of Mrs. Sidney Drew.

Coldewey Returns to Universal.

Anthony W. Coldewey, who broke into the motion picture industry as a writer on one of Universal's staffs, has returned to Universal after an extended absence. He is the latest addition to Universal's continuity staff. Coldewey left the Universal and became associated with the American under William Piggott, who is now manager of Universal's serial organizations on the West coast. Coldewey has written and directed for Mack Sennett and L-Ko productions. He will do scenario work for the Big U Western dramas.

Chicago News Letter

by Jas. S. McQuade

CHICAGO OPTIMISTIC OVER BUCK BILL

Film Men Believe Censorship Measure Will Be Defeated in Spite of Indignation Over Slides

SINCE wiring the story Wednesday, May 21, a healthy optimism has been growing daily in Chicago that the Buck bill will yet be defeated, notwithstanding the harsh treatment received by the opponents of the bill at the hearing before the judiciary committee of the House, Tuesday, May 20.

The officials of the Motion Picture Association of Illinois, though somewhat crestfallen, immediately set to work as soon as they got back to Chicago to turn the tide by all legitimate means possible. A circular letter to every representative in the House was printed and mailed Wednesday night, May 21, from the office of Lewis F. Jacobson, counsel for the association. The letter contained fifteen numbered paragraphs.

The first reads as follows: "That the slides and trailers offensive to some members were directed purely to experiences with some censors, and in view of their being misinterpreted have been stopped throughout the State of Illinois."

Legislators Indignant Over Slides.

The slides and trailers referred to were sent out from New York and roused great indignation among members of the House, because of the threats made against the future of those who might vote for the Buck bill. It is known that a number of members who were strongly opposed to the bill became so incensed that they decided to change their attitude when the bill came up for passage.

Paragraph No. 5 reads: "That the great body politic is against censorship, and this has been proved by individual petitions and written statements, which were presented in thousands at the hearing, without examination by anyone, and which are still on hand for inspection, most of them signed by mothers and heads of families."

Newspapers Against Buck Bill.

No. 6 reads: "That 1,200 exhibitors throughout Illinois and their 5,000,000 weekly patrons located in every district in the state oppose censorship, and their votes have so proved it, wherever taken."

No. 7 reads: "That censorship on its merits has been presented to every newspaper in this state, and there is not a single newspaper in Illinois that favors the Buck bill, although heretofore some of them had taken snap judgment on the question."

No. 12 reads: "That the greatest assurance for good pictures lies in the fact that no exhibitors whose patronage depends on the good will of the family, constantly attending, can risk financial suicide by exhibiting an offensive picture, and that the millions of dollars invested by these exhibitors in this state is security therefor."

No. 15, the last paragraph, reads: "That the pledge of 98 per cent. of the producers of the United States, effective June 1, 1919, will quickly and surely forever stop improper exhibitions."

On Friday morning a printed notice was mailed to every exhibitor in Illinois by the Association, urging him, among other duties, to visit the three members of the House of Representatives in his district and take with him prominent business men, bankers, newspaper editors, and petitions from patrons to prove that the public does not want censorship. A wire was also sent to the district leader of the Association, in each of the fifty-one senatorial districts, enjoining him to tell exhibitors in his district either to wire or see each of the three representatives in the district concerning the Buck bill, and why it should be defeated.

Bring Full Strength to Bear.

The foregoing will show that the officials of the Motion Picture Association of Illinois have left nothing undone to bring the full strength of exhibitors and their patrons in all parts of the state to bear against the passage of the State Censorship bill.

The judiciary committee of the House met Wednesday, May 21, after the regular session, and reported the Buck bill out of committee by a vote of 18 to 2. There are 42 members on this committee. The bill was then placed on the calendar for second reading Friday, May 23. Amendments will likely then be proposed, after which the bill will

Cleo Madison, We Say, Certainly Deserves a Permanent Place of Residence in "The Girl from Nowhere."
Although Nowhere is featured in the title, this Pioneer production reaches Somewhere in its delineation.

be placed on the calendar for the third reading.

No vote will be taken on the bill until the week of June 1.

Picture Men Expect to Kill Bill.

Lewis F. Jacobson, counsel for the Motion Picture Association for Illinois, said to the writer concerning the chances of defeating the bill: "We are renewing our efforts and expect to kill the Buck bill. We feel that great harm has been done by the trailers sent out from New York, which were widely used in Springfield. They gave great offense to legislators, many of whom had been friendly to the exhibitors up to that time, and who had given good reason for the belief that they would vote against the measure.

"Trailers" Created Bitterness.

"If legislators get over the bitterness created by the trailers, there will be no question that the bill will be defeated."

In a dispatch to the Evening American, from Springfield, May 23, a correspondent states that "some prophets go to the extent of predicting that Governor Lowden will veto the 'search-and-seizure' bill, and pass the word to his friends in the Legislature to stop the State Censorship bill before it reaches his office."

In a brief conversation with Miss Rose Tapley, special representative for Famous Players-Lasky, for better pictures, she made known that she had been received by Governor Lowden, while in Springfield, and that he had assured her that the State Censorship bill was not an administrative measure.

National Film Association Sprung at Chicago Meeting

AN important meeting of the F. I. L. M. Association of Chicago was held at the Hotel Morrison, Thursday evening, May 22, the proceedings lasting until midnight. Secretary Frederick Elliott, of the National Association, C. C. Pettijohn, general counsel of the Exhibitors Mutual Distributing Corporation, and F. C. Quimby, director of Pathe exchanges, who stopped over specially for the occasion, participated in the deliberations.

For some time past the members of the Chicago Association have been aware that their rules governing film service have been infringed in overlapping territory, which the film trade boards of Minneapolis, Milwaukee, Indianapolis and St. Louis also cover. To remedy the evil the Chicago meeting was called and representatives from the trade boards of the cities mentioned were invited to attend, in order to exchange views and form plans for working in co-operation henceforth. Two members of the film trade board, in each of the cities mentioned, were present at the meeting.

Film Board Members Present.

C. W. Eckhardt, district manager of the Fox Film Corporation and president of the Chicago F. I. L. M. Association, presided at the meeting. When film service matters were disposed of a general discussion was engaged in, during which Secretary Elliott was consulted as to the advisability of forming a national F. I. L. M. organization, to be affiliated with the national association. Mr. Elliott was favorably impressed by the plan and stated that he would report to the association for further action.

National Association Suggested.

It was then suggested that a national convention of all the F. I. L. M. associations in the country be held in the near future, in some city centrally located, to be named later. Of course Chicago is the only city that can fill the bill, the writer thinks.

Harry T. Nolan, manager of the Denver office of First National, who was in Chicago at the time, was an interested witness of the proceedings at the meeting.

Messrs. Balaban and Katz Will Build a New Theatre

SAM KATZ and Abe J. Balaban, owners of the Riviera and the Central Park theatres, in Chicago, and reputedly and deservedly known as the foremost exponents of the most up-to-date methods of moving picture presentations in this city, have launched a new venture in theatre building. They have secured a site of 125 by 225 feet in Cottage Grove avenue, between Sixty-third and Sixty-fourth streets. Here they will build a thoroughly modern picture theatre, with a seating capacity of 3,200 persons, at a cost of $350,000, which sum also includes the cost of the building in which the new theatre will be located.

Work will begin in about four weeks, and it is expected that the house will be in readiness for opening about April, 1920. Architects Rapp and Copmary have charge of the construction.

Owner of Ideal, Dayton, Visits Chicago.

John Seifert, owner of the Ideal Theatre, Dayton, was a visitor in the city last week. He was seen for a moment and explained that he was here in the interests of the Miami Valley Exhibitors League, in connection with the music tax question. He said that no suits as yet had been filed against exhibitors in Dayton, but if any be brought they will be taken through to the very highest court.

Mr. Seifert reported good business in his territory and said the Ideal is getting its share. He is a strong believer in the right kind of newspaper advertising, and uses only the best paper for that purpose, in his case, as the size of the Ideal will not permit advertising in all. It seats 365 persons.

Harry Cohen Goes to Hospital.

Harry Cohen, one of the directors of Metro, who came on last week from New York to assist in the determination of the site for the new exchange building in Chicago, was suddenly taken ill soon after his arrival, and was at once taken to the Michael Reese hospital, where he remained until Sunday, May 25, when Dr. Emanuel Friend advised him he could return to his home in New York.

News Weekly for Manila.

The Bass Camera Company has advised the writer that Gregorio Nieva, of Manila, P. I., owner and proprietor of the Philippine Review, purchased a complete motion picture laboratory last week from that company. President Bass, of the company, states that Mr. Nieva will produce a news weekly in Manila showing the activities in that capital.

Mr. Nieva is a member of the Philippine Commission and is now touring this country under the auspices of the U. S. Government.

New Site for Exchanges in Chicago Finally Decided

HARRY COHEN, director of Metro; Lewis Innerarity, secretary of Pathe Exchange, Inc.; H. M. Burman, general manager of Universal exchanges, and F. C. Quimby, director of Pathe exchanges, arrived in the city Tuesday, May 20, from New York, to confer with the members of the F. I. L. M. Association of Chicago on the site for the proposed new building that will house all the important exchanges in Chicago after April, 1919.

At a meeting held in the Hotel Morrison Wednesday, May 21, it was unanimously agreed that the site on Ninth street and Wabash avenue, which had been selected by the F. I. L. M. Association some time ago, will meet all needs. All arrangements were completed in the matter of signing leases by the various exchanges for office space in the new building, before the close of the week ending Saturday, May 24, and the preliminary work in clearing the site of old buildings will start at once.

"Taxi" Big Success at Castle Theatre.

Taylor Holmes, in "Taxi," pleased crowds at the Castle Theatre, State street, near Madison, at its opening run in the city, during the last half of the week of May 11. This rattling good comedy, with its fine photography, also made hits at the Linden, Victory and Hamlin during the week beginning May 18. It also scored heavily at the Orpheum, Rockford, Ill.; the La Salle, South Bend, Ind., and in several other houses.

F. E. Williams, in charge of bookings of Triangle's Chicago office, informed me that he is highly pleased with the demand for this feature.

He also stated that "Peggy" is booked up solid to July 1, in Chicago and adjoining territory.

R. E. Bradford, manager of the Chicago office, was in New York, on a business trip, last week.

"Shepherd of the Hills" at Randolph.

"Shepherd of the Hills," adapted from Harold Bell Wright's novel of that title, is a popular successor to the previous successes shown at the busy Randolph Theatre. The scenes are laid in the Ozark mountains, and the story has a heart grip that makes a second viewing almost imperative.

Owner of Tulane Pleased with Business.

F. Z. Lewis, owner of the Tulane Theatre, this city, was a visitor at our office last week. He reported very fair business and always to capacity for features. His house seats 300 people and admissions for average programs are 10 and 15 cents on Saturdays and Sundays, and 6 and 11 cents on the remaining days of the week. For big features, on the corresponding days of the week, he charges 17 and 22 cents, and 11 and 17 cents.

Mr. Lewis books makes of Mutual, Universal, Select, Fox, Celebrated, World, etc. He has owned and managed the house since April 15, and is well satisfied with his successes thus far. The chief object of his call was to pay his annual subscription for the

Moving Picture World, which he deems indispensable to his business.

People's Bans Vaudeville for Pictures.

Al Lyon, a well known and successful manager of Chicago picture theatres, was recently appointed manager of the People's Theatre, Forty-seventh street and South Ashland, which was formerly a vaudeville house. The house is practically new and seats 2,500 persons. It has one of the most imposing interiors of any theatre devoted to pictures in the city. Mr. Lyon will book only pictures of the best class, and will offer the first picture program ever seen in the house in about a week. His top admission will be 22 cents. An excellent orchestra has been secured to play the accompanying music.

Big Business at Orchestra Hall.

Charles Ray in "The Busher," a Famous Players-Lasky production, pleased large gatherings at Orchestra Hall, during the week beginning May 18. It was quite a contrast to the "Knickerbocker Buckaroo," which packed the hall daily, the preceding week.

Dorothy Gish, in "I'll Get Him Yet," is the attraction for the week of May 25.

Moore and Crandall Become Keener Washington Rivals

IMMEDIATELY following the brief statement made in the local press to the effect that the York Amusement Company had broken ground on Georgia Avenue, Washington, D. C., comes the announcement by Tom Moore that the Moore Theatres Company will erect a neighborhood photoplay theatre, the first of its kind, to show first-run pictures. The new playhouse will cover an area of more than 46,000 square feet, and will be erected at Fourteenth street, between Kenyon street and Park road.

It will cover what was formerly the Mt. Pleasant playgrounds and adjoining property. Architects are at work on the plans. Electricians are planning unique electrical lighting effects for the new house. The Fourteenth street theatre is the first of at least three neighborhood theatres to be established by Mr. Moore in a widespread expansion program which he has adopted.

The announcement has, of course, started a great deal of discussion among exhibitors and exchangemen in this city. Harry Crandall heads the York Amusement Company and incidentally has the Savoy Theatre, located across the street from where Mr. Moore says he is going to build.

The moving picture men say that it looks as though Mr. Moore is "going after Mr. Crandall." The latter has declined to comment on the situation, preferring, he says, to go ahead with his own efforts without thought of what some one else might or might not be planning to do.

Fox Films in Dutch East Indies.

Special Representative Darling, of the Fox Film Corporation, who has been visiting the Dutch East Indies, has practically completed his trip, designed to establish Fox films firmly in that section of the globe.

This trip is the final link in the chain of territories which Mr. Darling has visited in his tour of the world, and means Fox films in all parts of the globe outside of the Teutonic Countries.

ABRAMS REAFFIRMS COMPANY'S POLICY

United Artists' General Manager Declares That Single Pictures Rule Was Dictated by Managers

FOR several weeks past the ninth floor of the Godfrey Building at 729 Seventh avenue, New York, has been a busy place. The announcement of United Artists' Corporation opening its campaign for the release of its first production, a Douglas Fairbanks picture, on September 1, has brought a constant stream of the foremost picture theatre men of the country to its offices.

While a considerable department is busy with telegram and correspondence that keep flowing in, the executive heads of the company have been engaged for days with representative showmen from practically every state in the Union who have come to New York especially to secure for their houses the product of the United Artists.

During the last week, for example, Eugene H. Roth, of the California and Portola theatres in San Francisco, who came East solely to arrange in person for the Fairbanks picture, wired his board of directors that he had successfully completed negotiations with United Artists and that he had secured the Fairbanks production for an extended run beginning early in September for the California.

Among the many other visitors of note was Tom Ealand, managing director of the beautiful Majestic Theatre of Detroit. The Majestic stands as one of the country's monuments to genuine showmanship. Mr. Ealand has secured United Artists first release for his house.

Abrams Affirms Sales Policy.

Hiram Abrams, general manager of United Artists, personally has negotiated with almost all of the exhibitors who have came to the company's offices, and he has expressed himself as more firmly convinced than ever of the equity and sound business foundation of the sales policy on which the pictures of the United Artists are to be released.

"Our single picture policy," said Mr. Abrams, "was inaugurated by exhibitor demand. In my investigations all over the country I found that picture theatre men had come to the point of exasperation with program and star series methods. They wanted to have the best in productions, but they wanted these pictures on a basis of freedom that would allow them to make as much profit out of each big release as was possible.

"I got this demand direct from exhibitors themselves, face to face, man to man. And that this demand was not idle talk, that it was sincere, is proved by the unanimity with which these selfsame exhibitors are signing up for our first release on exactly this basis. To have theories about methods of release is one thing; we can argue without end and get nowhere. The proof of what exhibitors want is in what they buy, and not a single exhibitor who has come to our office—and we have been in touch with hundreds—has suggested the slightest change in our open booking, single picture plan. That's the answer, isn't it?

Says Attractions Already Are Sold.

"The pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith stand alone as box-office attractions. They are thoroughly sold to the public; an exhibitor's campaign in their behalf amounts almost entirely to calling the attention of the public to the fact that he has these pictures at his house. Add to this hundred per cent. pulling power the quality that the United Artists will be able to put into release, and you will understand what exhibitors will be able to do with each and every production when they get it free and clear of any tie-up of any sort with any other picture.

First Picture in September.

"I don't want to be premature in announcements regarding our first release which is scheduled for September, but I will say that the lengths of the runs for which exhibitors are taking the picture is the most satisfying demonstration of their new sense of freedom under our sales policy. These men are taking the picture for runs that will be absolutely revolutionary. They are going to play the picture for every penny of profit that they can get out of it. They are going to cash in on their ability as showmen. They are taking this one individual picture as a property rich in possibilities for big money, and without having to figure or worry about any other picture, they are going to make it work for them as no picture was ever worked before.

"In other words, they are going to get for themselves not 25 or 50 per cent. of the box-office value of a hundred per cent picture; they are going to get 100 per cent. of the picture's value to themselves, and that is possible only by taking each picture, standing it on its own feet, so to speak, measuring its possibilities without regard to any other picture, and then making the most of those possibilities."

Connecticut Progresses

From the Philadelphia Record.

In Connecticut, "the land of steady habits," the Legislature has just passed over the Governor's veto a bill permitting moving picture shows on Sunday. Some progress there from the days when a man was fined if proven guilty of the heinous offense of kissing his wife on Sunday! New England is keeping abreast of the times. Here in boss-ridden Pennsylvania it is still a crime for a man to go fishing on Sunday.

Ruth Roland in New York.

After six months of work on "The Tiger's Trail" serial, Ruth Roland, the Pathe star, made up her mind to take a vacation, and consequently hit the cross-country trail for the East, arriving in New York from Glendale, Cal., on Thursday, May 22.

It has been fully two years since Miss Roland favored New York with a visit. For two months she will forget the precarious existence of a serial heroine and be just a regular human being.

February. The couple went to Santa Ana, the Gretna Green of Los Angeles, to be married, and decided that they would keep their marriage a secret from their friends as long as possible.

The bride even went so far as to make a wager with her husband that it could be kept secret for six months. She lost the wager, because it was only four months afterwards that personal friends of the couple made the discovery. Clary was with the William Farnum company at Palm Springs when the secret leaked out. Mrs. Clary is not of the profession.

Film Players Dance in Grocery.

C. C. Hall, popular grocer of Hollywood, and special friend of the picture players, gave a dance in his store one evening last week for the entertainment of his friends of the studios. For refreshments only such "eats" as could be found in a grocery store, such as bottles of pickles and jam, canned fruit and package goods, were served.

Hall's kindness and generosity to film players is well known in Filmland. The walls of his grocery store, an up-to-date and prosperous looking place, are covered with autographed photographs from his personal friends among players of the west coast.

British Hero Joins Lasky Staff.

Major Ian Hay Beith, soldier, lecturer and author, arrived in Los Angeles last week to act as advisor to the literary staff at Lasky's in the production of J. M. Barrie's "The Admirable Chrichton," now being produced by Cecil B. De Mille. Following his work on this picture, in which he will be associated with Mr. De Mille and Jeanie MacPherson, Major Beith may devote his time to original scenario work.

Major Beith served the first year of the war with the British forces, and later devoted his time to writing for the Allied cause. His work at Lasky's is his first venture in motion picture work, and his first civilian work in the past five years.

Villain Receives Real Stab.

While going through a scene for "The Spitfire of Seville," at Universal City last week, Hedda Nova, the star, under the direction of George Seigman, made a lunge at Leo Maloney with a dagger with which she was supposed to stab him in the play, and inflicted a gash nearly five inches long on Maloney's face. Miss Nova, carried away with her part, did not realize the strength and force she was putting into her action, and she was deeply distressed at the result. Maloney's wound was not dangerous, but it took several days to heal up enough to permit him to return to work in the picture.

Illness Delays Production.

Production on Katherine MacDonald's new photoplay, "The Bleeders," which has been delayed on account of the illness of Colin Campbell, the director, is again under way. Roy Stewart is leading man for Miss MacDonald in this film, and Kathleen Kirkham, Clarissa Selwyn, Winter Hall and Wedgewood Nowell are cast in important parts in Miss MacDonald's support.

Warner Brings Propaganda Play.

L. J. Warner, member of Warner Bros. Film Co., of New York, arrived in Los Angeles last week with a new propaganda film entitled "Open Your Eyes," which was produced by Warner Bros. under the supervision of Surgeon General Rupert Blue, and which is the initial feature of a national campaign of warning to the youth of America.

Entertained by Christie.

A. S. Kirkpatrick, who recently resigned as assistant general manager of the Exhibitors Mutual Corporation, to enter the producing field, is the guest of Charles H. Christie.

Australians Visit U City.

H. G. McRoberts, publisher of an Australian theatrical journal, Harry Sniders and his son Jack, and G. H. Tillam, all of Australia, paid Universal City a visit during their stay in Los Angeles.

New Proprietor for Ray's Garden.

Mrs. Prudence Bonnie is the new proprietor of Ray's Garden Theater, on Main street since May 17, and Fred Siegert has been appointed general manager of the amusement house. For the opening attraction under the new management, a double bill, consisting of "Modern Husbands," featuring Henry Walthall, and "Taxi" with Taylor Holmes, was presented.

Highest Rental for Film.

The Kinema Theatre, on Grand avenue, in securing a pre-release run of "Daddy Long Legs," Mary Pickford's first production for the First National Exhibitors, are paying the highest rental ever paid by a California theatre for a film.

Fred Osborne, president of the Kinema Investment Corporation, has returned from a flying trip to San Francisco.

Studio Shots

Mary Anderson is playing the leading role in a feature being produced by the Wayne Mack Company.

G. Raymond Nye, playing the heavy with William Farnum in "The Lone Star Ranger," suffered a bad wrenching of his foot while on location recently at Palm Springs. He had to be sent back to Los Angeles for treatment.

Rollin Sturgeon has signed a contract to direct Universal productions for another year.

Charles H. Christie has closed a successful tour of the United States in the interests of two-reel comedies, featuring Fay Fincher.

Jack Pickford completed his third picture for the First National Exhibitors last Friday. Jack has been receiving a number of offers for his services, including one to renew with the First National.

Mitchell Lewis and his company, left Los Angeles last week for a three weeks location trip to the Columbia River, Washington, where scenes for his fourth feature for Select Pictures will be made.

Molly Malone, who was married to Forrest Cornett, son of a minister, in 1917, has field a suit for divorce in the Los Angeles courts. Molly is leading lady for Fatty Arbuckle, and is mascot of the Vernon baseball club.

Earle Williams and his company have gone to Lake Tahoe to make scenes in "The Wolf."

The cast for the new Geraldine Farrar production for Goldwyn includes besides Lou Tellegen, as leading man, W. Lawson Butt, Naomi Childers, Lydia Yeamans Titus, Arthur Carew, Alec B. Francis, E. J. Connelly, May Giraci and Francis Marion.

Cullen Landis, popular film juvenile, has signed a five year contract with Goldwyn.

Dan Russell, of L-Ko, has renewed his contract with that company,for two years longer.

Mary Pickford and her company have gone to San Diego to film scenes for the "The Hoodlum."

The cast for May Allison's new Metro picture, "Free," includes Howard Gaye, Pell Trenton, Kathleen Kerrigan, Alfred Hollingsworth and Caroline Rankin.

Frank E. Woods, supervising director of Famous Players-Lasky productions, has returned from a visit of several weeks in New York.

Adda Gleason, following a stage engagement at the Morosco Theatre, has packed her bag and gone to New York.

Harry Carey and his company have returned from Kingman, Ariz., where exterior scenes for a coming Universal production were made.

Jimmie Harrison, after eighteen months in the army, and a part of that time in France, is taking part in "Anybody's Widow," a Christie comedy with Dorothy De Vore and Earl Rodney.

Theodore Roberts, Lasky actor, is moving into his newly acquired home in the Hollywood foothills.

Anne Schaefer, Vitagraph's first leading lady to come to the west coast several years ago, is playing an important role in "Hurrying Fate and Geraldine" in support of Bessie Love, Vitagraph's newest star.

Mary Pickford was made "Honorary Ace of the American Air Service" at the air pageant given at the De Mille Aviation field in Hollywood, on May 18th.

"A Man's Fight," the new Dustin Farnum feature for the United Picture Theatres, Inc., which has just been completed, was given a private showing at the Brunton projection room last week, before the film was shipped to the New York offices.

Frank Lloyd, director for Geraldine Farrar at Goldwyn, has purchased a large ranch in the mountains near Los Angeles.

Fred Stone arives in Los Angeles next week to begin production on film features under the direction of Frank Porzage, at the Brunton studios.

Last Sunday's ball game between Metro and Goldwyn, resulted in a score of 6 to 4, in favor of Goldwyn.

Douglas Fairbanks, Jr. has arrived in Los Angeles to pay a visit to his father, the elder Doug.

Eva Novak is Tom Mix's leading lady in his current feature for Fox, "Speed," from the story by H. H. Van Loan.

Charles Meredith, of the Morosco dramatic stock company, will support Florence Vidor in the new Brentwood production, "The Other Half."

Elliott Dexter will begin his first production under his new contract as a Famous Players-Lasky star, immediately upon the completion of "The Admirable Chrichton," in which he plays the title role.

The Lila Lee Company, under the direction of Robert Thornby, is in Yosemite, making scenes for a coming Paramount production. Darrell Foss is playing opposite lead to Miss Lee.

Lewis J. Cody has gone to New York to remain a few weeks.

Helene Chadwick, former Pathe star, will play oposite Tom Moore in his new Goldwyn picture.

Comes the news from Mrs. Charlotte Pickford, in New York, that she has secured Barrie's "Hop o'My Thumb" for Mary Pickford's first feature for the United Artists, and "The Little Shepherd of Kingdom Come," by Charles Fox, Jr., for a Jack Pickford feature.

Abe Stern, of the L-Ko company, came from New York last week to remain a few days to confer with his associates upon future L-Ko productions.

The Peggy Hyland picture, "The Bed

WILL HANDLE FILMS INTERNATIONALLY

Adolphe Osso Forms Connection Whereby He Will Deal in Both Films and Stage Plays for France

ADOLPHE OSSO returned to New York last week after an extended stay in France, where he effected arrangements with a chain of exchanges in the principal European cities to distribute American-made motion pictures. Mr. Osso will maintain his headquarters in New York, but plans to arrange his time in carrying out the work of his new organization between his London and Paris offices.

Mr. Osso, whose organization is international in scope and who, as the exclusive American representation for the Charles Delac Vandal & Company, has already negotiated the acquisition of the Goldwyn output for distribution in France and is now arranging with several large producers for the foreign distributing rights to independent productions made in this country. Inasmuch as Mr. Osso is still affiliated with the Albert Capellani Productions, Inc., his organization will also handle the foreign distribution of this concern's output.

The activities of Mr. Osso's organization will not be confined to motion pictures, but will also encompass other forms of amusement, principally the spoken drama. In view of the fact that lack of proper facilities has greatly hampered the efforts of American managers to stage legitimate attractions in foreign countries (with the possible exception of England) and learning from personal observation that foreign countries such as France, Spain and Italy are eager to see American stage productions, Mr. Osso will install in each of his branch offices a special department for the purpose of handling American attractions.

Will Also Handle Stage Shows.

These departments will place at the disposition of American producers. every facility to enable them to profitably accomplish this purpose. Mr. Osso can place at the disposal of his clients the works of the French Society of Authors and Composers, which he represents.

Mr. Osso also contemplates undertaking the distribution in the United States and Canada of motion pictures produced in France. His decision to bring to this country these productions was reached after extensive inquiry among American exchangemen, and theatre owners had revealed the fact that the memory of "Quo Vadis," "Cabiria," and other European films still lingered in the minds of the American picture-going public.

Major Beith Joins Famous Players.

Major Ian Hay Beith, soldier, lecturer and author, is now in Los Angeles and will start work at once as a member of Cecil B. De Mille's literary staff at the Famous Players-Lasky studio.

Major Beith's initial photoplay efforts will be in connection with the coming Artcraft production based on Sir James M. Barrie's "The Admirable Crichton," under the direction of Cecil B. De Mille. Miss Jeannie Macpherson is writing the screen version of the Barrie success.

Arms and the Man, Bill Desmond.
Both featured in Robertson-Cole's "Barefisted Gallagher."

WARNER FILM GETS NEW YORK PREMIERE

"The Man Who Turned White" Will Open June 1 at the Broadway Theatre for an Indefinite Run

H. B. WARNER, who created the stage role of "Jimmy Valentine," and who more recently scored in "Sleeping Partners," is returning to Broadway, this time as star of a big motion picture production.

"The Man Who Turned White," which Robertson-Cole is releasing through Exhibitors Mutual, as the initial offering of its Superior Pictures series, has been booked for an indefinite run at the Broadway Theatre, by B. S. Moss. The Jesse D. Hampton drama of the sands of the Soudan will have its premiere New York showing at that playhouse on Sunday night, June 1.

To Be Shown in All Big Theatres.

The Broadway showing will inaugurate the nationwide appearance of the production in leading motion picture theatres.

After his first view of the picture, B. S. Moss selected it to succeed "The Unpardonable Sin," the big Blanche Sweet offering, which has held the Broadway for more than a month. Mr. Moss proclaimed the Warner picture one of the most entertaining photoplays he had ever seen.

The Broadway management is planning an elaborate showing of "The Man Who Turned White." The picture, in addition to the valued name of the star, offers many exploitation angles.

A Spectacle as Well as Drama.

The production is both spectacle and high class drama combined. Jesse D. Hampton, who produced the feature, spared no expense on any detail. He surrounded H. B. Warner with the most appropriate types he could obtain, and by strict attention to detail obtained one of the most magnificent desert pictures.

In the supporting cast are Barbara Castleton, Jay Dwiggins, Carmen Phillips, Wedgewood Nowell, Walter Perry, Eugenie Ford and Manuel Oieda.

The story was writen by F. Willis McGrew. Mr. Warner will be seen in a dual role, first as Ali Zaman, the renegade white man leader of an Arabian Band, and then as Captain Rand, an officer who was cashiered from the army for assuming the responsibility for a bitter charge, which should have rested upon another's shoulders.

Tom Terriss Gives Alice Joyce Some Directorial Sparkles in "The Spark Divine."
There is a lot of fire in this forthcoming Vitagraph starring Miss Joyce.

Universal Buys "Sundown Trail."

Universal announces the purchase of "Sundown Trail," a story for screen adaption written by J. C. Hawks, who has written a number of successful screen plays, among them being stories for William S. Hart and Dorothy Dalton. Monroe Salisbury has been selected to star in "Sundown Trail," the title under which the picture will be produced.

CARL LAEMMLE CREDITS THE SHOWMEN

Says Exhibitors in Dealing with and Satisfying the Public Have Made Photoplay Success Possible

NO one producer, or even one group of producers, can claim to have made the motion picture industry what it is today," said Carl Laemmle, president of the Universal Company, in a recent statement. "In my opinion," Mr. Laemmle said, "the producer has of course done a great deal to advance the industry, but the man who has contributed more to it than any other, is the exhibitor.

"To the industry as a whole, the exhibitor is the backbone, he is the one to count upon for new ideas, and to whom the producer looks for suggestions. The exhibitor has been the mainstay of the industry for years, and beyond a doubt, the credit for the success of Universal or any other company is due to the exhibitors of the country.

Exhibitors Must Please Public.

"The exhibitor has been the man to deal with the hardest group of all—the public—and he who somehow manages to please the public all the time is the best man. And the successful exhibitor of today is that man. He has worked hard for his success and has earned it through the patience of years and trials which have been many.

The picture-showman, in order to be successful, must always keep his program up to a high standard, and, naturally, at times his pictures have been below the standard he has set. It has then been up to the showman to exploit his program in such a novel manner that the public has not noticed the below-standard picture. And the exhibitor has done this, and thereby not only saved himself, but the honor of the industry."

Producer Must Do His Share.

"The producer," Mr. Laemmle continued, "of course has had his knocks and trials also. But the producer in many cases, has held the whip hand over the exhibitor.

"Some producers in the past have taken advantage of this. But the successful producer has not done this, he will not do it in the future. If he does, he will eventually fail.

"As president of one of the oldest companies, I can truthfully say that Universal never took advantage of the exhibitor, and in my opinion, that is why Universal is among the oldest companies. Universal has always been the friend and helper to the exhibitor.

"The showman looks to the producer for aid as well as good products, the same as the grocer does to the farmer, or the automobile dealer to the factory that makes the car he sells. He must have confidence in the producer's products, and above all, he must have confidence in the business policy of the producer.

Confidence and Co-operation.

"Without that confidence from the exhibitor, the producer cannot hope to be successful long. Universal has cooperated with the exhibitor in every possible way.

"As a result, Universal today stands as an example to other producers. Its fair-minded and 'square deal' policy has been recognized by the successful producers all over this country, as well as in the foreign countries. And today Universal counts its exhibitor-customers among the tens of thousands."

This is Universal's first week of celebration in its anniversary month, and immediately after Universal's anniversary month was announced, telegrams were received from the exhibitors congratulating Mr. Laemmle.

Film Men Gather at Ottawa.

Ottawa, Ontario, held the center of the stage in Canadian moving picture circles during the week of May 19. A number of important conferences were held in the Canadian capital by leading moving picture men of the Dominion. Among those who were in the city were N. L. Nathanson, of Toronto, managing director of Regal Films, Ltd., who conferred with Harry Brouse, First National franchise holder; J. J. Allen, of the Allen Theatre Enterprises, who went to Ottawa to look over a theatre property, the Russell, and J. Gorman of Montreal, general manager in Canada of the General Film Company. It is announced that Mr. Gorman may become a special representative for Regal Films, Ltd., to handle First National releases exclusively which are distributed by the Regal.

Mabel Normand's About to Give the Parrot a Sweeping Declaration.
Mabel's allowing only the doctors to say things to her in Goldwyn's "When Doctors Disagree."

Smoots Add Third Theatre to Chain in Parkersburg

THE SMOOT AMUSEMENT COMPANY, now controlling the Camden and Auditorium Theatres in Parkersburg, West Virginia, will add another house to its string in the same city. The addition is the Lincoln, a new house which will go up on the corner of Market and Eighth streets on the site of the Sycamore Place.

The owners of the Smoot Amusement Company are Fayette C. Smoot, Charles S. Smoot and Frank J. Hassett. The concern is one of the livest organizations not only in the city but also in the surrounding district. The Parkersburg News, in its story on the new theatre, says: "The News wishes to take this occasion to commend the promoters of this new enterprise for their go-ahead policy and their confidence in Parkersburg's future. It takes nerve and resource to take such steps, and fortunately for Parkersburg these men are equipped with these qualities. They do things."

The new Lincoln will seat 1,000 and will cost $90,000. It will embrace every modern item in construction, decoration and equipment and will provide an artistic asset to the city. Fred W. Elliott of Columbus, Ohio, is the architect, while the contract for the structure has been awarded to R. L. Brown, a local builder.

Richmond Says Its Movie Ball Surpasses All Others

NOT to be at all outdone by the recent "Movie Balls" of Providence and Baltimore, Richmond staged a similar affair on Saturday evening, May 24, for the entertainment fund of the returning soldiers of the city. More than 3,000 persons packed Gray's Armory and it was estimated that 1,500 remained outside, unable to get a view of the screen notables who helped make the evening a brilliant one.

The grand march was led by the Lee children and Creighton Hale, followed by Smiling Bill Parsons and his wife, Billie Rhodes; Florence Billings and Jack Alicoate; Anne Luther and Allen Rock; Mrs. Lee and Leon Rodgers.

Many members of the 116th Infantry were present and divided honors with the screen stars. The sale of tickets for the purpose of raising a fund to provide entertainment for the returned overseas veterans brought in over $3,000, while the various activities of the moving picture folk raised the total to something like $7,000. Autographed pictures of the stars were sold, while Anne Luther and Florence Billings auctioned off kisses. Creighton Hale acted as master of ceremonies and Bill Parsons and Billie Rhodes gave a number of clever imitations.

INTRIGUE NOT ROMANCE, SAYS HAYNES

President of Brentwood Film Corporation Also Believes Shakespeare Was Wrong on "Name" Idea

L. L. HAYNES, president of the Brentwood Film Corporation, is of the firm, frank and final opinion that Shakespeare must have been dreaming when he wrote the well-known and oft-mentioned line, "What's in a name?" Mr. Haynes' corporation recently put forth "The Turn in the Road," which was widely hailed as an excellent and unique production and which received considerable comment as being a picture without a star.

"The Turn in the Road," according to the president of the company which made it, thus marked a turn in the road of motion picture production, and the name of the picture proved that Shakespeare was off the right road himself on the name idea.

Mr. Haynes was in New York for the past two weeks negotiating the sale of his second photoplay. This production not only passes the turn in the road and the photoplay of that name, but continues along the road of better pictures. It's name, "Better Times," signifying in a sense "Better Pictures," puts another spike in the Shakespearean theory.

Contract with Robertson-Cole.

An interview with Mr. Haynes disclosed the fact that not only had he disposed of "Better Times" to Robertson-Cole, which company handled his first picture, but that he had signed a contract with that concern for the entire product of the year.

"We did not stipulate any specific number of pictures," said Mr. Haynes. "I feel that absolute freedom from haste and from the jamming through of production is essential to good photoplays.

"The productions of the Brentwood company are built around the idea of the story and its direction and not around the star. 'The Turn in the Road' exemplified this principle, and in our Los Angeles office today we have over 800 letters from all over the country congratulating us on the picture.

"We appreciate talent in acting, certainly, and we engage talent for our productions. But we select the story and not the star first.

"My ambition is to make the Brentwood company a clean company," Mr. Haynes went on. "There was a niche waiting for us in the producing end of the industry, and I believe we have filled it. Our aim is to make clean pictures that will appeal to the vast majority of people.

"You know, a great many of the producers have the idea that an intrigue is a romance. There are various kinds of romance, but according to my idea, intrigue is not romance at all. Intrigue is one element we leave out of our productions altogether."

Vidor Interested Him in Pictures.

Mr. Haynes expressed himself as being particularly pleased with the contract he had signed with Robertson-Cole for the distribution of his productions through Exhibitors Mutual. "I have been a business man all my life," he said, "and after a study of the business methods of several motion picture companies, I came to the conclusion that Robertson-Cole has the cleanest-cut business organization of any. And my relations with them have been the most cordial possible."

King W. Vidor, who directs the productions of the Brentwood company, was responsible for the entry of Mr. Haynes into the moving picture industry. Mr. Haynes was much attracted by the personality and accomplishments of Mr. Vidor and backed him to direct "The Turn in the Road." Mr. Haynes expressed himself as having all confidence in his director's power to turn out a line of masterly productions.

FLEISCHER ADVANCES TECHNICAL ART

Puts Life Action Into His Wonderful Series of Animated Pen Drawings, "Out of the Inkwell"

THERE is no surer proof of the fact that genius does not grow on trees than a close examination of cause and effect in technical art. Max Fleischer, inventor of the mystery process of lifelike action in the animated cartoon, is a living example of what can be accomplished by hard work and concentration. Most of us marveled when Max's clown of the inkwell made his appearance on the screen at the Strand Theatre a couple of months ago. We

Max Fleischer.
Who puts smoothness into his animated cartoons.

laughed at the grotesque star of the "Out of the Inkwell" as he confided to the public his likes and dislikes or yowled with rage when his creator's pen point showed too strong an affection for his trouser leg.

We saw him display athletic propensities such as might shame the star performers of the city's "gyms," and manly attributes not the least of which is the personal directing of the coloring and fashioning of his clothes. And while enjoying the novelty of these animated pen drawings, how many of us stopped to consider the hours of thought and concentration that made possible the lifelike action of the Max Fleischer animated cartoon, or the possible commercial value which it adds to this line of effort?

A visit to the Bray studios brings one easily face to face with the creator of "Out of the Inkwell," but not with his dark secret, the shaping of which covered one and a half years. He tells you, if you have the nerve to ask him, that it takes 1,800 drawings to make 300 feet of film, and then shuts up like a clam. So we have to be satisfied to let the thing remain an illusion for the present.

Mr. Fleischer is now devoting considerable time to applying his method to the technical field, where the possibilities are large. These lifelike animated drawings, including technical drawings from the Fleischer pen, will appear from time to time in the Bray Pictograph.

MacManus Promises a Big Dramatic-Historical Play

THE MacManus Corporation, of which E. A. MacManus is president, announces that it will soon release a super-film.

It is declared of this picture that the greatest characters in the actual history of the past five years have been gathered to form its all-star cast. Mr. MacManus asserts the names of the players will create a furore.

"When we say all-star cast in speaking of the players in this picture," declared Mr. MacManus, "we mean that our players are the actual, supreme stars of dramatic history. They are the real characters that have appeared in the greatest, most vital episodes that have gripped the imagination of all people.

Will Carry Authentic Cast.

"The story in which our world characters find expression is the supreme epic of history. It is fresh in the minds of all.

"Our company has been at work for months. The picture now is virtually completed. It will be ready for the market within about three weeks."

The story is said to carry a strong, throbbing, human touch, and to deal audaciously with big events. The play of the simple, homely folk and of historical figures is effected in smashing contrast. And it is declared, secrets of recent happenings, hitherto merely grazed and hinted at in the news are here smashingly revealed.

Power's Cameragraph at Convention.

The convention of the National Electric Light Association was held at Atlantic City during the week of May 19. It was held on Young's million dollar pier, and was largely attended. Moving pictures of a commercial nature were shown three times a day, and the excellent projection furnished by Power's 6B incandescent lamp equipment met with favorable comment.

IMPROVEMENT IN PICTURES IS MARKED

So Declares Frank Woods, Production Director at Lasky Studio—Two-Year Comparison Proves It

MAY has been an open season in New York for supervising directors and director generals from the West Coast. Frank E. Woods, of the Lasky studios, appeared first on Broadway. Then came Maxwell Karger, of Metro. A little later D. W. Griffith arrived with "Broken Blossoms."

There was a time when Mr. Woods was on the staff of the New York Dramatic Mirror, and it was one of his duties to sit in judgment on the one and two reelers which were then the pride and glory of the infant industry. Some persons are of the opinion that no man should start at that end of the screen activities, if he intends to be connected with actual production—a contention that will find no supporters among reviewers of either sex, and which Mr. Woods' success in his present field of endeavor proves to be an error—at times.

After all, it depends largely on the man.

"Growing Up with the Business."

Director of Production is now Frank E. Woods' official title with the Famous Players-Lasky forces. His visit to New York with Mrs. Woods was made in an exceedingly pleasant frame of mind. The list of releases turned out by the organization under his supervision during the last few months, is substantial evidence of the growth of Paramount pictures, and this may have had considerable to do with his enjoyment of his vacation. The day the interview took place was one of the few New York has seen this spring, when the sun was shining and there was no chill in the air, and that was another cheerful thing to contemplate and to enjoy. Mrs. Woods must have shared in the general rejoicing, for, after a short consultation with her husband, she left the hotel on a shopping tour, also in a happy frame of mind, and the interview got down to brass tacks:

"When were you in New York last, Mr. Woods?"

"Two years ago. I'm agreeably surprised to find that Times Square is no longer a reproduction of a studio set representing a mining scene of some sort."

"Are you as well satisfied with the progress the moving picture has made during that time?"

"More than satisfied. I grew up with the business, you know. It is only necessary to compare the pictures of two years ago with those of the present to see the improvement. Going back to the old Majestic and Reliance days and contrasting the masterpieces of that period with the feature picture of today tells the story still more forcibly."

"Speaking of the story, Mr. Woods, do you believe this present craze for stage successes and famous novels is a wise one?"

All Good Material Is Welcome.

"Why not? The screen must get material from every possible source; there are no new stories to be obtained. The work of the experienced dramatist and also that of the well known novelist is bound to be of vital interest. If it were not, the public would not have accepted it. There are, of course, many fine story-tellers who have been developed solely by their screen writing, but no producer is going to turn down material, no matter where it comes from, if he finds it suitable to his purpose. Given a drama with the right spark in it, a well equipped scenario department will put it into correct form for the screen. Stage plays are always in need of careful revision."

"How would it do to have stage dramatists in your scenario departments?"

"They would be very useful—after they had learned the technic of the screen. We make drama, of course, but our rules of construction differ in many essentials from the stage play. The photoplay is distinct, and has its own art form."

"You do not recognize two classes of screen fiction, then?"

The Lasky Manager of Production did not reply directly to the question, but smiled and went the interviewer one better:

"William C. De Mille claims that there are three forms; drama, narrative and lyric. He is a thinker and has made a close study of the matter, so it's quite likely he's right."

Why Pictures Must Keep on Improving.

A reference to the amount of work necessary to complete a picture and the uncertainty of its fate after it reaches the public brought out the need for the closest scrutiny by every one interested in its making.

"The task of overlooking the making of a picture means that we must prevent, if possible, any of the different departments from going wrong. The screen," continued Mr. Woods, "has certain advantages over the stage in the way its product is rehearsed and made ready for showing, but once a picture is released there is no chance to get a "tank town" verdict on it and then keep reshaping it until it is ready for the metropolitan market. Stage plays that look like failures the opening night are turned into successes by one or more changes in the cast and radical alterations in the plot. Beyond a limited amount of cutting and altering of scenes, the photoplay must stand as it leaves the studio. Long practice and a constant improvement in artistic skill and mechanical means have enabled the film companies to hit the demands of the public with encouraging frequency and to hide the fact that the shortage of original story material is being overcome by the only method possible—finer results in every branch of production."

A phone call conveyed the information that another interviewer was waiting in the office to see the head of the Lasky studio.

A last question was put to that gentleman:

"You started as a reviewer and ended as a maker of photoplays, Mr. Woods. How do you think it would work if conditions were reversed and a maker of pictures should become a reviewer?"

"The standard of reviews would go up fifty degrees," laughed Mr. Woods.

EDWARD WEITZEL.

Douglas MacLean
Smiles across the page at Doris May, with whom he is co-starred in Ince-Paramount features.

Tax Goes to Hospitals.

The Montreal City Council has placed itself on record as being in favor of using the revenue from the Amusement Tax exclusively for local hospital and charitable institutions, this decision being reached at a meeting of the council on May 22. The council decided that the existing realty tax is sufficient for the needs of the city without the necessity of using the revenue from the tax on admission tickets to local theatres. The council presented a solid vote in the matter.

The government of the Province of Quebec recently gave up the collection of the amusement tax and gave the various municipalities the privilege of taking this source of revenue.

Doris May
Who appears with Douglas MacLean in Tom Ince productions for Paramount.

FILMS TO SUPPORT SOLDIERS' THEATRE

Universal to Release Stage Women's Pictures—Money Raised to Maintain Playhouse for Wounded

CARL LAEMMLE, president of Universal, announces the release of the first two-reel production of the Stage Women's War Relief Series pictures. The first of the series to be released is the one in which David Belasco is starred. The picture is now ready for distribution through the Universal exchanges and has been given the title of "A Star Over Night."

The money raised through the distribution of the dozen photoplays is to be used by the Stage Women's organization for the maintenance of a theatre in the Grand Central Palace Debarkation Hospital No. 5, New York City. It was for this purpose that the pictures were produced and it was for that reason only perhaps that many of the stars who appear in the various casts offered their services to the Stage Women's War Relief organization. The writers of the plays also volunteered their services.

Picture Made in New York.

All of the series of pictures were made in New York City, the majority of the scenes being made at the Estee studios under the supervision of Eugene Spitz. George Terwilliger was the director and Louis Dunmyre was the official photographer of the entire series.

David Belasco, who heads the cast of "A Star Over Night," is assisted by Bruce McRae, the Indian-English-American actor who has been in the stage limelight since 1891; Hamilton Revelle, who was on the stage at fifteen years; Elizabeth Risdon, a well known Broadway star; Mrs. Nate Rothschild, Hilda Spong, Edward Martindel, Gladys Martindel, Gladys Morris, and Kathleen Nesbitt.

The production was written by Ann Irish, and depicts the efforts of a young actress to become successful on the stage and also the efforts of an author and dramatist to secure the staging of his plays. Bruce McRae is cast as the young dramatist, having the name of Bryant Seymour, Mr. Belasco is himself the producer, and Elizabeth Risdon is the young actress who is also in love with the author and dramatist. Hamilton Revelle is the leading man in the play, which Belasco is to produce for the dramatist; Gladys Morris is the leading woman. Hilda Spong is cast as the aunt of the young actress and is herself in the play a retired actress. Edward Mertindel is cast as a rich clubman and backer of Miss Bright, the leading woman. Kathleen Nesbit and Mrs. Nate Rothschild are also cast in important parts.

Notable Stars in the Series.

In the series of twelve pictures to be released many notable stars are to be seen. Among them are Maclyn Arbuckle, Percy Haswell, Cyril Maude and Violet Heming, David Bispham, Nance O'Neill, Alfred Hickman, Yvette Gilbert, Edmund Breese, Shelley Hull, Robert Edeson, Lucia Moore, Ralph Morgan, Mabel Taliaferro, William Courteney, Jane Grey, Gail Kane, Conrad Nagel, Ethel Stanard, Enid Markey, Montagu Love, Adele Rowland, Galli-Curci, Holbrook Blinn, Jeanne Eagels, Helen MacKellar, Ethel Intropidi, Constance Binney, Otis Skinner, Henry Miller, Blanche Bates, William Jefferson, Daniel Frohman, Henry Hull, Lucia Moore, Florenz Ziegfeld, Julia Arthur, Little Ben Grauer, and DeWitt Jennings.

The authors of the series are Ann Irish, Samuel Hopkins Adams, Katherine Kavanaugh, Howard E. Miller, Frederick A. Kummer, Rachel Crothers, Wallace Clifton, Calder Johnstone, Jack Larric, Jessie Bonstelle, Mrs. Otis Skinner and Ethellyn Brewer DeFoe.

Among the most prominent members of the Stage Women's War Relief organization who were instrumental in the successful arranging of the pictures were Rachel Crothers, president of the national board of directors, Louis Closser Hale, Margaret Mayo, Minnie DuPree, Esther Lyons Eagle, Mrs. William Farnum and Daisy Humphreys.

Association to Continue Fight on Film Thefts

THE question of the theft of motion picture films had caused practically every producer, distributor and exchange manager in the business no end of trouble.

Through the efforts of the film theft committee of the National Association, of which Harold Pitman is chairman, thousands of reels have been restored to their owners during the past years, but the Association is not yet satisfied. The fight will be continued until the stealing of film is recognized by the light-fingered gentry as one of the most unhealthy of their habits.

A special meeting of the executive committee of the National Association was called recently to discuss ways and means to end this thievery. Too much leniency has been shown the guilty parties in the past, but a little surprise awaits the next ones who are apprehended, as the association is determined to make an example of them and give them the fullest punishment that the law provides.

The following committee was appointed to assist Mr. Pitman in perfecting the details of the fight: B. Adler, George Meeker, Alfred Wise, L. E. Franconi and William Wright.

"Bert" Meets "Bart."

Bert Lytell, Metro star, and Frederick Orin Bartlette, who wrote "The Spender" for the actor.

Association to Standardize Film Exchange Buildings

THE National Association of the Motion Picture Industry is taking another progressive step. This time it is the question of properly housing film exchanges throughout the country which is receiving the co-ordinated attention of the association.

For many months Executive Secretary Frederick H. Elliott has been communicating with the association's representatives in the leading exchange centers with the idea of gathering detailed information, including plans and specifications of any new buildings either contemplated or now in the course of construction. The results are filed in the real estate department of the association.

Mr. Elliott is now in Chicago attending a meeting of the exchange managers of that city, the purpose of which is to provide a suitable, centrally located building which will conform with all the safety and fire regulations and provide for the peculiar needs of the industry.

Chairman Walter W. Irwin of the executive committee has appointed a special sub-committee composed of Al Lichtman, W. E. Atkinson and Lewis Innerarity to classify the data which has been gathered, investigate the plans of proposed buildings, pass on leases, etc. In this work the committee will receive the assistance of John F. Ancona, the Eastman Kodak Company's fire prevention expert.

The individual members of the association are enthusiastic about the project of standardizing film exchange buildings and are co-operating to the fullest extent with the new committee.

Association Plans Big Show Film Exchange Buildings

THE National Association of the Motion Picture Industry has just consummated arrangements by which motion pictures will be shown on a scale never before attempted at the Centenary Celebration of the American Methodist Missions at Columbus, Ohio, June 20 to July 13, 1919.

The main feature of the National Association's offer of co-operation is the exploiting of the commercial picture—features, comedies, weeklies, serials, etc. The officers of the association firmly believe that thousands of new fans will be recruited to the swelling ranks of movie lovers as a result of the Columbus exhibition.

Executive Secretary Frederick H. Elliott has sent an urgent appeal to every producing member to submit to Dr. C. C. Marshall, Joint Centenary Commission, 111 Fifth avenue, New York City, a list of all films suitable for this purpose, As many of the pictures have to be screened prior to their final acceptance by Dr. Marshall's co-workers, it is imperative that these lists be in Dr. Marshall's hands at the earliest possible moment.

"CAT" IS OUT OF BAG AT LAST

Seems to Be Something of a "Bear," Too—Not a Town, But a Character in Buck Novel of Kentucky

HERALDED by a blind campaign, stretching over a period of eight weeks, the second production made under the auspices of the Macauley Photoplays, Inc., "When Bearcat Went Dry," is nearing completion, and is promised for trade exhibition the latter part of June.

"When Bearcat Went Dry" is from the book of the same name, by Charles Neville Buck, author of "The Call of the Cumberlands," "The Battle Cry," and other well known works on the primitive people of the Cumberland mountains. The story is said to be more characteristic than any of his preceding books, at least, to have attained a greater sale than any of his earlier works.

The Macauley Company has been working on the film for five months. A company of sixty players has been up in the Cumberland mountains for the past nine weeks, in the exact locale of the story. Mr. Buck has given no little aid in the making of the film.

In the cast of principals are Bernard Durning, Evangeline Valentine, Lon Chaney, Winter Hall, Walt Whitman, Ad Brady, N. K. Wilson, Gordon Russell and John Lynch.

On March 14, Henry Butterfield, Ollie Sellers, Mason Hopper and the foregoing players journeyed from Hollywood to Marlin, located in the heart of the Cumberland mountains, many miles from Louisville.

Natives of the mountain district, some of whom had never seen a motion picture, were induced to participate in small character parts, and local color was secured through the knowledge that Mr. Buck was personally interested in the film

Bearcat a Cumberland Figure.

Edward Stacy, grandson of the original Bearcat, who is the foremost character in the book, was found and verified many of the incidents mentioned in the story.

Bearcat, contrary to belief, is not a town, but the appellation of a man. Long prominent in mountain life, he was one of the big, virile figures of the Cumberlands which have prompted volumes of fiction and fact, and one of the most astonishing personalities ever portrayed.

Bernard Durning was chosen to play the part of Bearcat Stacy, and Vangie Valentine, formerly appearing with Ziegfeld in his Amsterdam Roof show, is playing the role of Blossom. The picture is to be about six reels in length and ostentatious as to production, sets, and faithfulness to detail.

A campaign of nation wide importance has been instituted by the Macauley Company, and the publishers. Thousands of book, stationery and drug stores are to be decorated with poster announcements of the coming of the book, while numerous sensational publicity enterprises are being entered into under the direction of Harry Reichenbach, of the Macauley Company.

Vangie Valentine
Plays the part of "Blossom" in Macauley's "When Bearcat Went Dry."

EXCLUSIVE MAKES BIG FILM PURCHASE

Secures from Selig Polyscope Company a Million Feet of Negative and Four Million of Positive

WHAT is claimed to be probably the biggest deal ever negotiated for reissue negatives and old positive prints is just announced as having been consummated by The Film Market, Inc., between the Selig Polyscope Company, Inc., and Exclusive Features, Inc., 230 West Forty-sixth street., New York, whereby Exclusive Features, Inc., acquires the world rights to over one million feet of Colonel William N. Selig's negatives, and approximately four million feet of positive prints.

Messrs. Goldstein and Weinberg, owners of the Exclusive organization, have met with great success in exploiting reissue subjects and are among the pioneers of this branch of the industry. They are said to be the first to offer old subjects (Chaplins, Harts and Tom Mix) with full advertising accessories to independent buyers.

A plan has been devised whereby Mesrs. Goldstein and Weinberg will re-edit the subjects taken over by them from Colonel Selig and after an extensive advertising and exploitation campaign will offer them with an assortment of advertising accessories.

Secures Variety of Subjects.

This deal covers a variety of subjects of various lengths including one six-reel Tom Mix picture in which he is supported by Bessie Eyton, Frank Campeau and George Fawcett; four five-reel Marshall Neilan dramas, one of which is "The Country That God Forgot"; six five-reel Kathlyn Williams subjects,; twelve two-reel Hoyt comedies based on the well-known stage farces by the late Charles H. Hoyt; fourteen single-reel Tom Mix dramas, and fourteen two-reel Kathlyn Williams jungle and comedy dramas, including "The Leopard's Foundling," "Sultana of the Desert," "The Black Orchid," and "The Man, the Girl and the Lion."

All of these subjects will be distributed on a state rights basis under the original titles.

TO INCREASE CAPACITY OF ITS STUDIO

Hollywood Plant of Famous Players-Lasky Will Be Able to Handle Nearly 1,000,000 Feet of Film a Week

IN order to care for the increasing business of the company, particularly in the foreign field, the capacity of the Famous Players-Lasky studio at Hollywood will be increased to double the present output, with the result that it will be in a position to handle approximately 1,000,000 feet of film a week. This will make the laboratory the largest on the Pacific Coast. Milton E. Hoffman, studio general manager, states that it will not be necessary to erect a new building to care for the increasing business, but that by rearranging the interior of the present laboratory, the work can be satisfactorily handled.

In addition to the Lasky Ranch of 1,200 acres, where a wide variety of outdoor locations is available, the studio lots cover an area of ten acres, and the stages total 47,000 square feet of floor space.

The total number employed at the big plant, exclusive of the executive and office staff and directors and actors, is approximately four hundred.

In the stock rooms, exclusive of the chemical, wardrobe and drapery rooms and lumber storage, there are kept over 2,000 separate items, while catalogued in the property room are 12,000 items with a total inventory of nearly 200,000 articles. In one year there are used $60,000 worth of lumber, ten tons of iron, sixty tons of plaster and 12,000 feet of rope.

Lavner with Hodkinson Company.

Announcement is made from the sales organization of W. W. Hodkinson Corporation that Harry S. Lavner has been appointed exploitation and publicity manager for the company's productions.

Mr. Lavner has been an advance man for Selwyn & Company. For the past eighteen months he has produced each of the exhibitor press sheets with all of the releases of the Goldwyn Company.

C. E. McCarthy Joins Paramount-Briggs.

In pursuance of plans for an efficient publicity and advertising campaign for the Paramount-Briggs Comedies, which have just been purchased by the Famous Players-Lasky Corporation, Alex Yokel, general manager of Briggs Pictures, Inc., has engaged Charles E. McCarthy as publicity director.

Mr. McCarthy, for more than a year, has been doing publicity and advertising work for Fox, having been in charge of the trade paper publicity and the Fox house organ.

WHAT THE EDUCATIONAL SCREEN SHOWS

Summer Camps, Southern Islands, Mountain Lakes Rival Topical Subjects for the Theatre Program

THE following brief summary of current educationals includes subjects of strong entertainment values, which reflect progress in the art of the camera and laboratory, and attract attention to the fact that good literature and effective subtitles are synonomous.

"Out-Columbusing Columbus."

One of the Outing-Chester group of pictures which is being released through the First National, takes us on a trip to the islands of Guadaloupe and Dominica, to look over the "findings" of Columbus. The picture presents a beautiful quality of photography and a set of witty subtitles. The old town of Basseterre is full of interesting sights, with buildings and places of historic significance, as well as streets on which modern stores can be found. At Point a Pitre the growing of cassava, and its conversion into meal for cakes which are sold in the market is shown. The lime industry of Dominica is also glimpsed, showing the gathering of the limes, and the hosing of the juice into casks for shipment. The Boiling Lake, showing Twin Falls on the way, is one of the features of the film. The trip through the Valley of Desolation to the scene where the Boiling Lake frets its life away in the crater of an old volcano, is one of rising temperature and increased interest. The Carib Indian is also encountered in the trip through Dominica. A couple of handsome types chosen as samples of the race reflect the good taste of the cameraman.

"Getting Gay With Neptune."

An Outing-Chester picture of activities at a girls' camp in Maine, where water nymphing is the favorite pastime. Some seventy to a hundred young girls give an exhibition of diving, swimming and canoeing that could scarcely be outdone. Closeups of the most expert swimmers of the camp, displaying the technical correctness with which they pursue the art of swimming, are unusually fascinating. Daring stunts with a canoe go to prove that the spirit of adventure is not entirely confined to the male of the species. The prettiest bit of work in the entire exhibition is an impersonation of the "Spirit of the Lake," when a young woman in gauzy garments gives a demonstration of swimming under water. The clearness of the water allows the spectator to watch the movements of the sprite as she slides under ledges of rock, or once in a while rises to the surface for air. This exhibition is unusual, and is photographed in splendid fashion.

Gaumont Has Reopening of the Zeebrugge.

One of the news reel features for the week of May 18 appears in the Gaumont Graphic, and it reveals more than has yet been vouchsafed regarding the blocking of the Zeebrugge canal. Pictures of the British vessel "Vindictive," which was sunk across the mouth of the canal have been shown from time to time; but in these scenes the other four boats which were sunk in forming the blockade have been omitted. Now that the canal is again being opened to commerce, we are allowed to view the unmistakable evidence of this skillful British feat, in the Gaumont Graphic. These scenes were included in the magazine sections of the Rivoli and Rialto theatre programs.

"Itasca Makes Her Bow."

The Strand Theatre included in its program for the week of May 18, a beautifully photographed series of views in the vicinity of the Minnesota Lake that put the Mississippi River on the map. Lake Itasca, as presented in Outing-Chester's best style, is a thing of beauty; and in her vicinity she includes more than rocks and rivers, forests and mountains—the cameraman caught some snaps of deer in flight over a domestic looking fence. These closeups of leaping deer are the most extraordinary pictures of the kind that have been seen. The picture in its entirety is unusually attractive.

Panama Canal Photographed From Air.

The photographing of the Panama Canal from an aeroplane, by a Pathe cameraman, was one of the features of the Strand Topical Review for the week of May 18. It covers the canal from the Atlantic coast to the Pacific, specifying the points of interest, such as the Gatun locks, the Milaflores locks, the Culebra Cut, and the town of Colon. An excellent idea can be gained from the film of the relation the present canal system bears to that of De Lesseps, showing how the course of the present system cross-cuts that laid out by De Lesseps.

The Sources of Motion Picture Stories.

The extent to which literature and the drama have been drawn upon to furnish the themes of picture plays is strikingly brought out in the new "Garden of American Motion Pictures," compiled by the National Board of Review. This catalog lists 970 films selected because of their suitability for the family program or especially fine adult entertainment. Excluding educationals and short comedies there remain 585 films composed of feature pictures and a few shorter dramatic subjects. The sources of these 585 films are indicated wherever known, and a little reckoning yields the following figures:

Total number of pictures based upon (as below)	190
Stage plays or operas (standard or otherwise)	59
Poems	4
Other literature, classic or unquestionably standard (Novels, short stories, classic themes like "Cleoapatra").	17
Modern novels not included in previous classification, and magazine stories	121
	201

The discrepancy between the totals is due to the fact that in all cases the motion picture is indebted for its story to both a stage play or opera and to work of fiction or some other department of literature.

Assuming that these figures afford a

Metro Presents Some Matrimonial Extremes with "Almost Married" and "Some Bride."
May Allison in the one and Viola Dana in the other seem to be extremely well fitted for their parts.

fair index for all photoplays produced in the same period (approximately the year 1918), then it will be seen that nearly one third of the pictures are founded upon stories represented in the classifications given above. It will also be observed that classic and standard literature supply only a small percentage of themes—8 per cent.—as against 60 per cent, for modern or current fiction whose literary status cannot yet be agreed upon. This is to be expected—we are more interested in the world to-day and what is being written to-day—than in what is past. But it prompts the question: Are motion picture producers really so hard up for good plots as is often claimed? Or rather for scenarists capable of adequately translating the great works of literature to the screen?

Methodist Centenary to Use Films.

The Rev. C. C. Marshall, of St. James' Methodist Church, New York City, in charge of the motion program for the Centenary Movement of the Methodist Church, which will hold its convention in Columbus, Ohio, from June 20 to July 13, is conferring with the Social Service Department of the National Board of Review, with a view to working out a selection of films suitable for use in the demonstration programs to be given every day during the convention. These will necessitate the use of 600 reels of film which are satisfactory for church use, both dramatic and comic, and has involved an immense amount of work in reviewing the productions of all the different companies during the past two years.

Dazey and Hampton Get Big Posts in Selznick Company

MYRON SELZNICK announces two important appointments in the Selznick organization. Frank M. Dazey, well-known photoplaywright, has been placed in charge of the scenario department for Selznick, and Frank J. Hampton, who joined the organization a few months ago, has been made business manager of the Selznick Pictures Corporation.

Mr. Dazey has written for several of the foremost film companies. He has written plays for Mary Miles Minter, William Russell, Emily Stevens, Herbert Rawlinson, Zoe Ray, and many others.

Mr. Dazey has only recently returned from the European battle front, where he saw action as first lieutenant, with the Field Artillery, 26th Division.

Frank J. Hampton joined the Selznick organization on the Pacific Coast. Mr. Hampton is a general efficiency man. He handled the affairs of the company in the West so satisfactorily that Mr. Selznick, when he left for the East, brought Mr. Hampton with him. Mr. Hampton is now located in the Selznick studios in the Bronx.

Gerard to See "Beware" in Detroit.

Former Ambassador James W. Gerard is expected to visit Detroit during the week of June 1 to see the public presentation of "Beware," his latest photoplay, of which he is the author. The picture was made by Warner Brothers and will have its first showing at the Broadway-Strand. Ambassador Gerard gives his share of the profits on the picture to the Salvation Army.

DUNCAN "GETS THE JACK" WITH "MICKEY"

How Manager of Colonial, Lincoln, Neb., Boosted Feature for Record Run for Full Week "Clean Up"

By EDGAR E. DUNCAN

Manager of the Colonial Theatre, Lincoln, Neb.

THERE is so much being said lately about the Big Four that one wonders what the picture-showman who doesn't hold a contract for these stars will do for something to run in his theatre that will make him money.

I am one who has ceased to worry. They used to call me a plain printer and editor at one time, but now they seem to think that I'm a live up-to-date theatre manager because I have carried out an idea to financial success. I erected the Colonial (seating 700) and opened under strong competition and have played nearly every star in the business and have tried service from practically every distributor in the country.

The news of what "Mickey" was doing elsewhere came to me, but I had played Mabel Normand and learned that my public had grown "cold" toward her since her comedy days, when she was immensely popular. So I decided that no matter what "Mickey" was doing elsewhere I was unwilling to risk the picture in the Colonial.

Gave "Mickey" the "Once Over."

Not satisfied with sight-unseen judgment, I slipped over to Omaha and saw the picture first-hand. I saw it played to an afternoon audience, accompanied by a piano, and decided that if properly exploited it might be made to pay even with as critical people as I have to please in Lincoln.

To make a long story short, I contracted for the picture for May 12 for a six-day run, three days longer than any picture had ever been known to stand up and draw business in Lincoln with a continuous performance. Competitors laughed at my greenness and predicted my downfall.

I at once organized and put into motion a campaign for publicity such as had never before been known in Lincoln. The first gun was a narrow strip reading "Cheer Up, Mickey is Coming," printed on both sides of the cardboard so that no matter how they fell they were right side up.

For two weeks "Mickey" slides announcing the picture and slides with the chorus of the song were run on the screen while the organist played the music to accompany it. The air was "catching" and almost immediately a demand that could not be met was made at the music stores for the song. This made it easy to secure full window displays in both dime stores; and the stores selling Columbia records fell in line with window cards.

Two Advance Matinees for Kiddies.

Twenty-four sheets were posted with eights and cards scattered all over the city and out into the outskirts. Everywhere possible the name of Mabel Normand was kept in the background and "Mickey" alone was featured.

At the two special Saturday morning matinees for the kiddies, preceding the engagement, the children sang "Mickey" and were given small souvenirs to take home and show the folks. The idea proved to be a great "booster."

The whole city was talking, singing, boosting and waiting for "Mickey" long before the date was announced. I then announced the date and with it the fact that for the week I would advance prices to more than double the regular rates.

All this was done in spite of the fact that "Heart of Humanity" was to open next door in a larger house at their reguar price of 20 cents, including war tax. It looked like strong opposition.

Lines Held for Four Hours.

On the morning of the opening there appeared on the front of every street car large cards worded "Cheer Up, See Mickey at the Colonial Today." The entrance to the theatre contained large cut-outs, a few photos of scenes and an arrangement of flower boxes and oak leaves.

One o'clock was the time set for opening on Monday and by 12.15 the waiting line extended fully three-fourths of a block double-breast. This line was never broken until 4.30 and at 6.30 formed again and held until 9.30 at night. The people were "Mickey" mad and the opposition house with the war picture was glad to be near enough to get the overflow.

Tuesday it was the same story except that 1,500 people were turned away. The third day a brawny policeman handled the crowd in the lobby and again hundreds were turned away. Thursday was just a trifle lighter, and Friday was still lighter in the afternoon, but coming back strong in the evening. On Saturday, the sixth day, a line formed at 9 o'clock in the morning and was never broken until 9.30 at night.

All "Boosts" and No Complaints.

A young lady, made up in a "Mickey" riding habit, sang the song at each performance; not from the stage, but up and down the aisles, right where she could reach out and grip the hearts of the audience. Every patron was a "booster" and not a single complaint was heard about advanced prices.

The war picture finished the week after threats to pull it off on Wednesday and Thursday nights—but feverish attempts availed nothing. The people had been fed on "Mickey" until everything else was forgotten. Retired exhibitors and even competitors agree that it was the most successful engagement of any picture they have ever seen pulled in Lincoln.

There may be other pictures that will do the same, anyway Manager Duncan has no fears for the future, regardless of the rumors of combinations of stars and other big plans of producers. "Let them bring on the good ones," says I.

Canvas Topped Movies for Mississippi.

The big top in Mississippi is having strong competition in Shields Wonderland Electric Shows. The Shields company operates a circuit of canvas tops for motion pictures only in the towns of Morton, Pelahatchie, Brandon, Florence, Clinton and Ewards, all in Mississippi.

SHALLENBERGER BOOSTS STATE RIGHTS

Predicts Increased Prosperity with Advent of Better Features and Widening of Open Market

AN interview with Dr. W. E. Shallenberger, president of the Arrow Film Corporation, regarding the state rights business and its future, brought forth recently an interesting prophecy for the future. Dr. Shallenberger is in position to judge the tendency of the independent market. He has had his finger on the pulse of the state rights buyers for years. He has watched the market and has kept pace with the advancement of the business.

This is what he says: "There never has been such a strong demand for high class features among the independent buyers as there is at present—and this demand is growing fast. It is not a question to-day of 'How much must I pay for a feature?' but rather 'How big is the feature?'

Not "How Much?" But "How Big?"

"The independent buyer realizes that the more he pays for a feature, the more he will have to push it and the more he will have to pay for exploitation. That means that it must be a big feature, worthy of the time and money spent on it.

"Independent buyers realize that mere money will not put over a feature that lacks interest. It must have 'the goods.' The more merit it possesses the more the buyer will pay for it. It is not a question of money.

"Not so long ago the independent buyer was considered 'small fry.' Only the poorest of features were offered him. He competed with the established program exchanges but was compelled to accept a low rental price for anything he handled, regardless of its value.

How Conditions Have Changed.

"To-day the independent buyer is coming into his own. His exchange is one of the leading film centers in any town. In many cases the independent exchange is the big one, handling exclusive features and big money-getting attractions. This is the natural result of the growth of the independent market. The independent exchanges have come into their own, are handling a better class of product, on the whole, than formerly, and there never before has existed such an opportunity for the independent producer.

"There is a dearth of good features. There is a ready market for really big attractions. With the growth of the independent exchanges there opens up a newer, bigger market for good pictures.

"Open Bookings" Open the Market.

"Practically all of the program concerns have adopted what they term the 'open booking' system. This means that the independent exchange will have a much larger field in which to work. They will not be hampered by distributors who 'tie up' the exhibitors. The independent will have not only a larger field but with the advent of new capital into the business will have more goods to offer exhibitors."

Cullen Landis Signs with Goldwyn.

Cullen Landis, one of the most gifted juveniles in motion pictures, has signed a five-year contract with Goldwyn, and is to play opposite Mabel Normand in her coming production. He has just finished an important role in the Rex Beach play, "Star of the North," which was directed by Reginald Barker, and a part is being written especially for him into the coming Will Rogers production.

Goldwyn Resident Managers Discuss Next Season's Plans

GOLDWYN resident managers—eighteen in number—were assembled in New York for the most of a week for the purpose of discussing Goldwyn production and sales plans for next season, with the result that Felix F. Feist, vice president of Goldwyn Distributing Corporation, made this announcement:

"Such variance of opinion was expressed concerning what the exhibitor wants for next season that the probabilities are that the Goldwyn policy, when finally announced, will be one that will suit every exhibitor.

"Resident managers evinced much satisfaction over the announcement by Rex Beach and Samuel Goldwyn of the formation of Eminent Authors' Pictures, Inc., to produce the works of Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott.

"It was the unanimous opinion of the managers that the number of pictures produced in a year is not nearly so important as the quality of the pictures produced.

"It was the consensus of the convention that exhibitors had arrived at the point where they appreciated the importance of compensating the producer for properly made and properly exploited pictures."

EXHIBITORS WILL CONVENE FOUR DAYS

Add Two Days to St. Louis National Conclave for City Entertainment and Discussion of Problems

A TELEGRAM from the officials of the Motion Picture Exhibitors of America brings the information that two days have been added to the two already set for the annual convention in St. Louis. The dates for the big national gathering at the Hotel Statler, are now June 25, 26, 27 and 28. As the Moving Picture World announced in its issue of last week, the opening of the conclave has been switched from June 11.

The city of St. Louis plans to give its moving picture visitors a splendid welcome. In fact, it was at the request of the city officials that the convention schedule was lengthened in order to permit them to give a better demonstration of their hospitality. Not only the exhibitors, but every branch of the industry will be represented at the convention.

W. E. Shallenberger
President of Arrow Film Corporation.

To Discuss Music Tax and Deposits.

The extension of time will also allow more problems to be handled by the exhibitors. Moving picture showmen have local troubles in plenty, but there are many evils common, according to indications, all over the country. The deposit system, for instance, is a thorn in the side of practically every exhibitor, and this problem will be given thorough overhauling on the floor of the convention. The situation most likely will be combated by a national platform of the Exhibitors League on the whole deposit system.

The question of the music tax imposed by music publishing companies on picture showmen using their productions, will also be thrashed out. These two questions are of every day concern to the exhibitor and serve to illustrate the importance of the coming convention.

The entertainment committee of the Exhibitors League promises that the 1919 session will surpass all previous sessions in the matter of making the exhibitors fell they are on a vacation. In fact, the committee strongly recommends that the showmen take these four days as a part of the vacation outing. The proximity of the convention to the oft-mentioned July 1 is remarked upon in the dispatches from the League headquarters as having a possible significance.

The National Committee, through its secretary, Frank Rembusch, urges that exhibitors secure hotel reservations as early in advance as possible. Mr. Rembusch, at 1109 I. O. O. F. Building, Indianapolis, or Hector Pasmezoglu, chairman of the convention committee, 302 Chestnut street, St. Louis, will gladly supply any needed information.

BREGSTEIN PICKS UP JERSEY GRAVEL

Traveling Representative of World Finds Newark, Paterson and Elizabeth Box Offices Busy Places

NAT BREGSTEIN, traveling representative and official hotel patronizer of the Moving Picture World, had scarcely shaken the psychophysical dust of the Back Bay Boston district from his spring tweeds, when his duties required him to trade the dust for some choice New Jersey gravel. Paterson, Elizabeth and Newark fell under the observing eye of Mr. Bregstein, to whom the sight of a lobby and the little box office is as the art salon to the patron of painting.

Paterson presented a prosperous aspect. Fabian's Regent and Garden; Max Gold's Strand and Lyric; Manager Johnson's Washington; Fox's American; Anderson's New Grand, and Ginsberg's Movies were all doing a healthy lot of business.

Fox's American Theatre, a remodeled edition of the Empire, is the newest on the moving picture Rialto. The seating capacity is now 1,400. A nine-piece orchestra is one of the new features.

Newark Good Movie City.

Mr. Bregstein renewed old acquaintances in Newark. He found that circus day in Newark, while a big top day for the juveniles and grown-ups, isn't a big top day for the exhibitors' admission receipts. However, barring circus days, the representatives of the industry in Newark have a heavy time transporting the day's profits to the bank.

Bob Sumner, manager of the Carlton in Newark, confided to Mr. Bregstein that he prefers to be "where he is than where he was," the "was" place being France, where Mr. Sumner was gassed. The Carlton advertising is well-known in Newark, since it publicizes itself as the house with the comfortable chairs.

Elias A. Wolf, manager of Fox's Newark American, is the owner of the Palace Theatre in Rochester. Otto Marbach, owner of the Apollo Film Exchange, is responsible for the statement that business was never so good for the Newark theatres as it is now. Several years ago a number of open air shows and movies on the second floor of store buildings were in full bloom, but the law doing away with the open air performances and the exhibition of pictures in buildings not specially constructed for the purpose improved the situation considerably. Newark is getting bigger and better shows, according to Mr. Marbach. The smallest house in the city seats 300, and the largest 3,500. The Lincoln, managed by D. Mate, is an 850-seat theatre doing finely on a 10-cent admission basis.

Elizabeth is an excellent supporter of the picture theatres, Mr. Bregstein discovered. W. D. Schafer, manager of Fox's Liberty Theatre, which is situated a little off the main thoroughfare, by using some clever lobby and advertising displays, gradually "vamped" the people off the main highway down his street to the theatre. He directed his advertising particularly to the curiosity of the women, and built up the patronage of the house considerably.

Harry Leonhardt's Vacation Includes Trip to Broadway

"I AM taking my annual vacation," said Harry Leonhardt, managing director of the California Theatre, Los Angeles, when seen at the Hotel Astor Monday of this week. "Mrs. Leonhardt is with me, but will visit her folks in New Hampshire before she returns to Los Angeles. I will go back alone in a few days—after I have visited the theatres and looked up the friends I made while here in New York as a vaudeville manager."

Mr. Leonhardt declared that the California Theatre was a thing of great beauty—one of the show places of Los Angeles. He was hailed with a hearty welcome at the Lambs and Friars Clubs where he holds membership, and may be found some of the time around the handsome clubhouse of New York Lodge No. 1, B. P. O. Elks, of which he is also a member.

"It would give me keen pleasure," said Mr. Leonhardt, "to have my friends here see the manner in which we present pictures at the California in Los Angeles. We consider nothing too elaborate in the way of stage settings when exhibiting the photodrama.

Features "The Red Lantern."

"Just before leaving home, I was immensely gratified at the manner in which the public received our presentation of Nazimova in 'The Red Lantern.' With our proscenium opening of 35 by 55 feet, we are enabled to give massive atmospheric setting with the picture flashed on the screen, thus satisfying a steadily increasing demand for the unusual on the part of the theatregoers.

"I am happy to renew old acquaintances here, and cannot too highly praise the manner in which your wonderful theatres are pleasing their audiences."

Bill Would Protect Trademarks.

Protection for the owners of trademarks, labels and similar property from the unauthorized use thereof is provided in a bill which has been introduced into Congress by Representative Mott of New York. Mr. Mott would make it unlawful for any person to copy, have copies, purchase or possess, for exhibition, issuance, distribution or sale "any business card, trademark, label, firm name, design, picture wrapper, paper, advertisement, or any device whatsoever * * * except under authority of a written and signed order duly and legally executed by the individual, firm, copartnership, corporation, association or body legally owning or possessing" the property.

Violation of this act is to be punishable by a fine of from $100 to $500 for the first offense, $500 to $1,000 for the second offense, or imprisonment for not more than six months, or both.

Charles Ray in "The Busher" at the Peak of His Baseball Career and His Return as the Prodigal.
Charlie's next Paramount puts him on the professional baseball diamond, where, as the awkward flinger, he makes good.

FILM BOLSHEVISTS ALARM NORWEGIANS

Prosperity of Film Renting and Exhibiting Menaced by Municipal Ownership and Government Socialists

IF somebody hands you a business card and parts his whiskers to hiss in your face—that's him! He's the film Bolshevist, all the way from Scandinavia. The card may not read: "Lenin, Trotzky & Co."—but it will mean as much. And this is how we know.

From Christiania, Norway, under date of April 24, comes a communication on the letter-head of Filmbureauernes Landsforening (the Norwegian Film Renters' Association), containing some of the details; telling how the Bolshevists have taken possession of cinemas and are running them with a view to monopolizing the film interest of Scandinavia. C. A. A. Olsen signs the letter, which runs something after this manner:

Socializing the Cinemas.

"Norway is at present the only country in the world which has cinemas run by the municipal authorities. Four or five years ago the small village of Notodden started a cinema which was owned and controlled by the village council. There was, at that time, not sufficient co-operation between the film renters and theatre owners in Norway to kill this dangerous movement at its birth.

"Notodden's example has, therefore, been followed by a majority of Norwegian villages and towns, the result of which is, that there is at present in Norway thirty-four towns and villages where the cinemas are controlled by the municipal authorities. At the capital of Norway, Christiania, which has a population of 250,000 inhabitants, and about twenty cinema halls, the owners have been forced to pay a tax of 22 per cent. of their gross takings, and in addition, 50 per cent. of their net profits.

"The result is that Norway today has the most unsightly and ill-kept cinemas in Europe—the owners have Damocles' sword hanging over them, held in the ever grasping hand of the socialist councils.

"No wonder, therefore, that they will not risk their money in building large and sanitary theatres, where there is always the possibility, that at the end of their efforts the socialist steps in and tears it away from them which they can, according to Norwegian law.

Would Socialize Film Renting.

"In spite of these conditions, the film renters in Norway have always been up to date with regard to quality of film. This has been made possible on account of their close relations with the other Scandinavian countries. The municipal cinemas have inadvertently profited by this, but they are not satisfied—they now also want to monopolize the film renting business.

"As they are conversant with the fact that film never is sold for Norway alone, but for all the Scandinavian countries in unison, the municipal authorities have also decided to monopolize film in the whole of Scandinavia. What this means for the film producers and sellers is unnecessary to point out to the trade in the United States. They will, if the plan should succeed, have to accept any price for their films which the Norsemen Bolshevists decide to pay—there will be no competition.

Film Renters Combine.

"The private film renters in Norway, twelve in all, have now declared war against the municipal authorities and boycotted all their cinemas for programs until they are ready to give up their fantastic plans. This has had a wonderful effect, but it is feared that the opposition party will request assistance of the Government, which is very democratic in its views.

"The Norwegian film renters have now sent out an appeal to the film trade the world over that they do not encourage the Norwegian Bolshevists, whose ideas may eventually be a menace to the whole trade."

Quits Black and White for More Dashing Color Scheme

C. LANG COBB, until recently special representative of the Famous Players-Lasky Corporation, has given up black and white to identify himself with natural color. C. Lang isn't going to film the natives of Africa or Hawaii, but he has arranged with the Artcolor Pictures Company to market and exploit its product in the capacity of general sales manager.

The Artcolor Company, of which Louis J. Dittmar is president, manufactures motion pictures in color. The color is in the film itself and the celluloid may be run through any projection machine without any specially constructed apparatus.

C. Lang Cobb
General sales manager for Artcolor.

C. Lang claims that the product of his company does not fringe or flicker, and that the color cannot be rubbed out. The Artcolor Company, which has its headquarters at 1109 in the Leavitt Building, 126 West Forty-sixth street, New York, will inaugurate its sales campaign shortly.

Vekroff to Direct "Dust of Desire."

Perry N. Vekroff has been engaged by World Pictures to direct the production of "The Dust of Desire," a photoplay in which Rubye De Remer will have the stellar honors. The story was written by Forrest Halsey in collaboration with Clara S. Beranger. Mr. Vekroff is at the World Studio at Fort Lee in conference with Mr. McIntyre, casting director of the company, selecting the best material from the thousands of actors who are registered on the books of the company, in order that nothing be left undone to make Miss De Remer's new association profitable to all parties concerned.

Universal Has Novel Idea to Boost Company's Sales

A NOVEL idea for the selling of pictures has been originated by Universal's sales department. This is the new "stunt" or "silent salesman" reel which is now ready for distribution to some twenty-four of Universal's exchanges throughout the United States.

The reel has been at least six months in preparation. The silent salesman reel will be sent to the exchanges, and the exhibitors near the exchange will be invited to review it at special showings. In case the exhibitor is a great distance from the exchange the salesman will take the reel with him and it will be shown to the exhibitor in his own theatre.

Shows All Types of Pictures.

The reel is designed so that views of Universal City are first shown, or the actual making of the pictures. Following the opening views are scenes from pictures in which each of Universal's stars have won success.

Throughout the reel the titles explain the purpose of the showing, calling attention to the commendable points of the pictures and the stars. Many criticisms from the best known trade magazines and papers are reproduced, giving the exhibitor a fair-minded idea of what the critics think of Universal pictures.

Every style and kind of picture produced by Universal is shown in the reel, including the comedies, the serials, and the Westerns.

Blackton Buys Rights to "Phantoms."

J. Stuart Blackton has purchased the screen rights for the world to "Phantoms," the serial magazine story by Wallace Irwin.

"Phantoms" is the third of the collection of stories scheduled for filming by Blackton Productions, Inc., under the expanded plans of the producer. The first is an original and yet unnamed story written by himself. This is now in production. The second is "Dawn," the latest best-seller by Eleanor H. Porter. Commodore Blackton now plans to record "Dawn" on celluloid as soon as he finishes his current production, and follow it with "Phantoms."

Famous to Screen "The Sea Wolf."

"The Sea Wolf," a popular Jack London novel, will be given sumptuous production at the hands of Famous Players-Lasky Corporation in Hollywood. George Melford will direct.

That a strong cast will be selected to fit the various striking types in the novel is assured, though no names have as yet been announced. The settings will be among the most effective and realistic.

The novel has gone through many editions and is still one of the most widely read sea tales of the century.

Advertising for Exhibitors

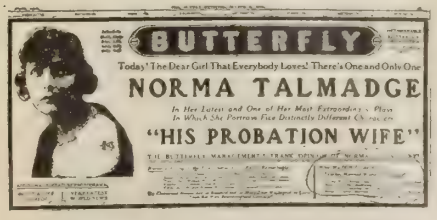
Conducted by EPES WINTHROP SARGENT

Speeding.

ABOUT the worst advertisement a house can have is a reputation for speeding films. Even some of the larger houses are guilty of this practise, particularly when they have a big show, and the fans are coming to avoid the houses where this is habitually practised. It would be better to offer a smaller program and show it at normal speed than to race the films and try to run off five and six reels an hour. It is unfair to the public, which pays its money to see proper projection. It is unfair to the producers, who have spent time and money to get adequate production, and it is unjust to the management itself, for the practise will surely react against the house where it is regularly practised. The other night a man from Chicago, who is a frequent visitor to New York, suggested a visit to a theatre, for he is an ardent fan. He was told that about the best offering was at a certain house. "I won't go there," he said flatly, "both times I have been there they have run the film too fast and have spoiled my enjoyment." He is a layman—a lawyer, but he knows what spoils the picture for him, and he will have nothing to do with a house which runs film too fast. There are hundreds of others and their number steadily grows. Run your own show at a proper tempo and then explain to your patrons why it is that they can see the films to the best advantage at your house. It will pay you.

Bleiching.

Leo A. Landau, of the Butterfly, Milwaukee, seems to have taken a leaf out of George A. Bleich's book, only he goes even further than Mr. Bleich, who merely tells his patrons when he has to run a poor picture. Mr. Landau takes about eight inches full and then gives a part of the space in each advertisement to telling what there is about the picture he does not



A Full Eights in Which the Management Tells Its Adverse Opinion of the Show It Offers.

like. In the example shown, the space ringed in the lower right hand corner, Mr. Landau tells what there is about the play he does not like. In this instance it reads:

> As the wife, Norma does things that a good woman should not do—justifying her actions on the theory that she is teaching her husband a lesson. Being ourselves married, we disapprove of this method.

We do not believe that this "objection" is going to keep a few hundred persons away from the theatre, but it enabled Mr. Landau to get a half column of pure reading matter on his departure, and he has the public watching his space, and that is what Mr. Landau is after. It is a scheme that can be made to work for a long time instead of the usual "just once," and if carefully done it will make for good business, and be of real help to the theatre.

Footprints.

The Allen Theatre, Toronto, sends in a novel advertisiment which shows up well even in a reverse cut. It is a four eight and a halfs, which gives plenty of size to the letters, though the clock face in the

A Novel Four Eight and a Halfs from the Allen, Toronto.

lower left hand corner, which gives the times of showing, should have been made half as large again. This is an adaptation of the old sidewalk idea to the newspaper page, and it is nicely done. The myriad of dots catch the eye and excites curiosity, which leads to the reading of the brief message. Even if they only read that seal, the "Allen this week" has advertising value in itself and most readers will catch that even in glancing over the sheet. A majority still stop to read the rest.

Another "Heart" Display.

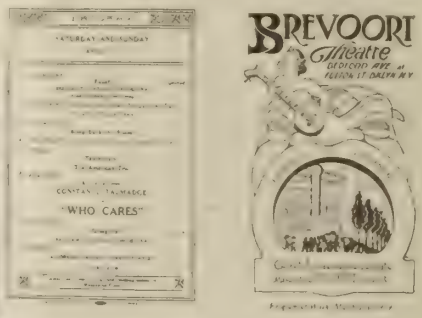
This display for "The Heart of Humanity" is from the Dominion Theatre, Vancouver, B. C. We like it all except the huge heart in front of the box office. It is never a good plan to shut the box office from view. Let the possible patron see it, for it gives the silent suggestion

Lobby Display from the Dominian Theatre, Vancouver, B. C.

that seats can be bought. It is never well to make it necessary for a prospective patron to look around for the box office. Keep it where he cannot help but see it. Cutting out the regular posters here gives an odd and pleasing effect worth copying.

A Brooklyn Program.

We show the front and backpages of the program of the Brevoort Theatre, Brooklyn. It is a 5 by 7 inch sheet printed in brown with the three change program on the three pages. The Brevoort does



Program of the Brevoort, Brooklyn.

not offer the heaviest program in town, but we know of a number of persons who go to the house regularly, not so much with the idea of seeing any especial play, as because they know the program will be generally pleasing, and the musical numbers share the honors with the films. The house is in the fashionable section and draws from the best people, and these seek amusement rather than the work of some pariticular star.

Wall Frames.

The cut shows one of the wall frames used at the State-Lake Theatre, Chicago. These seem to be used in place of the usual easels and give a rich effect, being

A Wall Frame Used in the State-Lake Theatre, Chicago.

planned to work in with the mural decorations. The diamond shaped panel in

the upper group of stills reads "this week," or "next week," according to the attraction. The glass front is hinged, and the stills are put in by unlocking the door. At the top of the frame is a shield for the electric lights, which throws their illumination downward upon the stills. The effect is rich and far in advance of the usual display method.

Display.

Here is a five fourteens from the Belasco, Quincy, Ill., which is good in most points, but loses some effect through the dating. Had the three lines just below the signature been set in twelve or even a light 18 point, the name of the star would have come up much better, but as it

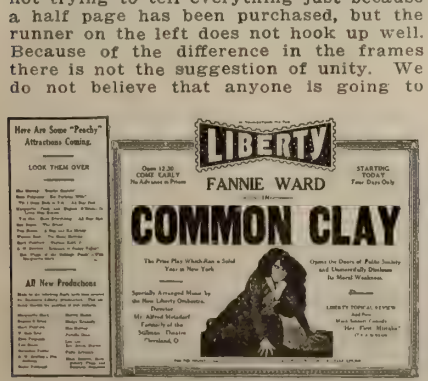
At The
BELASCO
THREE DAYS
STARTING
TOMORROW
GABY
DESLYS
IN
"INFATUATION"
The great international beauty and fashion model in a fascinating love story of a French flower girl—Later her triumph as the leading artist at the Casino de Paris
Gaby Deslys, Famous Dancer and the Darling of Paris
The Great Human Flag
In Colors
TO LINGER IN MEMORY

A Display in Which Too Bold a Dating Detracts from the Display of the Star's Name.

stands, these three heavy lines detract from the name of the star. An additional 12 point reglet between the given and surname would have helped, and a light line letter above would have doubled the value of the display. As it is, the cut has to do all of the attracting, since it hides the name and title, and nothing is done to help out. Apart from this the advertisement is unusually well set and it is readable and attractive.

Two in One.

This half page from the Liberty, Youngstown, Ohio, is well laid for "Common Clay," getting a clear display and not trying to tell everything just because a half page has been purchased, but the runner on the left does not hook up well. Because of the difference in the frames there is not the suggestion of unity. We do not believe that anyone is going to



A Halfpage from the Liberty, Youngstown, Ohio, Which Gives the Suggestion of Two Distinct Advertisements.

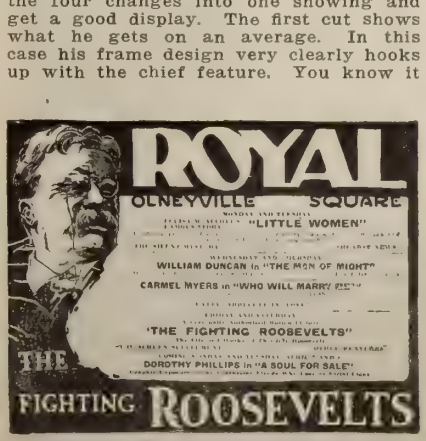
suppose that the two column bit belongs to any other house, but we think that by extending the frame to include all of the space a better looking advertisement would have resulted. It would have been better still had the stuff been split, with the "All new productions" going over to the extreme right hand, both sections being run single instead of double column. It is a small matter, but it would have helped.

Press Work.

J. Fred Lovett, of the Royal, Providence, R. I., sends along some advertising clippings and adds a half column news story of how on a certain evening the electric lights went out in the entire Olneyville district in which his house is located. The story relates the happening from a news point of view and then goes on to hang the story on the Royal where Mr. Lovett hustled a couple of autos for an impromptu lighting plant. One was run up to the opened lobby doors and the other to the side entrance and the headlights illuminated the interior sufficiently to permit a community sing until the trouble was remedied and current was again available. Mr. Lovett adds:

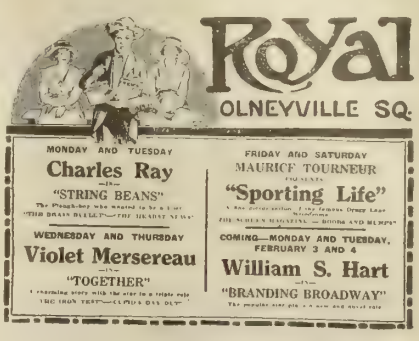
> We take advantage of every little point here and try and get some advertising or publicity out of every move that we make. When this particular incident happened that was the first thing that entered my mind after I saw that my patrons were well taken care of.

That's the big idea of press work. Keep on the job. Make advertising capital out of *everything* available, and rush off to the telephone the moment anything happens. It is the finest sort of advertising because it does not look like advertising. In this particular instance Mr. Lovett not only hooked up with a community happening, but he hogged the story. Five lines are given to the general happening and 41 were given to the Royal. It is a news item in the most rigid acceptance of that term, yet the entire happening is used to demonstrate that the patrons of the Royal are always looked after and that an alert management will always be on the job. It gives people a sense of security. Turn everything that happens at your house into a press item and rush it off to the papers. You can get a surprisingly large string of stuff if you keep your eyes opened, but learn to look for the items. It is more or less of a trick. We know from sad experience that few persons can see the news aspect of the average happening. It must be a fight or a fire to gain their attention, and yet the most interesting stuff is the smaller items. Mr. Lovett sends some samples which show improvement, but only one of the advertisements get a good display. You are probably familiar with Mr. Lovett's stuff, which is always a three fives for the week. The problem is to get the four changes into one showing and get a good display. The first cut shows what he gets on an average. In this case his frame design very clearly hooks up with the chief feature. You know it


ROYAL
OLNEYVILLE SQUARE
"LITTLE WOMEN"
WILLIAM DUNCAN in "THE MAN OF MIGHT"
CARMEL MYERS in "WHO WILL MARRY ME?"
"THE FIGHTING ROOSEVELTS"
DOROTHY PHILLIPS in "A SOUL FOR SALE"
THE FIGHTING ROOSEVELTS

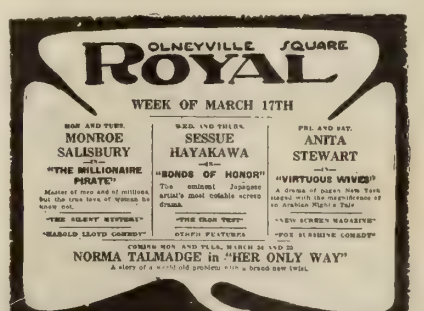
A Three-Fives in Which a Twelve-Point Is the Highest Line for Titles.

alludes to "The Fighting Roosevelts." But the best tne feature gets in the regular display is a twelve point. Of main titles two are in twelve and three in ten point with 37½ square inches of space. This is about the best that can be had, for the space is only 372 points high and 54 points are taken for the titles alone. Setting two to the width gives a better effect and in the second example the chief lines are twenty four point. They look more than twice as large as the twelve point lines, and give more than



Doubling Up This Advertisement Gives Twenty-Four-Point Lines.

double the display. Something might have been gained in this space by cutting down the day lines to a six point. Here ten point is used for the days, where a six point was used in the previous advertisement and a ten for the main title. Here the six would have done as well, if not better. Just because there is more space available is no reason why all portions of the advertisement should have been increased proportionately. Keeping the dates still in a six would have given more room for display. In the same way a gain could be made by dispensing with the "In" or "Presents" or by setting this to the side of the star or director as the case might be, using, for example, a twenty-four point Charles Ray and an eight point "in" on the same line. It is a simple matter to cut in two sizes of two type in the same line and it looks better and gives some white space with which to build up the display. In the third example another and less successful form of display is tried. Here the days are the proper size, but the use of



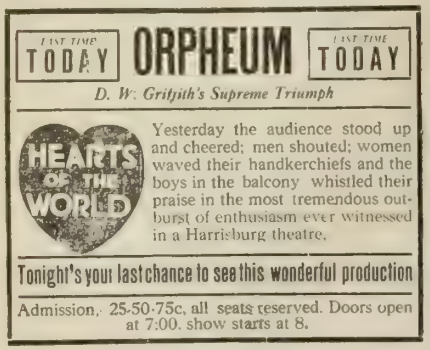
A Third Arrangement Which Does Not Work as Well.

dashes between the smaller features eats up space. Four eight point lines are taken where three would do the work, but the chief fault is that the narrow column prevents the proper display of the names and titles, and the underline gets far and away the best of it—which is not fair to the current bill. Mr. Lovett has made many experiments, but he gets the best results from the quarter sections and we think it would pay him to use that general arrangement for all bills. His drawings are seldom worth the space they take. One of them shows a man in bed with a woman standing beside the bed and looking down. The only thing we

are certain of is that it does not belong to "A Night in a Show," but it might belong to any one of the three main titles or might not belong to any one of the trio. We think it is a waste to put in a scene sketch which does not clearly show its connection to some feature of the bill.

Steve Stunts.

Steve Farrar, of the Orpheum, Harrisburg, Ill., has been getting busy again, after giving the compositors a little rest. For one thing he had "Hearts of the World" and of course he had to play that up, though he did not get above a quarter page for any issue. He was persistent rather than spectacular and four sevens or eights were employed for a week before the showing. He ran this at 25 to 75 cents, all seats reserved, two shows daily for two days. For the second day's advertisements he lifted S. Barret McCormick's big splash, taking three five and a halfs and using the McCormick copy verbatim save for changing the

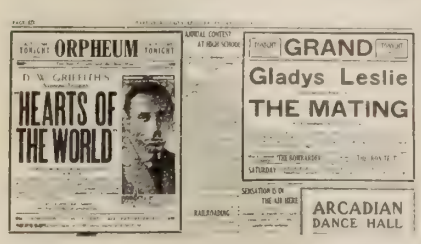

LAST TIME TODAY
ORPHEUM
LAST TIME TODAY
D. W. Griffith's Supreme Triumph
HEARTS OF THE WORLD
Yesterday the audience stood up and cheered; men shouted; women waved their handkerchiefs and the boys in the balcony whistled their praise in the most tremendous outburst of enthusiasm ever witnessed in a Harrisburg theatre.
Tonight's your last chance to see this wonderful production
Admission, 25-50-75c, all seats reserved. Doors open at 7:00, show starts at 8.

Steve Farrar's Adaptation of the McCormick Copy for "Hearts of the World."

name of the town. He could not well find better copy, for this was good even for McCormick and it worked just as strongly in Harrisburg as in Indianapolis. The second example shows sevens and eights in fours. That on the left is for the

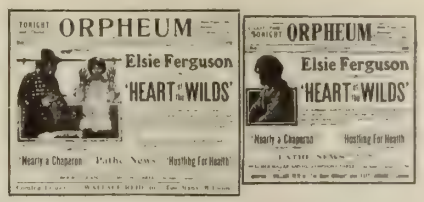
A Four-Sevens and a Four-Eights for "Hearts of the World."

opening day and the other ran a couple of days in advance. Steve had a good supply of cuts for this and apart from the cut of D. W. he offered new pictorial copy for each advertisement. He did not try to fill his spaces with a lot of selling talk. He knows that all of the fans and



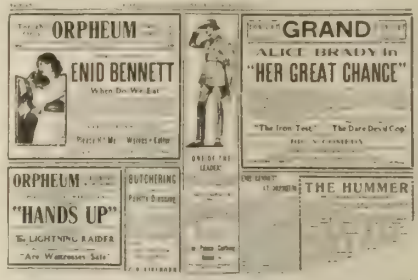
A Three-Eights for a Last Day in Opposition to Three-Sixes.

most others have read much of the play. What he had to do was to tell them that it is to be seen in the home town, so he gets large type for the name and lets it go at that, knowing that he has as good as sold the play through telling that he is to show it. But he knows that he must advertise widely that no one may overlook the fact that it is to be seen in town, so he holds his space up. Even his last showing carries a three eights, as shown in the next cut, with the opposition taking sixes. This repeats the McCormick copy. Probably Steve has been holding that ever since it was first run in the department. Steve does not merely read the department. He cuts out the stuff he knows he is going to need and pastes up the rest for study and finds it a source of inspiration. He is one of our oldest readers and he has made the department work for him. Steve seems to have been in luck in the matter of cuts lately, for he changes cuts with each showing. Here are two displays for "Heart of the Wilds." One is four sevens for the opening day and the other three six and a halfs for the second day of the run. He does not trust to the same copy to carry on but changes copy as well as



Two Displays for "Heart of the Wilds."

cuts for each display. In those small towns they have time to read the paper all the way through, including the advertisements, and it pays to change the copy for each reading in order to keep interest up. In each case the main argument is the same, but he takes it from a different angle and gives it a new twist. That is the way to handle any story. Don't get one piece of copy and hold to that. Present the same idea if you must, if the play has but one big point, but approach that idea from as many different angles as possible in order that you may broaden your appeal to your readers. The last example shows Steve's isolated underline. The current show gets three sixes and an additional two fours is taken for the coming attraction. That Saturday show carries no long feature, but winds up one serial and shows an episode of another, with a comedy thrown in. Those serials certainly hold business in the small towns even better than in the cities. Steve seems to overlap his, and to start one before the last one is



A Special Display for the Underline Instead of Carrying It with the Main Advertisement.

fully completed, so that he has his patrons interested in the newcomer before the old one plays out. This is a good idea, for it holds the interest over, just as magazines run two or more serials to ensure continuity of reading.

A Giant Cut Out.

This novel lobby display from the Washington, Fort Worth, Texas, seems to have been made from a twenty-four sheet. The entrance is rather low, so that the cut out extends above the top and completely dominates the space. Apparently there are electric lights in the bouquet in the left hand. Certainly lights could have been used to advantage there and there is a seeming reflection in the photograph,

A Cut-Out Made from a 24-Sheet, Which Dominates a Lobby Display.

though the bulbs do not show clearly. This gives an unusual effect and will probably be suggestive to others, though most twenty-four sheets do not give large heads as a rule and few offer better height than a three sheet. Here the paper seems to have worked unusually well. By painting over it can be stored and used for any Bara production.

Doing It Right.

The Parkway, Baltimore, is doing a lot of special stuff. Lately it gave a Sunday matinee musicale for the Russian Red Cross and on several occasions it has opened the house Sundays for various charities and patriotic movements. It costs money for lights, attendance and other incidentals, but there is no more certain way of getting recognized as a leader, and the Parkway is getting back more than it gives because it gives so willingly and efficiently. It pays to become associated in the minds of the theatregoers with welfare work. It makes them turn to that house as a leader.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex om meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

Minusa Screens.

The Minusa Screen Company, St. Louis, Missouri, sends in the following. The instruction booklet for installing screens should be of much value. The Minusa letter reads as follows:

"Since the motion picture is leading us more and more into the field of drama, where facial expression, the twitching of a muscle, the twinkle of an eye or the high light of a single hair means everything, the 'perfect' projection surface, which is as yet unknown, is nevertheless the one ambition and dream of every discriminating exhibitor.

"The Minusa Ciné Screen Co., of St. Louis, Mo., have for years been giving the baffling question of projection, scientific study. Their advancement toward the goal of perfection has been so rapid that it is generally conceded that their present method of constructing screens with color background and according to specifications or dimensions of the theatre, that they have solved the problem to the greatest extent thus far.

"Recently the Minusa Ciné Screen Co. were confronted with an exceptional problem in supplynig the United States Hospital, at West Baden, Indiana, with a screen surface 18'x24' where conditions were most distressing. This installation was made over the entrance to the Rotunda, which is 200'x200', necessitating a throw of 200', and as the extreme width of the Rotunda is 200', the observer who views the picture from the extreme angle therefore views it from an angle of 100' from the center. This is where the Minusa secret color background comes to the rescue in overcoming the 'fade-away' effect which is so characteristic of other metalized surfaces, and the report that has been received from West Baden states: 'Results are wonderful in the extreme and satisfactory in every respect.' In gaining the above results, much credit is due to the ingenious stretching device known as the Minusa Patent Adjustable Stretching Frame, which makes possible a satisfactory installation under difficult conditions.

"For some time exhibitors had the misfortune of not receiving proper projection through faulty installation of their screens though the surface was perfect, therefore the Minusa Ciné Screen Co. has compiled an exclusive booklet for Minusa installations, wherein the exhibitor can see from illustrations, together with printed description, every move that must be made to secure perfect results.

"The illustrations therein, together with the detailed descriptive matter makes it impossible to secure other than a perfect installation. Two copies of this booklet are sent when an order is received at the factory. One is mailed immediately to the exhibitor, and the other packed in the hardware box of the frame. In this manner the company safeguards the exhibitor against faulty installation."

Our Cartoonist.

Accompanying is picture of the cartoonist whose drawings have from time to time amused and instructed us. Mr. Walker is himself a practical projectionist, though at present his facile pen is made to supply the necessary daily pork, beans, ice cream, etc. We all owe Brother Walker something for the laughs he has supplied, as well as for the punch found in his cartoons, each one of which carries with it a valuable lesson, in excellent form.

G. W. Walker.

Non-Progressive Men.

A good brother who has recently spent some time visiting relatives in a certain Bay State city writes. almost demanding that I visit that city, investigate projection conditions and then "rip 'em up the back."

We would not give the matter mention in print except to point a moral. The projectionists in the city in question have never been recognized as of the progressive class. The union scale is the height of their ambition. Beyond that nothing exists, except quitting time and pay day.

This department and its editor have pretty much stopped bothering with such propositions. For the present they are utterly hopeless. They will only awaken when everyone else has passed them so far that they are lost in the dust of the procession. There are more than plenty of progressive cities, locals, towns and individuals to more than give us all we can do in helping them, and it is always better and more satisfactory to help those who try to help themselves than to try to pry non-progressives loose from their bed of inactivity.

And, anyhow, the non-progressive is becoming steadily and increasingly in the minority. I can right now call the names of less than half a dozen cities in all these United States which I would cite the projectionists as non-progressive, in the sense that advancement in technical knowledge of projection is opposed. True, there are many cities where there is little activity in progressive lines, but in nearly all these one finds a sprinkling of wide-awake, progressives who gradually are leavening the mass with progressive ideas. Memphis, Tenn.; Cincinnati, O.; Kansas City, Mo., and Springfield, Mass., were all in the back number class the last I knew, but just what the situation is in these cities today I cannot say. Improved, let us hope. They were the four cities which did not even care to listen to a lecture on projection, though provided to them without a cent of cost. They took the position that there was nothing worth while learning as regards their profession, and let it be remarked that in at least two of these cities projection room conditions and projection itself is, or at that time was, about as punk as one could well imagine. The unions in these cities are, or were, in distinct contrast to dozens of unions in other cities which evinced eagerness to hear and consider what we might have to say with regard to the profession, thus proving themselves in the progressive class.

All this is not said in any spirit of "get-back-at-'em." Why should we care, except that non-progressiveness must inevitably react on the profession and on the industry. But the profession is entitled to know where the non-progressive spots lie. That bit of information is public property because of the injury these spots do to the profession as a whole. When the non-progressive spirit is downed and replaced with progressive-

ness this department will be delighted to herald that fact from the housetop, provided it be informed of the change. But we don't care to "rip-'em-up-the-back" because it really isn't worth while. The non-progressive hurts every one in the profession, but himself most of all.

Is Proud of His Work.

Daniel Constanteino, Easton, Pa., writes interestingly, as follows:

"Am glad to know the sawbones made a good job of it. Congratulations! When you visited Easton I was assistant projectionist at the Third Street Theatre, but soon thereafter took charge of projection in the Strand, from which theatre I wrote twice to our department. While there I secured a handbook and studied very hard, receiving many compliments on the screen result. I then had, and that house still has, the clearest, sharpest picture in the city, but I'm going to beat it before long.

"Well, I enlisted in the army of Uncle Sam, of which act I am very proud. Have seven months' service at home and five months abroad to my credit. Have now returned to my profession and propose to fully merit the new title, 'projectionist.' Got back from overseas December 11 last and was honorably discharged December 23 of same month. While in the army I sadly missed the Moving Picture World, the more so that there were no other men in my squadron who were interested in motion picture projection. Have been back at work since February third and intend to stick until the bottom drops out, if it ever does. Am working at some improvements, concerning which you will be fully advised when they are finished. Would like your opinion of the one illustrated in attached sketch. I, like other projectionists, have to contend with the street car conductor imitation projectionist. It is no uncommon thing to have to amputate two punched-up feet from each of five reels of a six-reel feature, and what with that and amputating poorly made splies it is some job to get the average show ready to project. I have put in two full hours on many shows. Without this work first-class projection would be impossible; also the films would be unsafe to run. We are running nothing in the feature line but Artcraft and Famous Players. Their Philadelphia exchange certainly does need a raking over. Its inspection is purely imaginary. And unless the projectionist does their inspecting and repairs (free of charge) it is impossible to get a decent screen result, to say nothing of the danger. I have secured a license since my return, but the State examination is rather simple, though what there is of it deals with technical projection. Where I am now working the projection room is twenty-two feet high, seven feet eight inches deep and eighteen feet long. There is an eighteen-inch vent flue, but no fan in it, as the house fan is right over the room. The room was intended for three projectors, but only two have been installed. It is built of reinforced concrete, the walls very thick. Observation ports are twelve inches wide by six high. Have simplex projectors, Type S lamphouses. Project a picture a little over sixteen feet wide one hundred feet."

I was unable to understand your drawing, Brother Constantieno. Apparently you have two rheostats wired in multiple for each lamp, and they are connected to the center of a D. P. D. T. switch, probably so you can use either one of two current supplies. Probably there is something more to the matter, but you have not shown it in the drawing. If you have stated the height of your room correctly (twenty-two feet), I think there is no need for a fan in the vent, because the great amount of space above supplies a reservoir for smoke and gases in case of fire. One of the chief reasons for demanding a fan in vent pipes, no matter how large they may be, is to pump out the smoke and gases in case of fire. An 18-inch vent flue direct to open air from ceiling will serve every need of ventilation, no matter whether the draft be up or down.

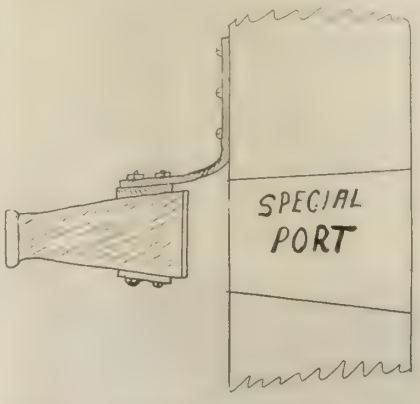
I have already taken up the matter of exchange inspection with the president of the Famous Players and Artcraft Company and have hopes something will be done to correct the undoubted laxity of inspection in their exchanges. Glad you are back safe and have returned to the profession. We have need of all our good men.

Opera Glasses for Viewing Picture.

James L. MacGinnis, Brooklyn, New York, says:

"Have a very long distance of projection, and while the boss is well pleased with everything else, he kicks a lot about picture not being as sharp as it should be. I tell him the trouble is in the films, but he is not satisfied. I think a few words from you would convince him."

Possibly, brother MacGinnis, but inasmuch as the trouble most likely is not in the film, but in your own eyes, I cannot say them. Try this: borrow a pair of good opera glasses, and next time the boss kicks about lack of definition, look at your screen through those glasses. I think you will find friend boss is right. The trouble is in the long distance of projection. Few, if any, men can decide with the naked eye as to sharpness of definition in a picture 100 or more feet away. But the trouble lies with friend boss, just the same. He should provide a pair of high grade opera glasses and the projectionist should mount them on the front projection room wall, as shown. The glasses should be focused sharply on the screen and then the focusing arrangement should be locked fast. These glasses are properly a part and



parcel of the projection room equipment, and should be installed in all projection rooms where the distance lens to screen is 75 feet or more.

Room for Improvement in London.

Harry T. Dobson, one of the department's former correspondents, writes from Toronto:

"Have no doubt but that you will be surprised to hear from me after a lapse of four years. Was touring Urup and for three years projecting shells in the general direction of Fritz and his Me und Gott boss. Am back home now, giving the one-time-over to motion picture end of things, mainly with view of again taking a shot at friend screen. There is a great deal of room for improvement in projection in the city of London, and I imagine that a live projectionists from the States could clean up on the odd good job. Will contribute price of a new handbook very soon, as am behind the times on the latest dope. Am enclosing souvenir. Don't think you will find many like it."

Souvenir consists of an original army order issued on the front line and an official barrage map. Verily it is some souvenir allrighty right. Thanks.

Well, well. And I'd heard that British projection was a pretty classy affair. Guess we'll have to slip over there before long and give them the look-see. Betcha we could bring back some interesting dope. Glad you're back, old topper; also that you're still wide awake and coming. Wish you'd drop in on Dentlebeck some time and tell him I'm going to send him a lead pencil and sheet of paper.

The "I Am Satisfied" Type.

John W. Creamer, Local Union 433, Moline, Ill., writing from Atchison, Kan., says:

"Dear Brother Richardson: Mighty glad to hear of your recovery. Cannot afford to lose such men as you. If more 'operators' would heed your teachings there would be more real projectionists in the country. I see improvement in projection as time passes, but there are still too many of the 'I am satisfied' type of men with us. For instance: Recently it fell to my lot to project 'Hearts of the World.' After several screenings, in conversation with a local projectionist, I told him how nerve-racking the work was and how it was necessary to constantly change tempo of projection on different scenes; also how close I kept the production in synchronism with the music score of the orchestra. His reply was: 'Huh, you wouldn't catch me doing anything like that. I just let the machine run and that's all there is to it.' And some men wonder why they don't advance beyond the union scale. Regarding enclosed clippings, which is the worst, for the projectionists to punch holes in the last few feet of the film or the exchange to punch a number covering as many as five or six frames in both the beginning and end of all their reels? I punch no hole in any reel, and always cut out the offending exchange numbers, since, by no stretch of imagination, can their projection to the screen be termed high-class work. These ten clippings are out of a Paramount feature from K. C. exchange. All their reels are numbered this way at the beginning! also, again, about five feet from the ending. Cannot you use your influence with the home office to get this outrage stopped?

"When I took charge here I found the revolving shutters to be of different diameters and different type. Calling the projectors A and B, the shutter on A had a main blade 6.75 inches wide and two flicker blades, respectively 4.75 and 4⅞ inches wide, the light openings being 4 15/16, 4 9/16 and 4⅞. Shutter B had blades as follows: First named being the cutting blade, 6-inch, 5-inch and 5-inch. Light openings, 4 3/16, 4 3/16 and 3 11/16 inches. I replaced them with shutter blades, 6, 5 and 5-inch, with opening 52 wide on either side of main blade and a 3 9/-16-inch opening opposite main blade. I figure this gives me 4% more light, and most certainly the screen shows an improvement. Can you give the different light-cutting percentages of the three? As to Simplex footage recorders, I agree with Griffith that they should be on the front wall. How is a projectionist standing between the machines to see the recorder at his back? Utterly impossible! Then when he is standing ready to start, say the right-hand machine, can he see the numbers on the left-hand projector, at least three feet away? Have had trouble applying lens tables for 60 amperes A. C. Next time will send in some 'shop notes,' provided you would care to print them."

Certainly, presuming they are of interest, as they doubtless will be. Send 'em along. As to the lens table matter, I am sending same to Griffith. The projectionist who takes no interest and lets the

motor pound out the show is of the type who is always howling about the boss abusing him and not paying him enough wages. As a matter of fact, the industry could well afford to pay him a reasonable sum to get out and stay out. He is a distinct detriment, no matter how one looks at it. The exchange punch-marks have been sent to the Paramount, with the following letter:

"President, Paramount Film Corporation,
New York City.

"Dear Sir: Your attention is directed to attached clippings, all cut from one Paramount feature received by a projectionist from your Kansas City exchange. We have done every possible thing to prevent projectionists punching holes in your film as a change-over signal, a practice your company pronounces reprehensible, and one which every exchange condemns, and rightly so too. But by what process of reasoning can we condemn the projectionist for punching holes near the end of films when the exchange punches them both near the end and at the beginning?

"Such work is unfair to the projectionist, who has the perfect right to refuse to project the mass of holes, covering five to six frames, to the screen. He must, of course, cut them out, since their projection is distinctly low-class work. Might we suggest that you look into this matter and cause the stoppage of so objectionable a practice."

The Paramount is not the only one offending in this respect, but it might fairly be supposed that so high class a producer would not tolerate such crude work. As to the percentages, one method for computing it is as follows: Taking the first shutter, for example: Blades 6¾ plus 6¾ plus 4⅞ equals 16⅜ inches total blade width. Openings, 4 15/16 plus 4 1/6 plus 4⅞ equals 14⅛ inches total opening width. 16⅜ plus 30.5 inches total width of both blades and openings, and 16.375 divided by 30.5 equals .53 plus, or about 53½% of the light which shutter A is cutting.

Amperage, Etc.

Hogan Brothers, Utica, New York, ask as follows:

"We are about to open a house for which we have already purchased projectors. The available current is 500 volts D. C. Will you advise as to what amperage should be delivered to each machine in order to secure the best results on a fourteen by sixteen foot screen; distance of projection, one hundred and twenty-five feet. What generator would you recommend to give the best results under the above conditions?"

What amperage would give the desired screen brilliancy would depend upon the knowledge and skill of your projectionist in handling his light and in causing the optical system of his projector, including the revolving shutter, to make use of the maximum of available illumination. It would also depend to a considerable extent upon your auditorium lighting, on the kind of screen surface and on your own individual idea as to what constitutes satisfactory screen brilliancy.

Under proper conditions of auditorium lighting, and with a good screen surface, the skilled projectionist who thoroughly understands the problems involved in the optical system of his projector may and probably will be able to get the results you desire with very much less current than would be required by a projectionist who is not in possession of the technical knowledge necessary to handle his projector optical system intelligently, or get the desired result with much less current than would be required with unintelligent auditorium lighting and a poor screen surface. You see, gentlemen, there are too many equations entering into this matter of amperage necessary to produce a given result to allow of my giving intelligent advice without knowing them all. With a sixteen-foot picture at one hundred and twenty-five feet you will have pretty close to a 7.5 E. F. projection lens, which means a very long back focus, or working distance, as the optician calls it. Since you will probably want a brilliant screen, which means heavy amperage, this in turn means heavy loss of light between the aperture and projection lens due to divergence of the light ray at that point. Nor is there at this time any practical method of eliminating this loss. But I nevertheless think that with the rest of the optical system right and the revolving shutter reduced as much as possible you can get the necessary brilliancy with 60 amperes, using a projection lens about 2¼ inches in diameter.

As to generators, I would suggest that Mr. Hallberg did, and I believe still does, make a D. C. to D. C. motor generator which gave very good results. It is also possible that the Transverter, Hertner Electric Company, Cleveland, or the Ft. Wayne Electric Company, Ft. Wayne, Ind., can fix you up a special machine with a 500-volt motor to work on the constant current plan, which places the arcs in series for change-over and gives excellent results. It is also possible that the Western Electric will do the same thing, though I doubt it. Anyhow, any of the three first named will give good results.

Wants a Little Help.

Herman H. Hunt, North Little Rock, Arkansas, propounds the following:

"Have been a reader and student of the department for five years. Now I want a little help. Have been using lens chart published December 28, and am highly pleased with results. Have reduced shutter blade width on both shutters, thereby eliminating lots of former flicker and getting increased screen brilliancy. After doing this three of our prominent projectionists told me and persistently argued that if, after finding the aerial image, one placed the shutter there without reducing blade width—shutter remaining exactly as it was before, except as to distance from lens—the screen will be more brilliant. They do not claim placing shutter at aerial image will reduce flicker, but that it will increase screen brilliancy. They say they base their argument on what you said when you were here two years ago. Now, Brother Richardson, who is right and who is wrong, and why?"

You are right, Friend Hunt. I cannot imagine how the men thus misunderstood my words when I laid the matter before them at the time of my visit. Here is the whole matter in a nutshell: The aerial image is at the narrowest point of the light beam, because, although in some cases the beam may seem to be the same width for a considerable distance, at the aerial image there is a dissolving effect, as you will see by passing your hand through the beam at the exact position of the aerial image. Now suppose you have a shutter cutting 54 per cent. of the total light, and that it is at a position where the spread of the beam prevents cutting anything off the main or cutting blade without bringing travel ghost on the screen. This means a badly balanced shutter; also it means considerable loss of light over and above what would be had could an ideal 50-50 shutter be used. Now suppose by moving the shutter to the aerial image we find that the light beam is sufficiently narrowed, especially when taken in conjunction with the dissolving effect, to allow of reducing the main blade by ⅛ inch on each side. We will then have a better balanced shutter, passing a greater percentage of the light with less flicker tendancy; also we may now be able to trim a little off each of the flicker blades, thus bringing about a still better condition. But if we merely place the shutter at the aerial image, without trimming down its blades, it still cuts 54 per cent. of the light, and, beyond some possible gain (which I doubt) through the dissolving effect, there will be absolutely no change at all. There could not possibly be. The shutter still cuts the same percentage of light and cuts it in the same identical way. In a few words, the advantage in placing the revolving shutter at the aerial image comes wholly and solely from the ability to narrow its main or cutting blade, which also sometimes allows of the narrowing of the other blades as well, thus giving more light and less flicker tendency at any given speed. Those who have placed their revolving shutter at the aerial image without changing width of any of its blades and have found improvement in the screen by so doing have, I am afraid, worked their imagination just a wee bit overtime.

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Measuring Meniscus Lenses.

Phillip C. Stillwell, Erie Pa., writes:

"Kindly send me sample of Prizma, as per offer in department some time ago. Glad you are well again, as the business needs you. Will you tell me how to measure meniscus lenses? Also Bi Convex. Am using Simplex projectors and cannot get my condenser lenses very close together. Am having a great deal of trouble lately, with condenser breakage. Simplex new style lamp, separate holders. Hope you will be able to get up here, if you tour Pennsylvania, as you recently spoke of doing. Have your handbooks and Hawkins Guides. They are great—both of them. In closing I want to thank you for the many benefits received through the department."

As to measuring meniscus condenser lenses, don't believe I know any method which could be successfully applied by the projectionist. Can Solar, Griffith or any one else suggest one? To measure a bi-convex stand near wall opposite an open window, preferably in a room with one window, or with all other windows closely shaded. Pin a white sheet of paper to the wall and focus some distant object outside the window as sharply as you can. Measure from wall to center of lens at its edge, and that measurement will be its focal length. This is, of course, more or less rough, because the image cannot, due to spherical aberration, be focused sharply. As to the condenser breakage, it may be due to the overloading of carbons, with consequent flaming, to having crater too close to lens by reason of wrong lenses, or to wrong adjustment of lenses, to unusual drafts striking lamphouse, or to condenser holder metal not making good contact with glass clear around. Adjust your optical system as per optical charts, copy of which you have. This should stop the trouble, but condenser breakage is a queer proposition, and sometimes it is very difficult to locate its cause.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Lion's Den."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Sleeping Rose (Valse Lento), Borch.
1—D. At screening. 1:15. Theme.
2—T. His heart sickened. 6:15. Organ Solo (church scene).
3—D. When Sam and Dorothy leave church. 3:00. Theme.
4—T. Discovering how the youth. 4:30. Prudence (Capricious Moderato), Luz.
5—T. You've grown wealthy here. 2:45. At Twilight (Andante Romance), Golden.
6—T. Maybe I will. 2:15. Theme.
7—T. The last gasp of a dismal. 2:00. Reverie (from Pathetic Suite).
8—T. Fixtures, $730.00. 2:15. Elegie (from Pathetic Suite).
9—T. Grand opening Monday. 2:00. Comedy Allegro, Berg.
10—T. The salary your minister. 1:15. A La Mode (One-Step), Rosey
11—T. It pays to advertise. 1:00. Organ Solo (church scene).
12—T. The challenge. 2:00. Flirting Butterflies (Allegretto), Aletter.
13—T. Prayer meeting night. 2:45. Theme.
14—D. When Sam kisses Dorothy. 2:30. Dramatic Agitato No. 38, Minot.
15—T. Boys! Look! Look! Look! 3:30. Hunkatin (Half-Tone One-Step), Levy.
16—T. Pictorial Weekly. 2:00. (Piano improvise to action.)
17—T. Fellows, I want to build a. 1:15. Dancing Leaves (Allegretto Caprice), Miles.
18—T. The "ayes" have it. 2:00. (Piano improvise to action.)
19—T. An early bird. 2:45. Savannah (One-Step), Rosey.
20—T. We'll try Webster. 2:00. Serenade (Moderato), Pierne.
21—D. When Sam reads letter. 2:45. Dramatic Suspense, Winkler.
22—T. Nothing is so useless. 2:15. Dramatic Reproach (Andante), Berge.
23—T. Organizing the club. 1:00. Impish Elves (Intermezzo), Borch.
24—D. When scene fades to Stedman. 5:30. (Fire effects and glass crashing.) Half Reel Hurry, Levy.
25—T. It's a little mussy inside. 1:00. Theme.

"Rowdy Ann."

Released by Christie Film Company.
Prepared by Filmusic Studios.

1—At screening. 3:48. Wild and Wooly No. 52 (Allegretto), Berg Series.
2—T. And now the villain. 1:37. La Source (Moderato), Delibes (watch for falls).
3—T. Jimmie was one game guy. 2:06. The Stampede (Allegro), Lascomb (watch for falls).
4—D. Father stops fight. 3:58. Fads and Fancies (Allegretto), Gruenwald.
5—T. Shades of night. 1:23. A. B. C. Dramatic Series No. 12, A-1 (Moderato).
6—D. Ann looks out of berth. 1:24. A. B. C. Series C-3 (Allegro).
7—D. Ann catches Porter and sits on him. 2:46. Indian Intermezzo No. 17 (Allegro), Charles Herbert (Berg Series).
8—T. This young lady from the West. 2:07. Little Mischief (Allegretto), Armand.
9—D. Dancing class headed by Professor Leavitoff start dancing toward camera. 1:31. Moment Musicale (Allegretto), Schubert (play to action).
10—T. Perseverance did smooth down. 3:20. Gypsy Serenade (Moderato) (begin at Tempo di Valse), Nehl.
11—D. Ann gets lasso. :36. Hurry No. 1, Lake.
12—T. The cops nicked his. 1:30. Scarf Dance (Allegretto), Chaminade.

"His Debt."

Released by Robertson-Cole Through Exhibitor Mutual.
Prepared by Joseph O'Sullivan.

Theme—Nipponese (Japanese Dramatic Lento-Andante), O'Sullivan.
1—At screening. 2:30. Serenade (Moderato con Moto), Chaminade.
2—T. Sessue Hayakawa as Goro Moriyama. 2:30. Theme.
3—D. Gambling room. 2:00. Le Retour (Con Moto), Bizet.
T. Remember my games are always. :30. (Same pp.)
T. Without Moriyama life would be. :15. (Same f.)
4—T. Gloria Manning, although aware. 1:45. Erotik (Lento-Dramatic), Grieg.
5—D. Gambling scene. 1:15. To Spring (Allegretto Appassionato), Grieg.
6—T. Treasure gleaned from the coffers. 1:45. Serenate (Andante Grazioso), Moszkowsky.
7—T. Not content with idleness. :30. Erotik (Lento), Grieg.
8—T. Heedless of the warning implied. 1:45. Under the Leaves (Poco Agitato), Thome.
9—T. Put your O. K. there. 2:15. Rustle of Spring (Dramatic Agitato), Sinding.
10—T. One cut of the cards. :45. Tympany only.
11—D. Struggle. 1:00. Theme (Andante Appassionato).
D. Closeup Hayakawa sitting. :15. (Continue theme pp.)
T. Smoldering indignation. 1:15. (Same f.)
D. Dark scene—Hayakawa seated. :15. (Same pp.)
12—T. When Fortune pauses for her next. :45. (Watch for shot.) Sinister Theme (Andante Molto e Misterioso), Vely.
D. When Hayakawa falls. :30. (Same Agitato f.)
T. When the dragon Conscience rides. :30. (Same Agitato p.)
13—T. When Fate spins the wheel. 3:00. Elegie (Adago). Lubomirsky.
T. Behind locked doors. Tympany Rolls mf (continue Elegie f.)
T. Constant watching. :15. (Continue Elegie pp.)
14—T. A thousand deaths, yet he cannot die. :15. Tympany Rolls only.
15—T. The dawning of consciousness. 2:15. Theme (play pp).
16—T. Disaster, fear and folly reveal. 1:15. Romance (Andante con Moto), Grunfeld.
17—T. Reconciliation. 1:00. Erotik (Lento), Grieg.
18—T. An unsatisfactory interview. 1:00. Dramatic Tension No. 1 (quiet), Reissiger.
19—T. The temporary relief of a. :30. Tympany Rolls pp.
20—T. While unknown to Gloria. 1:45. Love Song (Andantino Expressivo), Flegier.
21—T. Time and love, the divine healers. 2:15. A Japanese Sunset (Oriental Andante), Deppen.
22—T. The invitation accepted. 2:30. Fuji-Ko (Allegretto), Shelley.
23—T. The symbol of destiny. 2:00. Orientale (Lento), Cui.
24—T. You know I am to be married. 2:00. Theme (Lento-Andante).
25—T. And when the final demand arrives. 2:30. Dramatic Tension No. 44 (Moderato Agitato), Borch.
26—T. The reckoning. 1:15. Theme.
D. Gloria telephoning. :30. (Same Allegro Agitato).
27—D. Moriyama in room. 2:15. Valse Triste (Lento Dramatico), Sibelius.
28—T. No! (Blair rushes to door.) 2:00. Agitato No. 49 (Allegro), Shepherd.
29—D. Closeup of Gloria and Moriyama. 3:00. Inflammatus (Andante Molto Agitato), Rossini.
30—D. When Blair rushes into room. 1:15. Agitato No. 6 (Allegro), Kiefert.
31—T. Is that the man? 1:30. Dramatic Andante No. 32 (Andante Molto), Berge.
32—T. I owe you my life! I always pay. 1:30. Theme (to end).

"Leave It to Susan."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Capricious Annette (Moderato Caprice), Borch.
1—T. Aboard the Sunset Limited. 1:15. Theme.
2—T. A passenger from the last step. 2:45. Fairy Phantoms (Allegretto), Friedman.
3—S. Train whistle blowing. 4:15. Illusion (Moderato Intermezzo), Bustanoby.
4—S. Train disappearing in the distance. :50. Tacet (just produce effects of departing train).
5—T. Susan, where is she? 2:05. Dramatic Suspense, Winkler (with ad. lib. train effects).
6—T. A deserted wagon shed. 4:20. Sinister Theme, Vely.
7—T. Pretty soft for us. 4:55. Half-Reel Storm Furioso, Levy (begin pp, then to action pp or ff).
8—T. Well, boys, I see. 2:35. Pizzicato Mysterioso, Minot.
9—T. Rain's over, we'll adjourn. 4:50. Finale, from Ariele (Allegro), Bach.
10—T. At the Palace Hotel. :50. (Continue pp.)
11—T. An open window. 3:40. Comedy Allegro, Berg.
12—T. Three A. M. 3:15. Dramatic Tension, Levy.
13—S. The fight. 2:00. (Continue ff.)
14—S. Bandits leave room. 1:55. Hurry No. 33, Minot (to action).
15—T. The approach of the appointed hour. 2:50. Galop No. 7, Minot.
16—T. Defender Rock. 1:25. Theme.
17—T. Scouring the hills. 3:45. Finale (Allegro) (from Symphonette Suite), Berge.
18—S. The rescuing party arrives. 4:15. Half-Reel Hurry, Levy (howling dog effects).
19—T. A few weeks later. 2:30. Theme.
20—T. You must go quickly. 1:35. A La Mode (One-Step), Rosey.
21—Theme. 3:40. (To end.)

"The Crimson Gardenia."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Love Theme (Melodious Moderato), Lee.
Sinister Theme (Dramatic Mysterioso), Levy.
1—T. Emile. Emile De Duc. 3:10. Intermezzo Francaise (Moderato), Hammer.
2—T. The office of the United States Marshal. 1:55. Sinister Theme.
3—T. Alfred Le Duc—beneath. 3:35. Pizzicato Mysterioso, Minot.
4—T. It is my niece, Madelon. 2:30. Crafty Spy, Borch.
5—T. He will go first. 3:35. Love Theme.
6—T. The crescent city gay. 2:55. Last Spring (Dramatic), Grieg.
7—T. Is that the girl. 5:20. Carnival Overture, Dvorak.
8—T. They have separated. 5:05. Festival Dance and Valse of the Hours from "Coppelia," Delibes.
9—T. It is the wolf and his pack. 3:35. Dance of the Serpents (Allegro), Boccalari.
10—S. The fight. 3:15. Dramatic Tension, Levy.
11—T. Emile, mon cher. 1:05. Hurry No. 33, Minot.
12—T. I know how you long to see. 3:50. Sinister Theme.
13—T. Emile. 2:30. Dreams of Devotion (Dramatic), Langey.
14—T. My whole world has changed. 5:10. Tragic Theme, Vely.
15—S. The real Emile arrives. 3:20. Love Theme.
16—T. You are Emile De Luc. 2:45. Erotik (Dramatic), Grieg.
17—S. Emile gets killed. 5:30. Sinister Theme.
18—T. A secret service man. 2:30. Turbulence (Allegro Agitato), Borch.
19—T. Seven-thirty. 3:20. Love Theme.
20—T. Eight o'clock. 2:45. Mysterious Nights (Valse Dramatique), Berg.

21—T. That proves nothing. 3:35. Sinister Theme.
22—T. Fools, this only a trick. 3:15. Gruesome Mysterioso No. 31, Borch.
23—S. The police arrive. 1:35. Finale (Allegro Vico) (from Symphonette Suite), Berge.
24—S. After the fight. 1:35. (Continue ff, with ad. lib. tympany rolls watching shots.)
25—Love Theme. 2:00. (To end.)

"When Doctors Disagree."

Released by Goldwyn Distributing Company.

Prepared by M. Winkler.

Theme—Hunkatin (a half-tone craze), Levy.
1—T. Fellow townspeople. 3:35. Hot Time in the Old Town, Metz.
2—T. Come up here. 2:55. Comedy Allegro, Berg.
3—T. David Martin, her father. 2:45. Children's Games, Ascher.
4—T. This ain't makin' you short. 4:20. Fairy Phantoms (Allegretto), Friedman.
5—S. Interior of store. 2:55. Theme.
6—T. We'll be there all right. 4:15. Scherzetto (from Symphonette Suite), Berge.
7—T. Long after curfew. 1:50. A La Mode (2/4 Allegretto), Rosey.
8—S. Interior of Millie's room. 2:30. Dramatic Tension, Levy.
9—S. After the fight. 1:35. Hurry No. 33, Minot.
10—T. Eight A. M. 3:45. Serio Comique (a trombone characteristic), Sorensen.
11—T. That'll just cost ya. 4:05. Canhanibalmo (Rag), Pryor.
12—T. Do you mean that young man? 4:10. Theme.
13—T. There's a doctor on the train. 4:40. Evening Breeze (Allegretto), Langey.
14—S. Interior of canitorium. 4:50. Comic Hurry, O'Hare.
15—T. Yes, yes, dearie. 3:40. Theme.
16—S. Millie in baby's room. 4:20. Pizzicato Ballet, Berge.
17—T. The conductor's to blame for all. 2:10. Baby Sweetheart (6/8 Allegretto), Corri.
18—T. I was trying to get away. 3:40. Theme.
19—T. Here comes one of them. 3:20. Intermezzo (Allegretto), Pierne.
20—T. Dr. Turner learns the reason. 5:35. The Chase (Galop), Koelling.
21—T. Maybe he's back. 4:00. Finale from "Ariele" (Allegro), Bach.
22—T. Doctor Turner, what. 1:25. Hurry No. 2, Simon.
23—Theme. 3:00. (To end.)

"Beating the Odds."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme for David Powers—Adagietto (from Symphonette Suite), Berge.
1—D. At screening. 2:00. Love Theme.
2—T. One of the free and easies (restaurant scene-cabaret). 1:00. Popular Sentimental Ballad.
3—D. When Amy drops bag. 2:00. Theme.
4—D. When Dave leaves Amy. 2:00. Dramatic Reproach (Andante Sentimento), Berge.
5—T. The district attorney is for. 2:30. Dramatic Tension No. 9, Andino.
6—T. That man who would rise. :45. Mandarin Dance (Eccentric Chinese Novelette), Kempinski.
7—T. Doc, you're wasting perfectly. 3:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
8—T. Make your friends and you will make. 3:45. Theme.
9—T. I came out to show you (auto effects). 3:00. Mysterious Nights (Valse Dramatique), Berg.
10—T. Gail Rogers, a steel magnate. 1:00. Theme.
11—T. Shame, it's a tonic. 4:00. Heavy Foreboding Mysterioso (No. 16, A. B. C. Dramatic Series).
12—D. When Dave turns out lights . 2:15. Light Allegro Agitato (No. 16, A. B. C. Dramatic Series).
13—T. At the home of Gail Rogers. 1:45. Pathetic Romance (No. 16, A. B. C. Dramatic Series).
14—D. When Dave talks to Rosalie. 1:00. Theme.
15—T. Time, the magic wand which. 1:15. Bleeding Hearts (Andantino Sentimento), Levy.
16—T. Miss Rogers—Rosalie. :45. Theme.
17—T. That evening Mr. Rogers returns. 3:15. Dramatic Tension No. 44 (Moderato Agitato), Borch.
18—T. Let's be married tomorrow. 3:00. Valse Divine (Lento), Rosey.
19—T. Many forces may enoble the. 2:30. Theme.
20—T. Well, well, how's the best. 1:15. Allegro Agitato (No. 17, A. B. C. Dramatic Series).
21—T. I say no. 2:00. Plaintive (No. 18, A. B. C. Dramatic Series).
22—T. An unexpected turn (telephone bell). 2:30. Dramatic Agitato No. 38, Minot.
23—T. Rosalie, I am not satisfied. 1:15. Theme.
24—T. Your stepmother. 2:15. Dramatic Suspense, Winkler.
25—T. Three years, and three long years. 2:00. Silent Sorrows (Andante Pathetique), Borch.
26—D. When Dave sees the child. 2:00. Theme (to end).

"The Delicious Little Devil."

Released by Universal Film Manufacturing Company.

Prepared by James C. Bradford.

Theme—Tumble Down Shack (Andante Moderato), Sanders.
1— At screening. 2:15. Big Day Tonight for the Irish (Moderato), Herbert.
2—D. Mary and girls. 1:45. Caprice (Allegretto), Pryor.
3—D. Mary sees foreman. 1:30. March Burlesque (Allegretto), Lanciani.
4—T. Although Mary was out of a job. 3:30. The Emerald Isle (Moderato), Langey.
5—T. Michael Calhoon. 2:00. Chianti (Moderato—Fox-trot), Friml.
6—T. Sunday was a day. 2:30. Big Day Tonight for the Irish, Herbert.
7—T. Larry's Ad. 2:30. What Ya Gonna Do Down on the Farm (One-step), Snyder.
8—D. Nigger starts drumming. 1:30. American Serenade, Herbert.
9—T. You're there, kid. 1:15. Sometime (Fox-trot), Friml.
10—T. And at this moment. 1:00. Frenchy (Allegro) (chorus only).
11—T. On the opening night. 1:15. Mon Soldat (Allegro-One-step), Chappell.
12—T. Jimmie Calhoon. 1:00. Tarantella (Allegro), Bohm.
13—T. Ladies and gentlemen. 2:45. American Serenade, Herbert.
14—D. Mary enters dressing room. 1:45. Zoo Step (Fast One-step), Kaplan.
15—T. The following morning. 2:00. Serenata (Allegro mosso), Silesu.
16—T. Jimmie Calhoon. 2:15. There.
17—T. And so Peach Tree Inn. 1:30. Indianola (Fox-trot), Onivas.
18—T. I tell you I love her. 1:45. Theme.
19—T. And about this time. 2:00. Sphinx (Tempo di Valse), Popy.
20—T. Then came the evening of the dinner. 1:30. Yaaka Hoola (Moderato), Berlin.
21—T. With prospects of free beer. 1:30. Bit of Blarney (Allegretto), Bloom.
22—T. Ladies and gentlemen. 2:45. Marietta (Fast One-step), Stern.
23—T. With the cold gray dawn. 1:15. I'm on the water wagon now (Moderato) (Chorus), Bratton.
24—D. Mary in boudoir. 2:15. Sinbad (Fast One-step), Romberg.
25—T. Home. 1:30. The Hobbledhoy (Allegretto-Hurry), Olson.
26—T. Sorry to take you. 3:00. Irish Eyes (Allegretto), Herbert.
27—T. Gloria. 1:15. Theme (to end).

"Oh, You Women!"

Released by Famous Players-Lasky.

Prepared by M. Winkler.

1— D. At screening. 3:20. Valse Poupee, Poldini.
2—T. Fremont's richest man. 1:15. Babillage (Allegretto), Castillo.
3—T. But Alec was wrong. 4:40. Little Serenade (Allegretto), Gruenwald.
4—T. Every night in the back. 1:45. Humorous Character Theme, Roberts.
5—T. I'm wiring Mr. Wilson. 2:35. Babillage, Castillo.
6—T. That night Mary. 4:30. A Garden Dance (Moderato), Vargas.
7—T. Not long after this. :35. Dramatic Recitative (Moderato), Levy.
8—T. The busy months of war. 1:15. (Continue pp.)
9—T. And while Abe did. :25. We're Going Calling on the Kaiser.
10—T. Mary did her best. :05. Intermezzo (Allegretto), Puerner.
11—T. While over in France. 1:50. Three Wonderful Letters from Home.
12—T. Mother and her. 1:10. Visions (Intermezzo), Buse.
13—T. But alas little Abe. 3:05. Impish Elves (Intermezzo), Borch.
14—T. Amongst other modern. 3:20. Babillage, Castillo.
15—T. Over to see Jimmy's wife. 2:30. Comedy Allegro, Berg.
16—T. Then came the most. 2:20. Bluette (Allegretto), Aitken.
17—T. Then came the big news. 1:35. Joyous Allegro, Borch.
18—T. Alec had no intention. 2:55. Sinister Theme (Mysterious), Vely.
19—T. And for many days. 4:45. Babillage, Castillo.
20—T. I would have come. 1:45. Pathetic Andante, Vely.
21—T. Abe, we have a chance. 1:45. A La Mode (One-step), Rosey.
22—T. Abe patiently awaited. 3:50. Aces High (March), Roberts.
23—T. I have a confession. 1:40. Babillage, Castillo.
24—T. And the ladies. 2:45. Valse Divine, Rosey.
25—T. Seeing Mary home. 1:20. Love Theme (Andante), Lee.

"Break the News to Mother."

Released by Goldwyn Distributing Corporation.

Prepared by M. Winkler.

Theme—Break the News to Mother (Song Ballad), C. K. Harris.
1—T. The widow Bray and her only son. 5:10. May Dreams, Borch.
2—T. Pop Henkel, Mrs. Bray's. 4:55. Sweet Jasmine, Bendix.
3—T. The birthday party. 2:55. Intermezzo (Moderato), Huerter.
4—T. The next morning. 4:15. A La Ballerina (Valse Lente), Braham.
5—T. After office hours. 1:30. Camelia (Allegretto), Tonning.
6—T. That just shows how little. 3:20. Impassioned Dream, Brooks.
7—S. Mother awaiting son. 1:05. Dramatic Agitato, Hough.
8—T. A mother's plea. 2:15. Tragic Theme, Vely.
9—T. David's love for his mother. 3:40. Flirty Flirts, Levy.
10—T. You can't put that over on me. 4:05. Sinister Theme, Vely.
11—T. This time I am prepared for you. 1:50. Gruesome Mysterioso, Borch.
12—T. Hello, hello. 1:40. Agitato No. 69, Minot (watch for shots).
13—T. A difficult mission. 2:30. Dramatic Suspense, Winkler.
14—T. Flint accuses Dave Bray. 1:45. Theme.
15—S. Pop Henkel visits Dave's mother. 3:10. Dramatic Reproach, Berge.
16—T. A year later. 2:35. Theme.
17—T. Even to his despairing mother. 1:50. Intermezzo Francaise, Berge.
18—T. Go on, go on, tell me. 5:05. Theme.
19—T. Bring her this. 1:45. Dramatic Narrative, Pement.
20—T. The announcement. :40. Theme.
21—T. The return of the brave. 1:15. Dramatic Tension No. 9, Andino.
22—T. Mother, I dreamed. 1:45. Aces High (American March), Roberts.
23—Theme ff. 2:35. (To end.)

Motion Picture Photography

Conducted by LIEUT. CARL LOUIS GREGORY

Dyestuffs for Photographic Purposes.

THE modern artificial coloring matters, the use of which is of importance to a large number of industries, in particular those of dyeing and printing on textile fabrics, have a considerable variety of applications in photography, and the progress of photography in monochrome as well as in color owes a good deal during the past few years to this branch of purely chemical manufacture, says A. Seyewetz, a celebrated photo-chemist, in the French journal, Chemie et Industria. The several purposes for which dyes are employed in photography may be stated as follows: In orthochromatic photography, in the preparation of non-halation plates, in color photography by the triple superposition method, in the making of color-screen plates, in processes depending upon the production of colors from colorless substances by the action of light, and in those based upon the bleach-out action of light and dyes, tinting of cinematograph films and safelight papers.

As is well known, the negative obtained on an ordinary photographic plate is a false rendering of the action of rays of light of different colors. In the absence of special means, yellow, orange and red are reproduced as exceedingly dark tones in the photographic print, whilst blue and violet are represented by very light tones. A white drawing on a blue ground or black on red might thus yield a photographic copy consisting of one uniform tone in which none of the details of the design would be visible. Inasmuch as the relative sensitiveness of photographic plates can be modified in order to yield photographic renderings comparable with those perceived by the eye, the disabilities of the ordinary plate may be avoided by such orthochromatic or isochromatic preparations. The addition to the photographic emulsion of certain coloring matters effects a displacement of the actinic action of light, and imports to these preparations very considerable sensitiveness to rays of the greater wave lengths. At the present time, certain dyes are used which effect such a preponderating sensitizing action for yellow and green rays in comparsion with violet that the sensitive plates can be employed without a compensating light-filter such as is ordinarily used to cut down a certain proportion of violet rays. The sensitizing action does not, however, correspond exactly with the absorption spectrum of the dye.

Only a small number of coloring matters possess these sensitizing properties, these dyes exerting their sensitizing action when present in very small quantities. Some of them act in so small a proportion that the sensitized plate possesses no visible coloration, appearing colorless to the eye. The dyes cannot be chosen as can those for the purpose of making colored screens, that is to say, by the examination only of their absorption spectrum, although the optical sensitizing takes place in consequence of the plate with which dye has been incorporated, absorbing the rays for which the plate is sensitized. There are, in fact, dyes which sensitize for rays different from those which their solutions absorb; for it must be assumed that the dye possesses sensitizing properties only when it is able to form a compound with the silver salt analogously to the formation of a "lake." In this case, it is the absorption spectrum of this compound, which is the effective agent, and not that of the solution of the dye.

The examination of the absorption spectrum will thus give only very approximate indications of the color-sensitizing properties of the dye. Very dilute solutions of the dyes, so dilute as to exhibit no perceptible absorption to the eye, nevertheless are capable of exercising a pronounced sensitizing action. The feature which distinguishes a true color-sensitizing dye from one which acts simply as a screen is that the former exerts its action in these minute quantities and, therefore, without coloring the emulsion; also, it gives rise to no reduction of the sensitiveness, and, consequently, does not call for an increased time of exposure. The sensitizing power of a dye can only be determined experimentally by photographing a spectrum on a sensitive plate impregnated with the dye to be tested.

The principal classes of dyes, among which are to be found color-sensitizers, are the derivatives of diphenylmethane, triphenylmethane, acridine and phenylacridine and quinoline. There are, moveover, dyes belonging to other classes which exert a sensitizing action only when reducing at the same time the general sensitiveness. These dyes possess a very limited practical interest. The various dyes, according to their chemical constitution, produce sensitizing action in the different parts of the spectrum, but none of them, whether employed alone or in admixture in variable proportions, permits of reproducing the spectrum with the relative value of colors perceived by the eye. Exceedingly effective sensitizing can, however, be obtained for limited parts of the spectrum, such as the yellow and the green of one part, or for the red of another. By utilizing these partial results, the employment of several dyes thus yields a sensitizing effect greater for the red and yellow than for the blue and violet, still without attaining the respective color values perceived by the eye.

The dyes of the phthalein class are the most important sensitizers for yellow and green. Eosine, erythrosine and rose bengal are employed for the preparation of orthochromatic plates sensitive to yellow and green. Sensitizers for yellow and orange are the blue, violet or red dyes. Quinoline red, rosaniline violets, more particularly ethyl violet, and the cyanines are employed for the sensitizing of plates to red and orange. Lastly, certain syanines permit of sensitizing at one and the same time to orange and red.

The manufacture of orthochromatic plates has made important progress during the past few years, owing to the discovery of a large number of new syanine dyes, the original type of which is ordinary syanine obtained by condensation with caustic alkali of equimolecular compounds of quinoline iodo-ethylate and quinaldine in alcoholic solution. By employing the sensitizing properties of quinaldine quinoline ethyl-cyanine, Dr. Miethe provided the starting point of work undertaken by various dye factories for the preparation of new syanine sensitizers.

The lepidine-cyanine blues exert their sensitizing action beyond C in the red of the spectrum, while the violet-red quinaldine cyanines sensitize only beyond D ½ C in the orange. The quinaldine cyanines possess several advantages over the lepidine-cyanines, and as the sensitizing into the red is a very desirable feature, attempts have been made to produce quinaldine-cyanines of blue color in order to increase the red sensitiveness. Dr. Konig has employed a whole series of substituted quinolines in order to obtain new cyanines, and has found that the iodomethylates of quinoline and of substituted quinaldine (meta and para) yield bluer cyanines. Orthochrome T (para-tolu-quinaldine para-tolu-quinoline, ethyl-cyanine) exerts its sensitizing action not only in the orange, yellow and green, but in the red. Pinachrome, pinaverdol and homocol are cyanines analogous to orthochrome. Ethyl-cyanine, pina-cyanol and dicyanine, discovered by Konig, possess notable sensitizing properties. The two first sensitize into the red near the line B with a notable predominance of the orange and red relatively to the blue. Lastly, dicyanine produces sensitizing into the extreme red, but without predominance over the blue.

The manufacture of dyes employed as color or sensitizers has hitherto been the monopoly of a few German factories, but it can be readily undertaken, and at small cost, by French dye manufacturers, among the chemists of whom are undoubtedly those capable of discovering new dyes possessing sensitizing properties superior to the substances at present in use.

Among the various means for the prevention of halation the most effective is the incorporation between the glass and the emulsion coating of a transparent red-orange or green film, or one of suitable non-actinic color, which obsorbs all the rays after their reflection from the back surface of the glass. The dye employed for the coloration of this film requires not only to possess a suitable absorption spectrum, but should not diffuse into the emulsion and so reduce the sensitiveness of the latter. Moreover, it requires to be readily decolorized in order not to obstruct the operation of printing from the finished negative. Only a few dyes fulfil these requirements, among them Rosolic and Congo red.

The dyeing of cinematograph films for the purpose of producing various artistic effects is a development which consumes very considerable quantities of the coloring materials, either for uniformly tinting the whole film or for coloring only the image portion of it. In the case of the first process the bands of film stretched on frames and previously soaked in water are immersed in dilute solutions of the dyes, which generally are those of the basic type, moved about in these baths until the requisite depth has been secured, then rinsed and dried. The local coloring of films by means of a brush which follows the outlines of the image is a process which from its nature is one which can receive little industrial application.

Lastly, a use of dyes which cannot be passed over without mention is in the preparation of the transparent papers of red, green or yellow color employed as safelights. These papers will in time replace the colored glasses of dark-room lamps, inasmuch as they possess distinct advantages over the latter. Apart from

(To be continued)

Live News from Everywhere

INDIANAPOLIS' OHIO WILL COST $75,000

The New House Will Seat 1,300 Patrons and Is Expected To Be Completed in Ninety Days

PLANS for a handsome new motion picture theatre, to be erected at 42 and 44 West Ohio street, Indianapolis, have been announced this week by David A. Coulter, secretary-treasurer of the Ohio Building Company, of Indianapolis. The new structure, which Mr. Coulter estimates will cost in the neighborhood of $75,000, will be known as the Ohio.

John R. Welch Is President.

The Ohio Building Company, recently oraganized, has been incorporated under the laws of Indiana with a capital stock of $100,000. The officers of the company are John R. Welch, of Indianapolis, president; Frank J. Rembusch, of Shelbyville, Ind., vice-president, and David A. Coulter, secretary and treasurer. The company has just obtained a forty-nine year lease on the buildings now standing on the proposed site.

The theatre will have a frontage of 44 feet 3 inches and will have a depth of 202 feet 6 inches. It will be constructed of reinforced concrete and steel and under the terms of the contract is to be completed in ninety days. It will seat between 1,200 and 1,300 people, 800 of whom can be accommodated in the orchestra.

Lobby Will Be Distinctive Feature.

The distinctive feature of the theatre will be a large lobby which is to have a depth from the theatre entrance to the auditorium of forty-three feet, and is to be thirty feet wide. The purpose in providing this much room is to overcome congestion.

The plans for the first floor reveal an attractively decorated interior. There will be one center aisle with seats flanking on each side, and a mezzanine floor with lounge and ladies' rest rooms. The mezzanine floor will have an opening that will afford a view of the main auditorium. Stairs will lead to a third floor, which will be used as a balcony.

Rembusch Prominent in Management.

The interior of the theatre will be finished in large, plain panel walls with marble tile wainscotings and two decorative boxes will be built on each side of the stage. These boxes, when not used for seating purposes, can be used for the staging of small vaudeville entertainments.

Frank Rembusch, vice president of the Ohio Company, is one of Indiana's leading picture showmen. He has gained a national reputation for enterprise.

South Bend Will Get a Big House.

Work will soon be started on the construction of a new motion picture theatre at South Bend, which, when completed, will be one of the finest theatres in that section of the state. The new structure, which will be built at 212-214-216-218 South Michigan street, will be erected for the Blackstone Theatre Corporation, which was recently organized.

Who the Officers Are.

Charles E. Potts, superintendent of the Inland Steel Company, of Indiana Harbor, is president of the corporation; T. H. Egelton, credit manager for Rothschild and Company, of Chicago, is secretary, and J. Handelsman, a department manager for the firm of W. W. Kimball and Company, of Chicago, is treasurer. Frank T. Milner is to be the manager of the theatre.

The new theatre will have a 100-foot frontage on Michigan street, and a depth of 165 feet. It will be three stories in height and will have a seating capacity of approximately 2,500 people. The front will be of a highly artistic design, and multi-colored terra cotta will be used in the construction. The interior will be in French renaissance.

If occasion should arise for putting on a musical festival or some like entertainment, a temporary stage may be quickly constructed by removing the first three rows of seats, after which the floor may be mechanically elevated to stage level.

The front of the building will be arranged so as to provide floor space for four stores and there will be an unusually large entrance to the theatre. Members of the company hope to have the project completed by October 1.

Kokomo Will Reopen Sunday Question.

Representatives of some of the business and manufacturing interests at Kokomo have begun an inquiry on the question of Sunday motion picture shows for that city, and the outcome of the movement is being awaited with interest.

Sunday shows have not been operated at Kokomo for several years, the influence against them having been strong enough apparently to prevent much agitation in favor of the question from being started. Whether there has been enough change of public sentiment to permit the exhibitors to open on the Sabbath now will be determined by the inquiry.

The movement on behalf of the Sunday shows is said to have been started by persons who believe that unless something more in the way of Sunday diversion is afforded them is now offered, it will be a difficult problem for business and manufacturing firms to induce their employes to remain in Kokomo.

"True Heart Susie" Proves by Lillian Gish and Bobbie Harron That the Lips Are Also True.
These quaint views are illustrative of the charm of this Artcraft picture directed by D. W. Griffith.

THE TIMES HAVE CHANGED IN ROCHESTER

And the World's Correspondent Attributes It to a "Coffee Shoppe" Replacing the Hayward Bar

TIMES are changing in the Rochester film game. Sadly it has become apparent that the old, old days will never return. Before the war, the Hotel Hayward, in that city, was the headquarters for the film man in central and western New York. If you wanted to meet somebody in the film game you was sure to have your wish fulfilled if you stuck around the Hayward long enough. Then the war came along. There are a lot of film men who blow into the Hayward now—perfectly good fellows, too—but it isn't the same as it used to be. Somebody or something has left some handwriting on the wall and even the ornate bar is gone. In its place has been opened a "Coffee Shoppe." Perhaps, in due course, ice cream and coffee will come into their own, but the Hayward does not seem much like home. Gee, ain't it tough!

"Vitagraph Bill" Is Back on the Job.

Movie managers in western New York are being joyously surprised these days by visits from "Vitagraph Bill" Allen, perhaps one of the best known film men who ever traveled across the state. Vitagraph Bill was for years the friend of every man in the show business. When the country went to war, Bill packed up and went too. He saw real service driving a tank in France, and there was no one whose absence was mourned more deeply. But now Bill is back, plump and smiling—the same old Bill. Everywhere he goes he is the subject of impromptu receptions. He is again peddling for Vitagraph.

George Simpson Returns.

George A. Simpson, son of George E. Simpson, president of the Regorson Company, has returned from France and has been discharged from the service. Before the war he was associated with his father in the management of the Regent, Gordon and Piccadilly theatres. Young George used to do most of the screening for these three big houses, and that he did it well was easily seen by the box office returns.

"Daddy Long Legs" Has a Long Run.

The longest run for which a picture has ever been booked in this city is that of Mary Pickford in "Daddy Long Legs," at the Regent. The picture is now showing on an eleven-day run. Pictures have been shown longer, but in those cases the bookings have been renewals on options. It is possible that if business holds up to top notch, the present run will be extended. It is understood that the Regent paid the highest price for this picture that has ever been paid for a film here. Night prices are being charged for the matinees.

The Lantern Lighted Up the Fog.

Nazimova is being boomed at the Piccadilly this week in "The Red Lantern." Around the corner, the Rialto opened the week with Nazimova in "Out of the Fog," stealing some of the thunder that the Piccadilly flashed on Nazimova.

Hazel Beamish Is Married.

Hazel M. Beamish, adjudged at the San Francisco Exposition one of the eight most beautiful girls in the country, was married last Saturday to Sergeant Elson I. Wright, of Base Hospital No. 19. Both are local people. Miss Bemish was the movie girl for the Movette Camera Company, of this city.

Minneapolis News Letter.

Picture Houses Are Increasing in Northwest.

NEW theatres continue springing up in the Northwest.

An ampitheatre with a seating capacity of 1,200 will be constructed at Ravine Park, Kohler, Wis., this summer.

The newly completed Liberty Theatre at Sioux Falls, South Dakota, with a seating capacity of 400 and equipped with a new modern ventilating system, opened with the showing of Fannie Ward in "Common Clay."

J. L. Clark has announced plans for the enlargement of the Rex Theatre at Ontonagon, Mich. The improvement will increase the seating capacity by 250.

A new $25,000 picture theatre will be constructed at Bismarck, North Dakota.

Has Picture House but No Post Office.

Ericksonville, a small Minnesota town which cannot even boast of a postoffice, will have a moving picture theatre. G. C. Paulsen, proprietor of the general store at Ericksonville, will be the enterprising exhibitor of the village.

A. J. Swanson has purchased the Grand Theatre at Worthington, Minn., the consideration being $6,000.

J. C. Stuller has announced that he will soon open a moving picture house at Froid, Mont.

The construction of a new theatre at Harvey, N. D., to replace the old Bijou which recently burned to the ground, is now under way. Manager Arnold is supervising the work.

Oliver Haugland has opened a picture theatre at Milan, Minnesota.

Lieutenant Sever Texley has purchased the Opera House at Kadoka, South Dakota, from George Porch. He is making extensive improvements.

Hilliard Will Erect a Modern House.

O. K. Hilliard, of Lake Andes, S. D., a visitor in Minneapolis recently announced his plans for a modern theatre to be built at Lake Andes. Mr. Hilliard, who has been operating an up-stairs theatre in the South Dakota town, stated that business had grown to such proportions that the erection of a new house was necessitated. He is now showing only one day a week, but plans to show seven days a week when the new house is completed next August.

Peter Kartzmann has purchased the Grand Theatre at Lewiston, Minn., from Jake Pfalzgraf.

The Hardwick Opera House Company, of Hardwick, Minn., has been dissolved. The value of the property is estimated at $5,000.

Sam Cornish, exhibitor of Grand Forks, N. D., has taken over the Strand Theatre at Fargo, N. D., formerly operated by W. J. Dean.

The Princess Theatre Company has been incorporated at Elkhorn, Wis., with a capital of $20,000.

Cleveland News Letter

Cleveland League Favors Advertising Slides.

THE Motion Picture Exhibitors League of Cleveland has adopted a new paragraph in its constitution, which reads: "The annual membership dues shall be Fifty dollars in cash, payable in advance for each theatre, which must accompany each application for membership, or in lieu of the above cash payment of dues, each theatre obligates itself by contract to exhibit one association slide, or one advertising film, for not less than fifteen seconds, at every complete program, during each day of the year for a period of one year."

In other words, the members don't have to pay any dues if they will run one slide at every performance. Such slides are from an advertising company, which contracts to pay the dues of each theatre that runs its slide. Those members not wishing to run the slide will pay $50 in cash.

The League moved its headquarters, May 15, to Room 130, Colonial Hotel Arcade, which is one block nearer the film district—in fact, right in the district.

A housewarming was given in the new quarters, at which a light lunch was served and several addresses made. Sam Brodsky entertained the boys with impersonations.

First National Increases Capital Stock.

At a meeting of the stockholders of the First National Exhibitors Company for the state of Ohio, held in Cleveland, the capital stock was increased by unanimous vote, to $200,000.

The past year saw the First National's business ten times in excess of their capital stock. In order to accomodate the vastly increased business this year, it became necessary to increase the capital stock. This was accomplished by the voluntary increase in holdings of the various stockholders of the company.

Those present at the meeting were: E.

Butterfly Mother, the Boy, the Drug-Crazed Father
Make powerful drama in "Sahara," the desert picture made by J. Parker Read, Jr., and distributed by Hodkinson through Pathe.

Mandelbaum, M. Horwitz, Charles Pintner, John Honaiser, Harry Reif, John Kalafat, M. Paul, I. H. Morris, F. Baisch, S. Barck, A. Kramer, Max Schachtel, Dave Schumann, Cleveland; C. A. Smith, Chillicothe; S. C. Dale, Dennison; Ire West, Oberlin; I. Lisbon, John Harris, B. L. Heidingsfield, Cincinnati; G. H. Foster, Marion; C. A. Barbian, Akron; August Lig, A. Burkhardt, Lorain; C. F. Pfister, Troy; H. J. Pfeiffer, Kenton; Sam Lind, Zanesville; J. J. Murray, Warren; V. J. Bradford, Defiance; Carl Miller, Fremont; Joe Trunck, Youngstown; Harry Kress, Piqua; A. G. Constant, Stuebenville; F. A. Kelley, Massillon.

Believes in Separating Film.

Orrin G. Cocks, of the National Board of Review, was the chief speaker at the annual meeting of the Cleveland Federation of Women's Clubs, held May 18.

"I believe the wholesome plays we have had here for the millions to see have done much to keep bolshevism and anarchy at bay.

"Much of what our children see is too exciting and sensational, and we'll never do the thing right by censoring," he continued. "We must separate films as books are separated in children's libraries. Some day the producers will realize this."

Des Moines News Letter

Blank Will Handle "Auction in Souls."

THE A. H. Blank Enterprises will handle "Auction in Souls," the Aurora Mardiganian picture, as a road show special. J. Jolly Jones, for years connected with the show business in this territory, and recently manager of A. H. Blank's theatre at Marshalltown, will exploit the picture in the state. He will handle the picture front and back, going into the larger towns at once, in order to put on a preliminary showing for the Armenian Relief Society and other philanthropies.

"Daddy Long-Legs" a Hit.

All records at the Garden Theatre were broken by Mary Pickford in "Daddy Long-Legs." From the opening Sunday noon through the entire week, the theatre was jammed and the final day Mr. Blank utilized the Palace and Garden simultaneously for the picture, in order to take care of the final throngs. This is the first time in local picture history that two houses have shown a feature side by side and jammed both houses from early morning until late at night, a midnight show being held in each house.

Frankle Launches Picture.

Abe Frankle has returned from Boston and New York, where he went in the interests of "The Eyes of the World," which he controls for the New England States. The picture opened well in Boston, and Mr. Frankle reports big bookings throughout the territory in the larger towns.

Stolte Goes on Road.

A. G. Stolte, engaged by A. H. Blank as manager of the new Des Moines Theatre, is doing road work out of the Omaha office of the Blank Enterprises for a few weeks, pending the settlement of the local building strike. Indications are that this will be over soon, as both sides have arbitrated. As soon as the work resumes, Stolte will return to superintend the finishing touches on the new Des Moines. The new Blank and Hiersteiner theatres will also immediately be started.

Sheridan Is Doing Good Business.

L. A. Sheridan, of the L. A. Sheridan Exchange, reports that business is splendid on the several subjects that he is handling in the smaller towns in Iowa. Sheridan has a large acquaintance in the territory, gained through his several years with Pathe as branch manager here.

News Weekly Dope.

Pathe and Universal had a battery of camera men in Des Moines recently "shooting" the homecoming of the 168th regiment. Several hundred feet of excellent film was obtained, and the Rialto, through arrangement with manager Paul Tessier, of the Pathe office, showed the pictures the next day after the parade. It was a scoop for Pathe and a feature that went over big with Rialto patrons.

No Word as to Iowa Exhibitors' Convention

Nothing has been heard as yet about an Iowa exhibitors convention this year. It was skipped last year on account of the war, and nothing has been done to revive interest in such a meeting. Iowa has a strong league of exhibitors who banded together to fight proposed adverse legislation last winter, and it may be that they will hold a gathering, probably in Des Moines or Cedar Rapids in July, although nothing definite has been done along that line as yet.

Short News Items.

Powd McLuen, of Guthrie Center, was a recent Des Moines visitor. He reported business as excellent in his town.

All local picture theatres admitted Rainbow veterans free of charge on the day the 168th returned. The soldier boys accepted the invitation generally.

PORTLAND HOUSES TO BOOST BUILDING

Managers Are Giving Publicity to Bond Issues Which Will Soon Be Voted Upon by Oregonians

THE theatre managers of Portland were recently called before Mayor George L. Baker, who sought their co-operation in the reconstruction program now planned for Oregon. At a well-attended meeting of exhibitors and legitimate theatre men the Mayor explained that the publicity for the program would be in their hands, and appointed E. J. Myrick, Liberty Theatre, chairman, and Frank McGettigan, manager of the Orpheum, and W. W. Ely, manager of the Hippodrome, committeemen.

With the contemplated cessation of shipbuilding in Portland, there may be thousands of men out of work this winter and to provide against this and to give employment to returning soldiers, the theatre men are asked to promote the publicity for several bond issues which will soon be voted upon.

May Its Treasury Never Be Empty.

Portland has a new film distributing concern. The M. and T. Film Company, located at 390 Burnside street at the old stand of the General Film Company. The owners are L. E. Tillman, former manager of the General, and H. G. Mapes, who has been connected with Northwest exchanges and theatres for the past ten years.

The new company began business with about two hundred reels and expects to add a number of big features within a short time. The M. and T. projection room will be in charge of Mr. Mapes, who plans to refurnish it completely. Portland has long needed a first class projection room.

Jackson Goes with World.

George E. Jackson has been appointed representative for the World Film Corporation for Oregon and expects to open an office in Portland in the very near future. Mr. Jackson was employed by Universal soon after leaving the military service and resigned his position to go with World. Before entering the army he was manager for Mutual.

Hamrick Puts One Over.

It takes a gentle stranger to come down to Portland and knock 'em dead with publicity. John Hamrick came down from Seattle the other day with "The Spreading Evil," put the show in the Star Theatre, and if the first day's business is any indication of what he will do, he is going to take a bag of money back to Seattle with him.

Although advertising rates in Portland are none too low, Hamrick stepped out with a few good sized ads, had a morning show free to the first 800 women when several times that many were turned away and used a lot of other novelties to put the attraction over.

A Few Oregon Briefs.

Mr. Boyd has reopened the Standard Theatre at Athena.

J. G. Lynch, who is in the territory for Hodkinson, recently completed a trip to Astoria, says there are all the indications for a big summer's business in that locality.

Meta Cayo, contract clerk for Universal, will be a June bride, the lucky man being William Brennen, until recently an officer in the army.

The Sunset Theatre, Astoria, which has been playing musical comedy all winter will go to pictures soon according to Manager Tagg, Jr.

Bryant Washburn's a Clever Salesman in "All Wrong."
But when it comes to ideas on matrimony the title of this Pathe feature tells the rest.

J. LOUIS ROME IS ON M. P. E. A. COMMITTEE

Baltimore Manager Is Elected to Represent Maryland in Association's Executive Body

J. LOUIS ROME, formerly second vice-president of the National Association of the Motion Picture Industry and manager of the Broadway, Arcadia, Baltimore and Park theatres in Baltimore, has been elected a member of the executive committee of the Motion Picture Exhibitors of America. Each state in the union will have a representative on the executive committee of the new association, and Mr. Rome has been chosen to represent Maryland on this committee. A meeting of the new organization has been called to be held at the Hotel Statler, St. Louis, on June 25, which Mr. Rome will attend.

New Screen is Installed.

After three months of incessant labor in order to perfect the wierd and subtle lighting effects which illuminate it, the new screen set which has been built on the stage of the New Theatre, 210 Lexington street, was completed on Monday, May 19, in time for the opening of that playhouse on that day. The approximate cost for the new set was $6,800. The artist who designed it is O. A. VanZandt, of New York, who for the past fifteen years has been actively engaged in painting stage sets and who did the exacting work required for Richard Mansfield, when that actor was at the height of his carrer.

Wheeling Theatre to Increase Capacity.

The seating capacity of the Victoria Theatre, 1228-30 Market street, is to be increased from 800 to 1,300, according to the plans which have been drawn up by architect F. F. Faris. The cost will be about $30,000. A new front is to be built and the house is to be extended into an adjoining room, making the dimensions of the building 60 by 160 feet. There will be a balcony which will be supported by a 15 ton iron girder, and a new sprinkling and ventilating system is to be installed. George Shaffer is the manager.

Cupero is Entertained.

Professor E. V. Cupero, leader of the New Theatre symphony orchestra and also leader of the Baltimore City Park Band, was given an ovation upon his first appearance in his new capacity at Patterson Park, Baltimore, on Tuesday night, May 20. He was presented a basket of flowers by the members of the Second Ward Democratic Organization Club, and later the club entertained him at dinner, at the summer gardens of Adam Smith. Former City Councilman and Liquor License Commissioner Dr. George Heller made the preentation address.

Fairyland Theatre Changes Hands.

The Fairyland Theatre, 624 North Chester street, which has been operated for the past several weeks by W. D. Lusby, has been sold by him. The Fairyland will continue to be open to the public, however, under the management of Charles Rhine. Mr. Rhine managed the old Casino on North avenue, near Charles street, several years ago.

The Palace Will Be Enlarged.

A building permit has been issued to the Northeastern Amusement Company, of which Frank H. Durkee is president, to make large alterations in the Palace Theatre, at Gay and Hoffman streets. The seating capacity is to be enlarged and the approximate cost of the improvements will be $10,000.

Benefit Given at Walbrook.

A benefit performance for the Three Hundred and Thirteenth Regiment was given under the auspices of the Women's Auxiliary of this regiment on Sunday night, May 25, at the Walbrook Theatre, 3100 West North avenue. A program of music and motion pictures was arranged for the event by Thomas D. Goldberg, manager of the theatre.

Baltimore Personals.

Walter D. Pacey, manager of the Garden Theatre in South Baltimore, has joined with Wallace High in conducting the business of the W. H. Film Company, 412 East Lexington street. Mr. Pacey will still continue in his activities as manager of the Garden.

F. B. Whatne, Universal representative in Baltimore, working out of the Baltimore Film Exchange, 412 East Baltimore street, is making a trip through Maryland, West Virginia and Pennsylvania, in the interests of his company.

Jean Crandall, who has succeeded George F. Lenihan as manager of the Washington office of Goldwyn, visited Baltimore last week and was introduced to the exhibitors by W. F. Hayner, Goldwyn representative in Baltimore.

Edmond with Exhibitors Mutual.

Herndon Edmond, who before going into the army was associated with General, as manager of their exchange in Baltimore, and who after being released from the army traveled through the State of Maryland with "The Price of Peace," the Victory Loan film, has become associated with Exhibitors Mutual, and will handle the Baltimore territory for that company. He succeeds Frank Price, Jr., who has now gone to the Philadelphia office of the same company.

W. F. Ballinger, who was formerly connected with various film companies has now been released from the army and has returned to film row.

Baby Marie Osborne as Director and Cameraman of "Bre'er Rabbit."
The little Pathe star takes her originality outside the realm of mere acting.

Pittsburgh News Letter.

Favorable Action on "New Moon."

GEO F. LEVINSON, manager of the Pittsburgh Select branch, journeyed to Philadelphia, May 16, to have a heart-to-heart talk with the censors, who exhibited an inclination to take liberties with Norma Talmadge's newest starring vehicle, "The New Moon." Mr. Levinson was successful in his mission and had the picture passed with practically no eliminations whatsoever. While in the East, Leo took advantage of the opportunity to visit Mrs. Levinson, who is spending the summer at Atlantic City.

Prince Will Have a Model House.

O. W. Prince, of Ambridge, Pennsylvania, is remodeling several buildings on Merchant street, Ambridge, into a model picture house with a seating capacity of 550. It is the intention to have the house completed in time to have the formal opening on the Fourth.

The whole theatre arrangement and equipment is a counterpart of the Regent Theatre, in the East End, Pittsburgh.

Some Speed When George Does It.

Tuesday, May 20, the Lowrie Theatre, Troy Hill, Pittsburgh, had the Globe Film Service's parade pictures, showing Pittsburgh's soldier heroes, booked for showing. The print booked to this house had not arrived in the city, owing to the fact that another exhibitor had held it over for a second day's showing. Things looked bad for the Lowrie until the Globe folks got in touch with George Bates, the cameraman, who promised to have another print ready in time for the evening show. George made good his promise. He took the order at 4:30 and at 7:30 the film was being shown at the Lowrie. Some speed and some service.

Will Transform Church into Theatre.

Dr. F. E. DeLong and Fred Hall, of Boyer, Pennsylvania, have bought the old M. E. church in that town and have remodeled the same into an up-to-date small moving picture theatre. The work thereon is about completed. The capacity of the new theatre will be 250. Dr. DeLong was in Pittsburgh recently and ordered projection equipment consisting of Power's 6-B machines and a Gold Fibre Screen, as well as other equipment and supplies. Mr. Hall will have charge of the theatre.

Moore Joins Exhibitors Mutual.

George Moore, for some time past, booker and chief clerk at the Pittsburgh Vitagraph exchange, has joined the Exhibitors Mutual here, in the capacity of sales representative, and will handle the city trade and that of the nearby towns.

Cajiafas Manages Family.

James Cajiafas, former president of the Bell Film Service, 804 Penn avenue, Pittsburgh, who was called to the colors last summer, is again back in Pittsburgh, and

is now in charge of the Family Theatre at 2139 Fifth avenue, Pittsburgh. This house was formerly owned by the American Amusement Company. Some changes are contemplated in the house which will add materially to its appearance.

And Now It's the Simplex.

St. Petersburg, Pennsylvania, can now boast of its first moving picture theatre. Mr. Conover, of that town, has opened a 350-seat house there and named it the Simplex. On the opening night the house had not been given a name, but Mr. Conver was so delighted with the results that he was getting with the Simplex Projectors installed by the Hollis, Smith, Morton Co., of Pittsburgh, that the aforementioned name was chosen as a fitting one.

They Should Be Water Color.

Great throngs of exhibitors gather daily in the office of the First National Exchange in Pittsburgh, to view the beautiful oil paintings of Mack Sennett's bathing beauties, to be used in connection with the film, "Yankee Doodle in Berlin," here.

The girls are expected in Pittsburgh early in June and will remain in western Pennsylvania-West Virginia territory for a period covering twelve weeks.

Cross Will Exploit War Relief Film.

Al. W. Cross, formerly manager of the Hudson Feature Film Company, of Pittsburgh, has been appointed by the Universal branch to exploit the series of twelve two-reel subjects produced under the auspices of the Stage Women's War Relief, with well known stage stars appearing in the casts.

Meet Lou Isaacs.

Exhibitors through western Pennsylvania are getting acquainted with a newcomer in local film circles, one Louis Isaacs, who is representing the First National Exchange in Pittsburgh. Just by way of introduction, Lou was formerly assistant director at the Thomas H. Ince studios in California.

McKibbin Succeeds Russell.

C. C. McKibbin, formerly manager of the Pittsburgh Goldwyn exchange, is now officiating in a similar capacity at the Film Clearing House, succeeding W. L. Russell, who has resigned.

Library Installs Power's.

The newly-remodeled Library Theatre at Warren, has installed a battery of Powers 6-B machines. The house was re-opened Thursday, May 22.

Select Auditor Visits Pittsburgh.

S. R. Werner, traveling auditor for the Select Pictures Corporation, is spending a few weeks at the Pittsburgh office, adjusting the books and breaking in a new bookkeeper and cashier, H. A. Obert.

Bronstetter Joins Film Clearing House.

T. C. Bronstetter, formerly of the Goldwyn and Exhibitors Mutual exchanges, has joined the force of the Film Clearing House, in the capacity of salesman.

Lande Returns from New York.

Manager Harry A. Lande, of the Quality Film Corporation, Pittsburgh, has just returned from a short trip to New York.

"April Folly" Replete with Thrills.

"April Folly," Marion Davies' latest starring vehicle now in process of filming at the Biograph Studio, has a scene showing the star seated in a Pullman car, quite surrounded by bags, hat boxes, things in shawl-straps, all the paraphernalis of traveling, and looking not at all like an accident, but like something pleasant going on. "April Folly," adapted for the screen by Adrian Johnson and Robert Leonard, from Cynthia Stockley's popular novel, abounds in thrills, surprises and all the elements needed to make a successful film play. Miss Davies has been cast for the role of "April," the young girl who goes forth in search of adventure and finds it in unexpected ways.

BIG DRIVE PROVED ASSOCIATION'S VALUE

The Detroit Exchange Managers Distributed Official Film With Promptness and Accuracy

THE best examples of the benefits to be derived from organization was proven in the Victory Loan drive. Nearly every exchange manager had received a series of prints with instructions to see that they were sent to exhibitors and shown on the screen. President J. E. Flynn, of the Detroit Board of Exchange Managers' Association, immediately called a special meeting, and appointed a committee consisting of J. O. Kent, Select, and H. A. Ross, Paramount, to work out some plan whereby the work could be concentrated. The result was that arrangements were made for Select to do the booking and shipping, and a booker and shipping clerk were engaged at an expense of nearly $60 per week to the Exchange Managers' Association. The work of booking and shipping the Liberty Loan prints was all handled from the Select office, although each member of the Detroit Board of Motion Picture Exchange Managers paid a portion of the expense, the entire cost to the organization for the six weeks being nearly $400.

This method of distribution was costly, but the exchange managers felt that the money was well spent as it saved the exhibitors considerable annoyance by arranging for the return of all prints to the one exchange instead of to the various ones.

Some of the exchanges, members of the organization, had no prints, yet they paid their proportionate expense of the work gladly and willingly from the standpoint of patriotism.

New Alpena House to Open.

The new Fitzpatrick and McElroy house in Alpena, Mich., will open about June 20. Orders have been placed for two Power's machines for the new house, which makes the twenty-fourth in their chain, the twenty-third being the recent purchase of the Bell Opera House in Benton Harbor.

The Boys Are Coming Back.

The Michigan filmboys are rapidly returning from France. The latest to arrive are Edward S. Geller, formerly in the film exchange business; Lieut. E. R. Paul, formerly with Pathe, who was wounded eleven times; Jack Loranger, former manager for Paramount in Detroit, and Charles Davie, former manager of the Wolverine Film Exchange and the Bijou Theatre on Monroe avenue, who has been appointed Detroit city salesman for Exhibitors Mutual.

Sherry Opens Branch in Clearing House.

W. C. McDaniel has assumed charge of Sherry pictures in the Detroit territory, having established his office in the Film Clearing House, which does the physical distribution. "Mac" was for a number of years with the General at Indianapolis.

Detroit Notes.

Raymond H. Zerbel, manager of the Opera House, Marquette, took unto himself a bride on Saturday, May 17, and immediately left for a short honeymoon. And now, another member of the Delft Theatres, Inc., will become a benedict soon —L. J. Jacobs, manager of the Delft and Strand theatres, Escanaba. His marriage is set for sometime during the summer.

Ben Harrison has leased the Princess Theatre, Flint, but will continue as salesman for Select, while Mrs. Harrison will have full charge of the theatre.

F. C. Jenson, home office special representative for Goldwyn, was a recent Detroit visitor.

Now First National Exchange.

The Madison Film Exchange will be known hereafter as the First National Exchange of Michigan. It will move to larger quarters in the film building if present negotiations now pending are completed. The Detroit Opera House, now leased by E. D. Stair, will wind up its regular season with legitimate shows in a few weeks and will likely show pictures all summer.

Entertains Screen Club.

The Detroit Paramount exchange recently was host to the Michigan Screen Club at the Paramount screen room.

Mowat and Diehl, who own "Yankee Doodle in Berlin" for Michigan, have moved to permanent quarters at 302 Film Building. The Minter-United Amusements have also moved to the same offices.

Tom Mix Dares Perils and an Audible Mackinaw in "The Wilderness Trail."
He is the fighting young trapper of the Hudson Bay country in this forthcoming Fox feature.

"There's a Barrel Organ Caroling."
But the barrel is quiet in this Madge Kennedy Goldwyn, "Leave It to Susan."

Atlanta News Letter

Criterion Is an Up-to-Date House.

ANNOUNCEMENT that the Criterion Theatre, the newest and one of the most progressive houses of the city, had booked the coming "Big Four" productions, the independently produced releases of Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D. W. Griffith, and that the theatre's present ten-piece orchestra would be increased to twenty pieces immediately, was issued Monday upon the return from New York of William C. Patterson, managing director of the Criterion for the Sig Samuels interests.

Music a Feature.

Since Mr. Patterson took charge of the house shortly after its erection, about three years ago, he has followed a policy of independent booking, and has established a precedent locally for continued and growing success in presenting high-class special attractions, featured by effective musical accompaniments and aggressive exploitation. He was a pioneer in increasing admission prices, and has now inaugurated a twenty-five cent scale.

Mr. Patterson was a leading spirit of the Atlanta Theatre Managers' Association, in which he holds the office of secretary and treasurer, and it was at his instance that the recently organized Southeastern Theatre Managers' Association was founded here last month. He was honored with election to the presidency of this live exhibitors' co-operative body, which is to stage its first convention on June 15 in this city.

Raoul Will Attend Convention.

W. P. Raoul, vice-president of the Georgia Federation of Labor and president of the local motion picture operators' union, accompanied by Cliff Clower, representing the stage employes and operators' unions, has left Atlanta to attend the convention of the International Alliance of Theatrical Stage Employes and Moving Picture Operators of the United States and Canada, in Ottawa, Canada, on May 26.

"As a Man Thinks" a Hit on Coast.

San Francisco had its first view of the screen version of Augustus Thomas' "As a Man Thinks," starring Leah Baird, and judging from the crowds that packed the Tivoli Opera House at every performance, the Coast metropolis was duly impressed.

COAST AMUSEMENT COMPANY ORGANIZES

And Purchases All Seven of Everett's Houses
Four Will Continue and Three Will Be Closed

ALL of the seven theatres in the town of Everett have been bought by C. E. McKee, C. A. Swanson, and W. J. Pilz, who have formed the Star Amusement Company and will operate four of the seven. The other three have been temporarily closed. Before this merger, Mr. McKee, together with his partner, E. L. Jenkins, operated the Orpheum and the Apollo. Mr. Swanson operated the Everett and the Princess. The theatres which were bought were the Rialto from Jack Beardsley, the Strand from Charles Strand, and the Broadway from C. P. Merwin. The Star Amusement Company has been incorporated for $75,000.

Everett is a town of about 25,000 and the business does not warrant seven theatres or even four, according to C. E. McKee. But business is expected to pick up very shortly.

House Changes.

Frank Stannard, who formerly controlled the amusement business in Wenatchee before he sold out a few weeks ago, has bought the Olympus in West Seattle from A. B. Johnson. He will operate this house until a new one which he is building in the same vicinity is finished. Associated with him in the new house will be G. E. Brown, who sold out his interest in the Yesler Theatre recently.

E. L. Houck has sold the Arcadia Theatre at Deer Park, Montana.

Mrs. E. S. Peterson has taken over the theatre at Nez Perce, Idaho.

Select Adds Three Salesmen.

Three new salesmen have been added to the staff of the Seattle Select office this week. They are E. L. Burke, formerly manager of Fox, H. B. Dobbs, at one time manager of Select, and A. Malotte, formerly a salesman for Fox.

Burke Leaves Fox Office.

E. L. Burke has resigned the managership of the Seattle Fox office. P. C. Mooney, Western district manager, who has had charge of the office for the last week or two, is leaving this week for Los Angeles, from which city he will go on to New York.

Mead Leaves Universal.

W. A. Mead, for the past six months manager of the Seattle Universal office, resigned this week. The new manager has not yet been announced.

News from the United Office.

Harry Arthur, Jr., manager of the Seattle United office, announces the following new United stock holders in Montana: W. J. Hartwig, Antlers Theatre, Helena; W. B. Hartwig, Hartwig Theatre, Dillon; E. P. White, Strand, Livingston; G. H. Howard, Auditorium, Big Timber; C. R. Cummings, Yellowstone Theatre, Whitehall; G. C. Moore, Olympia, Harlowton; J. B. Rich, Myrtle, Lewistown; Richard J. Charles, of Vader, Winlock, and Onalaska.

G. J. Heyfron, who recently sold out his interest in the Colonial Theatre, Seattle, is now covering Montana for United.

Mr. Arthur will comb the Western Washington and Oregon territory himself.

E. Craig has been appointed assistant manager of the Seattle office, and will have charge during Mr. Arthur's absence.

Short News Notes.

The offices of the Greater Theatres Company in the Liberty Theatre building, which are being remodeled and enlarged, will be finished within a week or two and will be most convenient and attractive.

Newton E. Levi, division manager for Exhibitors Mutual, is leaving Seattle this week after a month's stay for Portland, where he will help Ted Johnson, the new manager to get a right start in his managerial course.

J. W. Houck, manager of the Liberty Theatre, Spokane, was a recent visitor on film row and signed up for three big Mutual specials, "The Turn in the Road," "What Every Woman Wants," and new sensational picture, "Mints of Hell."

C. E. Stillwell, of the Stillwell Amusement Company, of Spokane, is spending this week in Seattle.

"Whaddyu Mean—'The Dance of the Morning Glories' ?"
Says Fay Tincher, ready to rope any wild glories of morning in her Christie special, "Rowdy Ann."

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

It Has Paid.

SEVERAL years ago we said that even if a novice never sold a script he would profit by the mental discipline received. This seemed to be pretty poor comfort to many, and some, indeed many, have written in that they have "wasted" from one to three years over their plays. Some of them have wasted their time, but merely because they did not give their best to the work. Against these may be cited many who have made real progress.

Just the other day a man wrote:

My time wasn't wasted. When I discharged pictures from my mind and took hold of newspaper work earnestly, I found that I had developed wonderfully under your training. I could write a great deal better and I could feel that I had broadened out. I felt more confident of my ability, and after a while I got more or less chesty and possibly disagreeable about it. I felt that a lot of other people I came in contact with didn't know anything at all. Silly to feel that way, and I ought to be ashamed to confess it, but I think you know what I mean and have experienced the same sensation. It is my honest opinion that the benefit I got from your three years' training gave me a 25 per cent. boost as a writer, and had I not advanced to that degree I should not now be holding down this comfortable job.

The comfortable job referred to is a position as advertising manager of a large real estate company paying $5,000 a year.

Another man studied for two years, fitted himself for a position as studio manager, gave that up and went into a steamship office as freight handler. Inside of a year he was assistant manager of an important branch office in a foreign country at $300 a month, club dues and entertainment expenses, with an excellent chance of being advanced to a full managership in a year or two. He never could have done it without the mental training he received, for script writing broadens the mind as no commercial work possibly can. It gives a wide outlook, for a script writer must know many things. He does not revolve in the narrow orbit of a single phase of a single business.

A third man is conducting a photoplay page on a large city daily. He said the other day that had he not taken up script writing he never should have thought of going in for newspaper work, but the facility he gained enabled him to take on correspondence work for several trade papers, and eventually brought him to a good salary and advertising commissions.

We might add to this list very considerably, for one of the real rewards of running this department has been the reports of the men who used to work with us. Practically none of the men who went at the work seriously and with an intelligent appreciation of what the work meant have failed to make progress. Some of them are still in the script line, others are in the production end of pictures, and only the other day Harry O. Hoyt told us that he was going to stick to directing. John William Kellette quit the linotype for the studio, and has made a permanent success, and we could mention others. Marc Edmunds Jones has turned to fiction, and is making good; and the last Writer's Magazine contains a story by E. M. Wickes, who tells how a casual interest in photoplay led to more than $2,000 income as a side issue to his own line of song writing.

You never lose what you put in in good, hard work. If you merely play at writing, you cannot expect to succeed, but if you put all of your mind and all of your will to your work, n matter what that work may be, you cannot but be better for the effort. Some men and women slide through life seeking always the easiest way. They never make a concentrated effort. They always sidestep hard work and trouble, and they never get anywhere, but the man who honestly seeks to do better work than his fellow, even though that be merely ditch digging, cannot keep success from him. It is bound to come.

The trouble with photoplay writers is that they seek success too early. They want to dash off plays and then dash off to the bank with the checks. They are not willing to put in from two to ten years at hard work in the hope of eventual success, and yet success quickly won is as quickly lost. Look over the records. You will find no trace of most of the quick successes of three years ago. Three years from now you will find some of the present shooting stars in the discard. They will fall as rapidly as they rise, for the reason that there is no foundation to their success. It has not been built up stone by stone, and the only permanent accomplishment is that backed by years of preparatory effort. There is not a fiction writer who will not tell of the long years of preparation that preceded his recognition. Don't kick if you seem to fail. Keep on going, and in the end you will find that the effort has been worth while.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD

516 Fifth Ave., N. Y.

Schiller Building, Chicago.

Wright & Callender Bldg., Los Angeles.

It Has Been Done.

The next twist to the war story will probably be the unemployment problem. It has been done. Don't do that, either.

The Receipt.

One man who is practically a staff man with a free lance's salary gives this receipt for a script. "I don't really write a synopsis," he explains, "because I cannot tell in that space what I want. I cannot write a continuity, but I do write what is substantially a continuity with the scene numbers, minor action and unimportant leaders left out. That fools them into the idea that they are getting a synopsis only, but the continuity man has only to cut back stuff to have a practical script." It may not always work, but it works if it is handled properly.

How to Do It.

Suppose you want to write a war story. Bill goes to France and comes back minus a leg. He keeps away from Bess because he will not saddle her with a cripple. He sticks in the city and hides out. But she goes to town, locates him, almost starving, tells him a story of how her father has lost all his money and will Bill please marry and support her. She shows him how he can work without the lost leg, and by her support and sympathy leads him to better money and a more important position that he ever held before. He has had it in him all the time, but he lacked the heart to bring it out. Her plea put him on his feet and they live happy ever after. Now take out the war. He didn't go to France. So far as the story is concerned, there was no war. He had his leg cut off in a railroad wreck and slipped away from the hospital, leaving no trace. The war story might be too much like others. The denatured story will stand a better chance. Lots of war stories were bought before the Kaiser went crazy and were remade merely by throwing in a couple of German spies. Work it the other way and just take the war out.

A Recruit.

Add Houdini to the list of authors. He dropped in the other day for a copy of Technique of the Photoplay and a chat. He is writing the first five-reeler for use under his new Famous Players-Lasky contract, and he says that he wants to learn the mechanism so that he may get his ideas over. He is one of the best showmen the world has ever produced, and he should be able to put on plays with the same skill he plans his spectacular acts once he has learned the ropes, and Houdini is too good a workman not to realize the need of technique.

Gags.

Someone wants to know what gags are. They are bits of business to be worked into plays. Most comedies are made up of gags bearing upon the same subject. If you offer half a dozen gags bearing on the same topic they may be purchased and worked into a play, with other gags supplied by the staff writers. Only a few of the comedy producers are in the market for gags, but we think the demand will grow.

Standards.

A magazine which did not offer a better average of stories than we see on the screen would not live a year. The stars carry the picture stories, but why not have stories to carry the stars?

Cheer 'Em.

It is a wonderful accomplishment to be able to make people cry, but to be able to make them laugh is a gift of God.

Among Independent Producers

Conducted by C. S. SEWELL

First Texas Guinan Picture to Be a Five-Reeler

AT the time of the purchase by the Frohman Amusement Corporation, of the stories for the first five Texas Guinan productions, President William L. Sherrill secured stories originally written for five or six reel-attractions, in order to make assurance doubly sure that the two reel pictures would contain a superabundance of meat and action.

Among these stories was one written by John F. Colton, entitled "The She Wolf." Director Cliff Smith was instructed to proceed without regard to length. However, when the final cutting took place, it was found that when the 6,700 feet originally "shot" had been cut down more than 4,000 feet, without a single title remained, which is said to form such a powerful dramatic production that it was found to be impracticable to cut the picture down to the two reel length.

It was tentatively considered to release this five reel production as a Texas Guinan Special, and not as a part of the thirteen two reel productions contracted for by State Rights Exchanges. However, although the production is said to have cost approximately twice what the Frohman Amusement Corporation is receiving for the rights to each individual two reel production, Mr. Sherrill has determined to release "The She Wolf" in five reels to the exchanges contracting for the thirteen two reel productions, at no greater cost to such exchange than what they pay for the two reel attractions.

Mr. Sherrill is of the opinion that "The She Wolf" is the most novel Western production ever made. The story contains so many twists as to keep one in suspense from the beginning to the end.

The Frohman Company announces that numerous letters are being received commending the policy of Mr. Sherrill in releasing "The She Wolf" at no greater charge than for the two reel attractions. I. E. Chadwick, of the Merit Film Company, controlling the New York rights, states: "Your letter, advising you propose to release a five reel Texas Guinan production, "The She Wolf," under the financial terms of your regular two reel Guinan contract, is received.

"Your plan is characteristic of the generously fair terms your firm accords to its clients, and we trust that it will be as thoroughly appreciated by all your customers as it is by us."

Rapid Sales by Exclusive on Tom Mix Single Reelers

THE series of fourteen single reel Tom Mix subjects that are being reissued by Exclusive Features, Inc., on a state rights basis, are being very rapidly disposed of, according to an announcement from Messrs. Weinberg and Goldstein, the executives of this company.

Among the territories that have already been contracted for, are the following: Ohio and Kentucky to the Standard Film Service, Cleveland; Illinois to Doll-Van Company, Chicago; South Carolina, Georgia, Tennessee, Alabama and Florida to R. M. Savini Films, Atlanta; Eastern Pennsylvania and southern New Jersey to Masterpiece Film Attraction, Philadelphia; Kansas and western Missouri to First National Exchange, Kansas City; West Virginia and Western Pennsylvania to Quality Film Service, Pittsburgh; Delaware, Maryland, District of Columbia and Virginia to Masterpiece Film Attractions, Philadelphia; Michigan to Standard Film Corporation, Detroit; northern New Jersey to F. Gersten, Inc., New York; and Indiana to Doll-Van Film Corporation, Indianapolis.

Brockliss to Hold Showings of "Virtuous Men" Abroad

SYDNEY GARRETT, President of J. Frank Brockliss, purchasers of foreign rights of "Virtuous Men," has completed plans for the exploitation of the S-L production starring E. K. Lincoln, outside of the United States and Canada in the near future. Many sales to various foreign buyers have been made, the latest embracing Norway, Sweden and Denmark.

Mr. Brockliss sailed for Europe recently, and upon his arrival in London will make arrangements for a trade showing of "Virtuous Men." He is negotiating for a prominent London theatre for this presentation. The showing will be given in conjunction with a large symphony orchestra and considerable advance advertising. Mr. Brockliss plans to have simultaneous presentations of "Virtuous Men" in London and Paris.

The inaugural showing of the S-L production in France will be held under the auspices of the Mundus Film Company, of Paris. It is expected that the production will be given its European premiere within the next fortnight, and Mr. Garrett announces the exploitation and advertising which has featured the picture on this side of the water will be carried out in detail in Great Britain and on the Continent. "Virtuous Men" is expected to prove a big summer attraction in London and Paris and will probably be given a run at prominent theatres in both of these European cities.

Sales on Ham and Buds Announced by H. F. Jans

AMONG the first group of state rights exchanges to secure the Kalem single-reel comedies featuring Ham and Bud were R. M. Savini Films, Inc., Atlanta, and A. A. Weyland's Standard Film Corporation, Pittsburgh. The former secured these comedies for North and South Carolina, Tennessee, Georgia, Alabama and Florida, while the latter obtained them for Western Pennsylvania and West Virginia.

It was only a few weeks ago that Jans Productions, Inc., of 729 Seventh avenue, New York City, announced that it had bought the ninety-two Kalem subjects starring Ham and Bud and would select fifty-two of the best to re-issue one a week for a year.

F. E. Backer, general sales manger for the Jans Company, declared that not only did state rights buyers communicate with him, but that he was amazed at the inquiries from exhibitors.

R. M. Savini has issued a unique folder to exhibitors in his territory. The return post cards enclosed were addressed to "Ham and Bud," personally, in care of a post office box in Atlanta which Mr. Savini had engaged in their name.

Two mornings after mailing the cards he reports that the box was barely able to hold the replies from exhibitors desirous of booking the comedies.

Here They Are—Celebrating the Completion of "The Masked Rider."

The cast for Arrow's fifteen-episode serial, bottom row, left to right: Paul Panzer, William Steiner, producer; Ruth Stonehouse, Aubrey M. Kennedy, director, and Harry Myers. Top row: P. S. McGeeney, Jake Badaracco, cameraman; Edna Holland, Marie Trador, Blanche Gillespie and Robert Taber.

Bellman Makes Tour of Territory.

J. J. Bellman, exchange manager of the New York district of the Pioneer Film Corporation, has just returned to New York from a two weeks' tour. Mr. Bellman, during his trip got in touch with the principal exhibitors in New York territory, and reports that he met with great success in booking the latest Pioneer offerings. "Virtuous Sinners" is booked to play in a large number of the prominent houses, and advance dates signed on the "Boomerang" are said to indicate this picture will break the Pioneer Exchange records for New York.

Noted Author Collaborates in Editing His Own Film

COSMO HAMILTON, the well known author of a large number of stage and screen successes, has collaborated with the editorial staff of Pioneer Film Corporation, in editing and preparing his latest photoplay, "The Sins of the Children," for its first showing.

In line with the policy of Pioneer to carefully edit all pictures which it purchases, in handling "The Sins of the Children," Mr. Hamilton was asked if he would co-operate with the staff in this work, and he gladly consented to do so. As a result, it is said that the story, as told in the film, is identical with the novel in its dramatic development.

Pioneer announces that this picture will probably be put on for a summer run at a prominent Broadway theatre. Alma Hanlon and Stuart Holmes are the featured players.

Oliver Enlarges Offices

AS a result of plans to begin production on a larger scale, Oliver Films, Inc., has equipped several additional rooms in its offices in East Forty-eighth street, to be occupied by the director, assistant director and technical director. Also a new projection room has been installed. All of the offices will now be on the ground floor and the entire second floor will be given over to dressing rooms.

During the past week five new dressing rooms have been installed, indicating that the forthcoming serial will have even a larger cast than "The Carter Case," the production recently completed. The improvements in the studio have been made by E. D. Bingham, who will remain technical director of the company.

Pioneer to State Right "The Girl from Nowhere"

THE next offering which Pioneer Film Corporation will place before state rights buyers will be "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas as the featured players.

It is stated that the one outstanding feature of this picture is an abundance of thrills. The scenes are laid in the Northwest gold country, and the story deals with the experiences of a young woman found wandering in the woods, exhausted and bereft of her memory. Her beauty is the cause of the exciting drama of which she is the main figure.

In the end she is saved from being forced into a marriage with the man who has been her tormentor, through the timely intervention of her rightful husband. The story is from the pen of Wilfred Lucas and Bess Meredyth, and was directed by Mr. Lucas.

The Pioneer is planning to give the new production an effective exploitation campaign. There will be one 24 sheet stand, two sixes, three, and two ones in the layout. A press book on new and original lines is being prepared, and a special selection of advertising material for lobby use will also be at the service of the exhibitors booking "The Girl from Nowhere."

Gaumont Showing Flight of N-C Planes to Europe

THE Gaumont Company had cameramen stationed at various points in Newfoundland, the Azores, Portugal, England, etc., to make a complete record of the first attempt of American flyers to cross the Atlantic. Pictures of the start from Long Island and their arrival in Trepassey Bay have already been shown in the Gaumont News and Graphic, and this week's issues show the departure of the three N-Cs from Newfoundland, including views of the N-C 4 and her commander just before starting on the successful flight to the Azores, the warming up of the plane from the steam pipes of the U. S. S. "Prairie," and a view of Ponte Delgada, Azores, from which point the "hop" to the European continent on the last leg of the journey was made. Gaumont cameramen are also on hand to photograph the arrival of the N-C 4 in Lisbon and Plymouth.

Other flying pictures in the News and Graphic show the trip of King Albert, of Belgium, who returned to Brussels from the Peace Conference by airplane, and the last flight of the famous French "ace," Jules Vedrines, who was killed in an attempted flight from Paris to Rome.

Other subjects show many current pictorial news items from all parts of the world; a monster U-boat which stranded on the English coast during a fog; the strike of the milkmen in Chicago; the return of the 48th Highlanders to Canada; a boat race rowed by beautiful co-eds; preparation for the big Willard-Dempsey bout; a gunboat ramming a whale; using baby "tanks" to destroy old buildings; and the wreck of a trolley car which ran wild down a steep hill, killing two and injuring twenty,

S-L Will Furnish Inserts to Theatres for Lobby Use

MESSRS. Sawyer and Lubin announce that the series of distinctive and beautiful two and four page advertising inserts which were used in the trade journals to exploit the E. K. Lincoln starring vehicle, have been converted to the use of exhibitors presenting this picture. Several thousand reprints have been made in original colors and are being furnished to exhibitors at a nominal cost. Space has been left for the imprint of the theatre and the playing date, and this provides the exhibitor with a medium for more distinctive and beautiful that usual heralds. Several hundred of these inserts were used by Poli's Palace Theatre at New Haven.

The inserts are works of art, containing original drawings by Clarence F. Underwood, R. G. Morgan and other well-known artists, depicting scenes from the play, with reading matter descriptive of the story. They have been done in various colors, printed on coated paper. This arrangement is another link of chain put into effect by S-L Pictures in connection with "Virtuous Men" to assist exhibitors in deriving full advantage from the money expended to exploit this production.

Thrills Continue to Abound in "Carter Case" Episodes

GROWING suspense and continued thrills are said to mark the eighth episode of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh. This chapter of the serial is entitled "The Silent Shot." In it Kennedy again succeeds in rescuing Anita from the custody of Avion. As the girl is lowered from a window, with the intent of speeding her away, Kennedy appears on the scene and loosens her from her bonds. Avion makes his escape.

In search of valuable papers concerning the Carter trade formulae, the characters all move to Dixonia, the location of the Carter mines. Here, in a stalactite cave, Kennedy and Anita encounter Avion and the chief emissary. While Kennedy's attention is detracted, Avion drags Anita from the cave and makes away with her.

The suspense of this episode is said to be fully up to the standard of that of the other chapters, sustaining the dramatic situations in which Kennedy's clever opponents continue to baffle his best efforts to capture them and clear up the mystery.

The ninth episode is entitled "The Camera Trap," while the one following is "The Moonshiners."

Chescent Gets Serial and Christie Special.

The Crescent Film Company, Kansas City, announces it has recently purchased rights to the two reel Christie specials, also to the Oliver Films serial, "The Carter Case," for Kansas and western Missouri, both of which are being booked heavily by theatres in that territory.

The Crescent company is located in suite 315 Gloyd Building, and makes a specialty of state rights features. A. L. Kahn is the manager of this exchange.

Maurice Tourneur Assembling Some Parts of "Broken Butterfly."
As director of his own production he tells Pauline Stark and Lew Cody not to be disturbed by the "broken" part.

Reeve and Grey Writing a New Serial for Oliver

ARTHUR B. REEVE and John W. Grey, authors of "The Carter Case," the feature serial and first output of Oliver Films, Inc., have completed the script for a second episode picture that has been accepted for early production by the company. It is understood that the new serial does not deal with Craig Kennedy, but is a mystery serial with many promises of thrills and sustained mystery.

Elaborate sets are now being completed at the Oliver Films, Inc. studio in East Forty-eighth street, and it is stated that production will be begun as soon as Harry Grossman, vice president and general manager, returns from the Pacific Coast. The name of the serial and the cast will be announced shortly.

Mr. Oliver, president of the company, states that "The Carter Case" is now being booked in every territory in the country and is meeting with wide popularity, both with exhibitors and public. The few territories that remained open have been closed by Mr. Grossman during his present trip.

The plans of the company for increased production are progressing and interesting announcements are expected in the near future. The company has leased another studio and expects to extend its production to a type of pictures other than serials.

Offers "The Solitary Sin" as a State Rights Special

THE mystery of "Box 42" has been solved. The advertisements appearing in trade papers requesting the assistance of the exhibitors and state rights buyers in selecting a title for what was promised would be a "one of the greatest and most timely features ever offered" have culminated in announcing the production will be called "The Solitary Sin" and that it would be released as a state rights special.

The production was made in California, and the cast includes Jack Mulhall, Helene Chadwick, Pauline Curley and others.

It tells a story of the careers of three boys. One is brought up in a wholesome home environment and is taught the truths of sex. The surroundings of the other two boys, however, are not so fortunate, and they are left to gather their knowledge from uncertain sources. As a result when at college the one leads a clean life while the others embark on a career of frivolity, and because of their manner of living disaster overtakes them.

Three romances are unfolded. The women who are loved by the two who have strayed from the straight and narrow path share in their misery when the men are called upon to pay for what they had lightly regarded as "fun."

Fred Sullivan, responsible for a number of photodramatic successes, produced the picture under the supervision of George D. Watters, who is presenting it. Mr. Watters' entire career has been in the show business, and he has been a long time a successful exhibitor in Iowa.

Speaking of the production Mr. Watters said: "It has the elements which make for a successful production. The title is an exceedingly strong one; the story is dramatic and interesting.

"In addition to the entertainment value we feel that the great moral lesson which it indicates will obtain the cooperation of influences for good in every community. However, the picture is not a preachment; it is simply strong virile drama, and the moral, while obvious, is not thrust upon one.

"We decided to obtain the assistance of exhibitors and state rights buyers in the matter of selecting a title. We did this because we felt that their combined judgment was much better than ours. The results of our advertisements have been surprising. We have received many more responses than I had anticipated and the title, 'The Solitary Sin,' obtained more votes than all the other titles combined."

State rights on the picture are being handled by The Solitary Sin Corporation, which has offices in the Fitzgerald Building, New York.

True Blue Smile from "The Blue Bonnet"
By Billie Rhodes, who stars in this forthcoming Hodkinson release.

W. F. Hurst Appointed Controller of Pioneer

THE Pioneer Film Corporation announces the appointment of W. F. Hurst at the head of the accounting department of the home office.

During the last few months, the growth of business handled by their concern has grown steadily and an expansion in the personnel of the organization has been necessitated.

Mr. Hurst, the new controller is a man of extensive experience in the field of motion picture accountancy. For several years he associated with the financial department of the factories and studios owned by the Pathe interests. Later, for the same concern, he held the office of traveling auditor and inspector of exchanges, and at one time was manager of the Indianapolis exchange.

His latest connection, previous to joining the Pioneer staff, was with the World Film Corporation and Lewis J. Selznick.

Mr. Hurst will reorganize the accounting department of the Pioneer and expects to install the very latest and most efficient methods in exchange accountancy.

No Let-Up in Campaign on Ham and Bud Reissues

THERE will be no let-up on the exploitation, advertising and publicity of the 'Ham and Bud' single reel comedies," declared F. E. Backer, general sales manager for Jans Productions, Inc.

"Our campaign is directed to the exhibitor instead of to state rights buyers. The theatre owner knows the value of a well produced comedy subject, and these exhibitors have long memories.

"They therefore know the exceptional entertaining value of Ham and Bud. We can depend upon the exhibitors themselves to demand these single reel comedies which proved so strong five years ago. And as every exhibitor has a new list of patrons, he knows these successes will appeal to them strongly.

E. K. Lincoln
Who portrays the star role in S-L's production, "Virtuous Men."

"The styles in dress do not change in comedies as they do in society plays, and therefore like old wine, the Ham and Bud comedies will never lose their entertaining qualities, through a mere matter of dress. Every print is new, and of the ninety-two prints we purchased from the Kalem Company, we have chosen fifty-two of the best, to be released one each week, for a year."

Not only are Ham and Bud starred in all these single reelers, but the leading woman is Ethel Teare, said to be one of the most beautiful and clever comediennes of the screen. When Jans Productions, Inc., recently purchased the Tom Mix reissues from Selig, the territory was disposed of in what is claimed to be a record-breaking manner, and the "Ham and Bud" comedies bid fair to go just as rapidly. A striking one-sheet and 11x14 sepias are furnished with the Ham and Bud comedies.

W. H. Production Offers a Series of Big Specials

THE W. H. Production Company is preparing to offer on the state rights market a number of big feature productions which are announced as being of such a nature that they will lend themselves particularly well to novel and extensive advertising and exploitation campaigns such as were conducted by this company with "Mickey."

According to a statement from an official of W. H. these productions have been selected for their punch and box office value so as to afford exhibitors the largest possible returns. Only one of these big specials will be offered at a time, the activities of the company being concentrated on the exploitation of each one and a majority of the territory disposed of before the next is announced. These will be the only specials handled by W. H., with the exception of short length specials such as "Custer's Last Fight," which will be offered from time to time.

The first picture in this series will be "Somebody's Business," which is now ready. No information has been vouchsafed as to the cast, or nature of this picture, however it is said to be a very high class production with a big punch and unusual advertising possibilities.

The W. H. Productions Company also announces that it is meeting with great success in exploiting the reissue of "Custer's Last Fight," and that bookings are being made for this production in many of the most prominent theatres throughout the country.

Producers' and Distributors' News

Theatre and Roof Gardens Features of New Metro

MAY ALLISON'S next Metro picture, "Almost Married," may be termed a "comedy with music." It is to be released on June 2.

Many of the scenes of this rollicking comedy of stage life feature the musical attractions of the theatre and the roof-garden jazz, with Miss Allison as the prima donna surrounded by a galaxy of real Broadway show girls and Midnight Follies beauties.

"Almost Married" is the title which was given to the story written by E. V. Durling, a New York newspaper man, for the Metro star under the original name of "His Father's Wife," but the evolution of the plot of the story inspired the change to the title under which it is released.

Swickard Was the Director.

The production, directed by Charles Swickard, has been staged with brilliance and splendor, and the Midnight Follies scenes have been modeled after a well-known New York theatre.

The adaptation of Mr. Durling's story was made by June Mathis and Luther A. Reed, of the Metro staff, and William E. Fildew photographed the play with Mr. Swickard.

Prominent in the supporting cast are Walter I. Percival, Frank Currier, Harry Rattenbury, Hugh Fay and James Warton James.

Pathe News Shows Air Views of Panama Canal

PATHE NEWS has added another aerial accomplishment to its interesting succession of pictures taken from speeding planes and dirigibles. "Over the Panama Canal with a Pathe Cameraman" is the title of this little show of sight-seeing from the skies, and it is released in issue No. 41.

For the first time since its construction, the big engineering feat of the age is photographed from an aeroplane, and the views give a more detailed and comprehensive idea of the achievement than all previous "still" views. These exclusive pictures begin with the start from the Atlantic end of the Canal, and the flight over the Gatun Locks and Lake. Approaching the Culebra Cut, one sees the place where great difficulties were encountered by earth-slides.

After a trip of 40 miles there comes into view the Miraflores Locks, the exit to the Pacific, and the spectator gets a view of the old French Canal, which was never completed.

Plays "Jungle Trail" to Capacity.

"The Jungle Trail," with William Farnum as the star, appears to be a genuine winner, according to a telegram received by the Fox Film Corporation from Thomas Proffitt, manager of the William Penn Theatre, at Chester, Pa. The wire reads: "Playing 'Jungle Trail' to capacity business. Real knockout." Thomas Proffitt."

The Fox Corporation ascribes this and other good showings of the picture to the realism of the thrilling man-hunt and the effort to reproduce truthfully an African village on a large scale.

Is "The Way" a Leaning Way?

It would seem so from this view of Norma Talmadge in her next Select, "The Way of a Woman."

"Way of a Woman" Next Norma Talmadge Picture

SELECT announces this week that Norma Talmadge's next picture will be "The Way of a Woman." This picture which was originally announced under the title of "Nancy Lee," is adapted from Eugene Walter's stage play of that name, which was seen for two seasons at the Hudson Theatre in New York.

In the production Miss Talmadge will have a strong supporting cast. Conway Tearle is cast in the leading male role, while Hassard Short, who is playing with Fay Bainter in "East is West," has another important part. Another well known member of the company is Jobyna Howland, who scored in the stage success, "The Little Journey." George Le Guerre has the role of the wild nephew, and Frank De Vernon will be seen as the father. Gertrude Berkley will be seen as the mother of "Nancy," the part played by Norma Talmadge. Stuart Holmes and Joe Humphrey are also in the company.

Miss Talmadge's director for this production was Z. Robert Leonard, who made a special trip from the Pacific Coast to New York, to take charge of the work.

The scenario was written by Mr. Walters himself, and under his direction the continuity retains all the vital appeal which made the original stage production of "Nancy Lee" such a great success.

Elaborate Press Book Ready on Big "U" Serial

UNIVERSAL has prepared elaborate advertising aids for its new serial, "Elmo the Mighty," which is to be released in June. A complete press book is now in the hands of the exchangemen. This press book contains all the information that could be got together, including all details in a column titled "At a Glance." Stories of the episodes are given in detail, advance stories and stories to be used during the running of the serial. Elmo Lincoln is the star of the serial, and several pages are devoted to special stories written about the life and screen work of the star. Special stories about the other leading stars of the serial are included also.

Besides the press book on this serial, Universal is preparing an attractive campaign book. This book contains all forms of advertising aids to be used prior to and during the running of the serial. Several opening ads are suggested for the use of the exhibitor, teaser ads, opening day ads, episode ads, and type ads. Several pages are devoted to the suggestions of stunts by means of which the serial may be advertised.

William Russell in Role of New York Millionaire

WILLIAM RUSSELL will be seen in what is expected to be the most surprising vehicle of his screen career, when he is presented by the American in "A Sporting Chance."

This is a lightning-like comedy drama from the pen of Stephen Fox, originally announced under the title, "The Signet of Sheba."

Unlike many of the previous Russell subjects, "A Sporting Chance" does not offer the "Flying A" star in the role of a Westerner, but features a young New York millionaire, whose exploits, however, are no less hair-raising because he wears tailored clothes and has a large bank account.

Fritzi Brunette is seen opposite Russell in the role of Gelberte Bonheur. The others in the cast are George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks. The production was directed by Henry King.

Dooley Films Has Beauty Brigade.

The Johnny Dooley Film Comedies, Inc., has completed arrangements for the employment of the twenty beauties who constitute the Johnny Dooley Beauty Brigade to appear in the series of two-reel pictures in which the acrobatic comedian is engaged to star.

Mr. Bach announces that the third of the Dooley series has been completed and the fourth will be put into work within a few days. Those who have viewed the finished pictures pronounce them humorous and interesting. The antics of Johnny Dooley are decidedly unusual to the screen. He has brought with him not only all the stunts and laugh producing methods he used in vaudeville and in such productions as "The Passing Show" and "Listen Lester," in which he scored successes. He has also invented new ways to bring laughter to patrons of the screen.

A New Idea of the Park Bench by Myron Selznick, Olive Thomas and Sid Grauman.

Sixty-seven varieties of ordinances are violated by the head of Selznick Pictures, his star, and the owner of the California Theatre, Los Angeles, on the "stoop" of the latter's playhouse.

Work Started on Five New Metro Productions

PHOTOGRAPHING of four productions was completed last week at Metro studios in Hollywood under the long-distance supervision of Maxwell Karger, who is in the East selecting new stories for Metro stars. Five new productions were launched in two days, with scarcely a lull for stars or directors. This is the first time in the history of the Metro Western studios that so many productions have been started simultaneously. One of the new stories is from the pen of the star himself, another is the original conception of the scenario writer.

Hale Hamilton finished "Full of Pep," the Robert F. Hill story of adventure, picturized by A. S. Le Vino. The star had Harry L. Franklin for his director, and Alice Lake as his leading woman. The cast included Victor Potel, Eugene Ford, R. D. MacLean, Charles Hill Mailes, and Fred Malatesta.

Hamilton's next picture under the tentative title of "In His Brother's Place," has been started. Hamilton wrote the story himself, and A. S. Le Vino is halfway through the continuity for it. Franklin will direct.

Emmy Wehlen has completed "Fools and Their Money." It is an original satire by E. Forst, scenarioized by Finis Fox. Herbert Blache directed. Jack Mulhall played the leading role, and in the cast are Emmett King, Molly McConnell, Betty Peterson, William V. Mong, Gerard Grassby, John Stepling, Bertram Grassby and Gordon Marr.

Miss Wehlen's next picture will be "A Favor For a Friend," an original story by Lieut. Adj. Luther A. Reed of the Metro scenario staff.

Viola Dana has completed "Some Bride" under the direction of Henry Otto. The picture is a compact farce from the pens of Anne and Alice Duffy, and the scenario is by June Mathis. Irving Cummings was Miss Dana's lead and in the cast are also Ruth Sinclair, "Smiling" Billy Mason, and Florence Carpenter.

Miss Dana will start her new story, "The Microbe," immediately. It is by Henry Altimus and was published in Ainslee's Magazine. Henry Otto will be the director.

Bert Lytell is expected to finish "One-Thing-At-a-Time-O'Day" this week. The scenes of William Dudley Pelley's circus story are almost entirely out of doors. George D. Baker wrote the continuity for the story, and John Ince directed. Eileen Percy was Lytell's lead. The rest of the cast includes Joseph Kilgour, Stanton Heck, William A. Carroll, Jules Hanft, and John Hack.

Bert Lytell has started on the John H. Blackwood comedy, "It's Easy to Make Money," adapted for the screen by Finis Fox and directed by his brother, Edwin Carewe.

May Allison has started on "Free," Wallace Irwin's story that has been picturized for Miss Allison by George D. Baker. Herbert Blache will direct. Kathleen Kerrigan and Pel Trenton have already been selected for Miss Allison's support.

Miss Allison's latest picture, "Almost Married," is now in the cutting and titling stage. Charles Swickard directed.

Big Cast Announced for Selznick's "Perfect Lover"

MYRON SELZNICK announces an impressive array of players to support Eugene O'Brien in his first Selznick starring production, "The Perfect Lover." The story is unique in that it calls for no less than four leading women to play opposite Mr. O'Brien, each part being a distinctly different type to whom the word love has a different meaning. They are Mary Boland, Marguerite Courtot, Lucille Lee Stewart and Martha Mansfield.

Mr. O'Brien is seen as a struggling young artist, who is besieged with the love of these various women. The human side of the story, as well as the dramatic situations, have been well taken care of by Edmund Goulding, who has adapted the story to the screen. Work has already been started on the production, with Ralph Ince as the director.

Cameragraph Demands More Space.

The walls down at 90 Gold street, the home of the Nicholas Power Company, Inc., are beginning to bulge. Business in Cameragraphs is so good that they have to find room to take care of the growth. Partitions have been removed in the main office making one large office for the stenographic and clerical forces; also increased facilities have been arranged for the advertising and selling departments and new machinery has been installed in the factory to take care of the demand for Power's Cameragraphs.

Says Aid of Robertson-Cole Helps Sale of B. B. Features

IN announcing the change of the title of the next Bessie Barriscale feature for Exhibitors Mutual release from "Broken Threads" to "Tangled Threads," Robertson-Cole issued a statement which contained much significant meaning.

In this statement Robertson-Cole said:

"It is not the purpose nor the intent of the Robertson-Cole Company to claim credit for the remarkable success which has attended the productions made by its various allied producing organizations and which are so ably handled on the sales and distribution by Exhibitors Mutual.

"But a large measure of the accountability for the sensational success of Bessie Barriscale's recent attractions is granted Robertson-Cole by no other than J. L. Frothingham, general manager of B. B. Features, Miss Barriscale's own producing company.

"In a letter received from Mr. Frothingham last week, he ascribed the reason for Miss Barriscale's veritable triumph by the fact that she had been issuing pictures which struck a popular chord and which met with instantaneous response."

"It would have been impossible for us to get the trend of public desires in the way of entertainment without the co-operation of the Robertson-Cole officiels," Mr. Frothingham wrote.

"The Robertson-Cole Company has given us every assistance in selecting the type of picture which would prove the most profitable for exhibitors. The keen judgment of the officials of Robertson-Cole, their ability to sense what the public wants, has led to our selection of a series of plays that have gone over in smashing fashion.

Miss Barriscale Starts Another.

"Now, with the firm support of Robertson-Cole we are producing another domestic drama which I have every hope will surpass anything Miss Barriscale has heretofore done.

" 'Tangled Threads' is a story which affords Miss Barriscale every opportunity to appear at her talented best. She is being supported by a cast which includes some of the most popular players on the West Coast. Among these are Nigel Barrie, Ben Alexander, the six year old lad; Henry Kolker, Thomas Holding, Mary Jane Irving, four and a half years old, and Rosemary Theby.

"The production was written by M. B. Havey."

Mr. Frothingham concluded his letter with the assertion that his fondest expectations have been surpassed by the success which the Bariscale features have attained through the association with Robertson-Cole and Exhibitors Mutual.

Christie Begins Production on Third Special Release

HAVING begun the production of the third of the Christie Specials, Al E. Christie is carrying out plans for a two reel comedy on a much larger scale than he employed in either "Sally's Blighted Career" or "Rowdy Ann," the first Specials which have been released.

Having introduced Fay Tincher in two widely different types of roles in these Specials, Mr. Christie announces the third as still another variety for the comedienne. Farce in a city flat, or rather flats, in which several carloads of disappearing furniture furnish the crux of the plot. Harry Ham, Katherine Lewis, Eddie Barry and Patricia Palmer. Al E. Christie has laid the opening scenes of the piece in a huge ballroom, for the construction of which it was nesessary to widen the main Christie stage by removing the property rooms and reconstructing them on an additional lot which has been secured adjoining the original Christie property.

Other Christie players appearing in this production are George French, Al Haynes, Ward Caulfield and Edith Clark.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE week of May 25 saw a great line of attractions at the Times Square film theatres, New York. "Broken Blossoms" at the George M. Cohan, "The Unpardonable Sin" at the Broadway, Douglas Fairbanks in "The Knickerbocker Buckaroo" at the Rivoli, Madge Kennedy in "Leave It to Susan" at the Strand, and Charlie Ray in "The Busher" at the Rialto, offer a high artistic standard that is making new friends for the screen among people who have long regarded the moving picture with indifference.

An indication of the size of the hit that "Broken Blossoms" has made in New York is the cheerful news that one of the largest ticket agencies in New York has taken 400 seats a night for the next eight weeks. The seats sell at $1.50 apiece and would easily bring $2.50 if the law against speculators were not in force.

From present indications the author has decided to get into the game himself and see to it that his stories are turned into photoplays that will meet his views of what he intended when he agreed to having his work put on the screen. This is good news. The complaint that the continuity writer and the director are often guilty of leaving out the best points and lowering the tone of a celebrated novel or famous play is founded on good grounds, but the most promising aspect of the matter is the coming together in a practical way of the man who writes the story and the man who directs it. Each will help the other. The author is going to have new and unexpected angles of the difficulties in the producing of pictures revealed to him and will learn to regard the director with a much greater degree of respect. He will find out why it is that actual experience is the only teacher and that the man who bosses the making of a photoplay has the control of the situation possessed by an aviator who did not learn to fly at a correspondence school.

The director will gain an equal amount of new light through his association with the writer. The combination means better pictures.

The excellence of a number of the recent pictures shown here has had practical effect on the longer run. "The Red Lantern," which was booked at the Rivoli with the understanding that it would fill a return date if the business went above a specified figure, far outran the amount and is coming back June 1. Douglas Fairbanks's last Artcraft picture, "The Knickerbocker Buckaroo," is booked with the same clause in the contract.

WEITZEL.

IN THIS ISSUE.

The Lady of Red Butte (Paramount).
Rowdy Ann (Christie Special).
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When Fate Decides (Fox).
Leave It to Susan (Goldwyn).
Playthings of Passion (United Picture Theatres).
Full of Pep (Metro).
The Bishop's Emeralds (Pathe-Pearson).
Perils of Thunder Mountain (Vitagraph).
Love's Prisoner (Triangle).
Break the News to Mother (Select).
The Knickerbocker Buckaroo (Artcraft).
Modern Husbands (Robertson-Cole).
The Divorce Trap (Fox).
Phil-for-Short (World).
Beauty Proof (Vitagraph).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"The Lady of Red Butte"

Paramount Presents Dorothy Dalton in a Frontier Story of Religious Fanaticism.

Reviewed by Louis Reeves Harrison.

THE main line of action in "The Lady of Red Butte" centers around an evangelist, who goes mad from overstudy at a theological seminary while attempting to make an address, and runs amuck, finally turning up in an exhausted condition in what is known as "Suicide Paradise," a forlorn prairie group of shacks inhabited almost entirely by rough characters. The role of the evangelist is interpreted with energy by Thomas Holding, especially after his failure of mind, during a subsequent gloomy delusion that he is to redeem the world by haranguing all he meets with wild imprecations, invoking the curse of calamity upon those who refuse to become sanctified under his guidance. Subtitles are profuse with his biblical quotations prophesying that the days of visitation are come upon "Suicide Paradise."

Following his wild predictions come fire, pestilence and death, and his prayer that the gambling joint may be destroyed is almost answered when a prayer by a very sweet girl, who owns the joint, having inherited it from her father, a gambler, brings rain, and her property is saved. The proprietor of the establishment, Faro Fan, is impersonated by Miss Dalton. Her role is that of a very good girl, who stakes a poor old rummy and is kind to children. She is not only a good girl, but a brave one during the fire, which burns several of the shacks, the pestilence brought by a diseased Mexican, the drunkenness of low characters and the scenes of death and attempted killing, which follow the evangelist's appearance at "Suicide Paradise." Compensation for six reels of dark mood is found in the recovery of the evangelist's senses from a blow on the head the heroine gives him, and in a fondness she develops for him immediately thereafter.

Cast.

Faro Fan.....Dorothy Dalton
Webster Smith.....Thomas Holding
Spanish Ed.....Tully Marshall
Hoodoo.....William Courtright
Delicate Hanson.....Joseph Swickard
Sugar Plum.....May Garcia

Story by C. Gardiner Sullivan.
Directed by Victor L. Schertingzer.

The Story.

Living among a lot of rough characters in forlorn "Suicide Paradise," Faro Fan, proprietor of the gambling house, is known as "The Lady of Red Butte," her kindness to children and forlorn men winning respect. Then comes out of the desert a self announced "Man of God," an evangelist crazed by over study, Webster Smith by name. He invoked the wrath of the Almighty upon the town, and particularly upon Faro Fan. He exhorts all to repent and bids the lame and halt come to him and be cured.

Faro Fan decides he is an impostor when he fails to cure a little lame girl. He pronounces a curse upon her and her saloon. He prays that the wretched place shall be purged by fire, and fire starts when a saloon-keeper attempts to fumigate his place after it has been visited by a diseased Mexican. The fire destroys a church the evangelist has attempted to build, but Fan prays for rain, and it comes in time to save her gambling house.

The fanatic becomes enraged, and invades her place to destroy her. She hits him on the head in self-defence and restores his reason by the blow. He then redeems himself by starting across the desert for supplies for the children. Fan is attacked during his absence by the Mexican, who is half crazed for water. She repels him. In a second attack he is accidentally killed by a fall. Fan and Smith eventually learn to love each other.

Program and Advertising Phrases: Dorothy Dalton as Star of Exciting Western Drama.

See Dorothy Dalton as "The Lady of Red Butte," Keeper of a Gambling House.

The Story of an Unusual Romance Between a Woman Gambling House Keeper and an Insane Minister.

Unique Story of How a Gambling Queen Became a Minister's Bride After He Had Called Down the Curse of Heaven on Her.

Advertising Angles: Give prominence to Miss Dalton and then seek to connect her with her new character of Faro Fan. Hammer on this and the various things she does to gain interest.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released May 11.

(*Continued on Page 1529.*)

Pathe's Dallas Exchange Is Up to Time on Its Sports.

The baseball team, first among the exchanges, is made up of L. D. Brown, L. S. Diamond, J. W. Brooks, J. O. Allen, Sid Henry, Charles Touchon, H. Hester, H. O. Eakins and W. T. Yoder, who is first baseman and manager. The team has entered the Victory League.

Famous Players Buy Tourneur's "White Heather"

THE Famous Players-Lasky Corporation has purchased Maurice Tourneur's spectacular production of the Drury Lane melodrama, "The White Heather," and will release it the latter part of June as a Paramount Artcraft Special.

The melodrama from which the Tourneur production was adapted was written by Cecil Raleigh and Henry Hamilton, who have collaborated in many of the greatest Drury Lane successes, and was first presented at the Drury Lane Theatre, London, in 1897. It is said the title comes from the good luck flower of the Scotch highlands, the white heather. Yet Scotland serves as the background for only a small part of the melodrama.

The plot centers around the recovery of a marriage record from the hulk of a sunken yacht called "The White Heather." The big scenes take place at the bottom of the sea where the hero and his nemesis, in the weird costumes of deep sea divers, fight to the death on the ocean floor. Thus the thrilling portion of the production has the bottom of the sea for its background. For these scenes Mr. Tourneur employed the newest inventions of the Williamson Brothers, whose photographic devices make possible under water scenes.

Much of the story is laid in London, revolving between the financial district and the slums. In photography, lighting and special effects, the picture is said to be truly exceptional.

The cast was carefully selected and the work of the principals is said to be especially noteworthy. Ralph Graves plays the hero. In Mabel Ballin, who has the leading feminine role, Mr. Tourneur is said to have uncovered a genuine "find," while H. E. Herbert is more than satisfactory in the heavy part. Little Ben Alexander has much to do, and Jack Gilbert and Spottiswoode Aitken are also cast in important roles.

Issue Press Book on Universal Special.

Universal's fourteen page press book and advertising aid on "The Big Little Person" for exhibitors is now being sent to the many Universal exchanges throughout the country for distribution. Mae Murray is the star in this Special Attraction. The principal supporting stars are Clarissa Selwynne, Rodopho De Valentina and Allen Sears.

The press book contains a complete, short story and long ones for newspaper use, as well as advance stories. Special stories, chiefly biographical are included in this press book. In addition to the stories several black and white ad cuts are featured and the musical score is included.

"Happiness a la Mode" to Get Pre-Release View.

CONTRACTS were signed this week by Fred C. Aitken, branch manager of Select Pictures Corporation's Chicago Exchange, for a pre-release showing of Constance Talmadge's coming Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, at the Ziegfeld Theatre in Chicago.

By the terms of the contract, the booking on "Happiness a la Mode" is virtually a pre pre-release, the play dates being a week in advance of the regular pre-release booking at Sig Faller's Bijou Dream. The production will start a week's engagement at the Ziegfeld Theatre on June 15. On June 22 it will begin its regular pre-release showing of two weeks at the Bijou Dream. This is the first time in the history of Constance Talmadge Select Pictures that a contract has been issued for an advance pre-release showing of her attractions.

Advance Bookings Show Popularity.

This advance booking on Miss Talmadge's coming attraction is only one indication of the eagerness of exhibitors everywhere to book this picture.

"Happiness a la Mode" is a comedy-plus-drama attraction in which Miss Talmadge will be seen as a young married woman who brings about domestic troubles by allowing her husband too much liberty. Harrison Ford plays the part of the husband who sues for a divorce, but before he can bring about his proceedings he is made the victim of a frame-up and the tables are turned.

The story is by Edwina Levin, and it was adapted for the screen by Alice Eyton. Walter Edwards did the directing.

Patricia Palmer in Mitchell Lewis Cast.

Patricia Palmer, who has been playing leads in many recent Christie Comedies, has been loaned by the Christie Company to play the leading role in support of Mitchell Lewis in a story being made at the Columbia River, in Washington.

Employ Novel Ways to Advertise "Red Lantern"

TWO more of the many big opportunities offered in the direction of advertising and publicity for Nazimova's "The Red Lantern" are described in the following account of the booking activities of the Metro offices.

Urlin Perrill, publicity director for the Dayton Theatre, at Dayton, hit upon an idea which turned out to be a veritable mint, viewed from the box-office angle. Perrill had one of his Chinese restaurant-owner friends to write in Chinese the words "the red lantern."

Taking the copy to a newspaper office, he had a "blind" two column by two-inch cut made of the inscription, and used it in all the dailies with the announcement that the first ten best answers to the name of this attraction would get a pair of free passes to the Dayton.

Swarms Came for Passes.

"Shanghaied," "The Midnight Patrol" and "The Perils of Chinatown" were neck-and-neck for first and second place when the bubble burst. It happened that an announcement had been shown on the screen at the Dayton giving the name of "The Red Lantern," and patrons, recalling this, began to swarm the place for their passes. The scheme resulted in heavy patronage.

No less productive was the scheme of John Kunsky, of Detroit. The week before the showing of the picture, Mr. Kunsky purchased several small signal balloons, which he sent up from the roof of his theatre. At intervals on the tie-ropes, Mr. Kunsky fastened great red Chinese lanterns lighted by electricity from cables hooked to his house wires. This was done every night, and the effect created by the lighted lanterns suspended above the city brought thousands of sight-seers to the location, and incidentally to the box-office of the theatre.

Outing-Chester Help Lift Morale of Fighting Forces

AT Camp Custer, Michigan, the Camp Morale Officer has ordered the continuance, at the cantonment theatre, of Outing-Chester pictures, as a result of the fine effect their beauty and humor has had on the soldier audiences.

So J. O. Brooks, manager of the theatre, writes to Arthur S. Hyman, distributor in Michigan.

"As you know, we have been running the Outing-Chesters each week for the past month, and they cannot be beaten. They are being run for the benefit of the soldiers through and in connection with the Morale Division of the U. S. Army at this camp, and from every point of view they are excellent, and win great applause. I wish to send on the June dates, as I have been urgently requested by the Camp Morale Officer to continue them."

Sennett to Make Satire on "Uncle Tom's Cabin"

FOLLOWING the success of the Paramount-Sennett satire, "East Lynne with Variations," Mack Sennett is directing a new Sennettized version of "Uncle Tom's Cabin," which threatens to be the funniest comedy ever filmed on the Sennett lot.

Ben Turpin will be the leading man; Charles Lynn is a ferocious Simon Legree, and Marie Prevost is the leading woman. Teddy, the famous dog of the Sennett forces, is to have at last a chance at real drama. And can you imagine Eliza crossing the ice with Teddy in pursuit? It is too early to give many of the details, but Mr. Sennett promises some surprises that will startle the most ardent Uncle Tom fans.

REVIEWS AND ADVERTISING AIDS (Continued)

"Rowdy Ann"

Fay Tincher Uses Lariat, .44, Boxing Gloves and Boots in Laughing Christie Special.

Reviewed by William J. Reilly.

THE CHRISTIE SPECIAL, "Rowdy Ann," will stir up a rich vein of laughter and box office receipts. It is a sure-fire laugh and a special comedy in more ways than name alone. There isn't a dull moment in all its wild burlesque which develops from the fact that Fay Tincher is a wild Western damself, whom father sends to a fashionable Eastern seminary with a note saying: "Inclosed find $1,000 and my daughter. Keep the $1,000, and return my daughter a lady." He sent her to the school as a consequence of finding her laying out the villain cowboy of the ranch in a boxing bout. And Fay Tincher, besides being a good comedienne, is a good boxer.

Previous to this, Fay shows a new way of bringing father home from the Liquid Bar Association by persuading him to hearken to the call of the lariat and a .44. There is some good comedy at the dancing classes at the seminary, to which sessions in the classical filmy costume, Fay persists in wearing her gun and boots. Fay Tincher's work throughout is breezy with a touch of extravagance that makes her impersonation new and original. The feature cast includes Patricia Palmer, Eddie Barry, Katharine Lewis and Harry Depp. Al E. Christie directed.

"The Busher"

Paramount Presents Charles Ray at His Best in a Live Story of the National Game.

Reviewed by Louis Reeves Harrison.

STRIKINGLY human, amusing and interesting is Charles Ray's impersonation of the title role in the Paramount picture, "The Busher." A farm hand who is by force of circumstances narrow, awkward and self-conscious to a degree that promises all sorts of trouble for him, the boy's native ingenuity and determination inspire hope that he may achieve something "in spite of all." As such, the role is one bound to lay hold on the spectator's sympathetic interest when it is as brightly interpreted as in the Paramount production.

What furnishes Ray opportunity to be at his best is the fact that there is more than one interesting conversion of character, first from the Rube to the empty and pretentious idol of the baseball fans, so overpowered by his sudden popularity that he does not know his old friends, then to the defeated and discredited pitcher, almost despised by those who applauded him, then back again to the modest sanity of the real man who has been tried out in the crucible of experience and survived his fragmentary egotism.

This not only gives variety to the story itself, but lifts it far above the commonplace baseball narrative into a fascinating portrayal of human nature. This fine quality counted heavily with a crowded house at the Rialto, evoking one after another sympathetic outburst of laughter, and it should make "The Busher" a winner in small towns quite as much as in large ones. Added characterizations of beauty is that of the girl, by Colleen Moore, cheerful, modest and delicate and that of an enthusiastic old fan by Otto Hoffman, the whole a decided success.

Cast.

Ben Harding.....Charles Ray
Mazie Palmer.....Colleen Moore
Jim Blair.....Jack Gilbert
Billy Palmer.....Jay Morley
Deacon Nasby.....Otto Hoffman

Story by Earl Snell.
Directed by Jerome Strong.

The Story.

Ben Harding is "The Busher" who has a habit of pitching the local nine to success in the county tournaments. He practices in the leisure moments of a farm hand on an ingenious device of his own, the figure of a man holding a bat, the pitched balls returning automatically. His sweetheart, modest little Mazie Palmer, is so proud of him that she desregards suitors of wealth, but she is destined to have a very trying experience. A train stalled in the town releases a band of professionals, the "Pink Sox" of Minneapolis, and they unmercifully guy the rube when he comes along and proposes a game in "the lot" near by.

It is discovered by the manager, however, that his crack batsman can do nothing with the balls pitched by the Rube, and one day the village is excited by a telegram offering Ben a trial with the noted "Pink Sox." In spite of more guying he makes good so rapidly that he becomes an idol of the fans and the victim of a designing young lady after ball players with fat contracts. Devotion to her causes his downfall in an important game, and the now dandified and self-important Ben, who disdained to recognize a home-town delegation, finds himself thrown out on the mercies of a cold and unappreciative world.

Charles Ray
As the prodigal finds the old glove waiting for him in "The Busher."

In the course of time he gets back home by stealing a ride under a passenger car and returns to his old job as a farm hand through the kindly sympathies of Deacon Nasby, his former employer. He is a broken idol, determined never again to pitch a ball. Time comes, however, when the local nine is in sore straits during an important contest, and the brother of Mazie, who has bet more than his limit on the game, induces Ben to step into the pitcher's box, where he wins the game and the girl who has awaited his return to good common sense.

Program and Advertising Phrases: Strikingly Human, Amusing and Interesting Baseball Story With Charles Ray.
Star of "The Pinch Hitter" in Another Smashing Baseball Story.
Of Course You Are a Baseball Fan, But Even If You Are Not, You Will Enjoy "The Busher."
Sudden Popularity Gave "The Busher" a Swelled Head and Wrecked His Career, But When Opportunity Knocked Again He Made Good.

Advertising Angles: This is a story of almost universal appeal. Go to it strong, playing up Ray, but hooking him to the baseball angle instead of looking to him to carry the story. Plan to get the local team as guests and if there is no professional team, get after the amateur or semi-pro team strongest in your locality. Hook up with all stores selling baseball supplies and make special advertising efforts wherever games are played on local fields. If you can, arrange a parade of the local teams the morning of the first showing or get up a game between two strong nines for the Charles Ray Trophy.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides.

"When Fate Decides"

Sensational and Well Acted Fox Picture With Madlaine Traverse in the Lead.

Reviewed by Hanford C. Judson.

THE new Fox picture, "When Fate Decides," in five reels, with Madlaine Traverse in the leading role, tells a sensational "third degree" story in which the heroine to clear herself and a friend from the charge of murder wrings a confession from the real culprit. The characters stand out clear and convince the spectator of their reality in the setting of the story.

"When Fate Decides" lays bare the matrimonial skeleton of a very rich family. Miss Traverse as Vera Loudon and William Conklin as her drunken and perverse husband, enact this not pretty tragedy with an art so perfect that their impersonations serve as a wholesome relief to the sordid angles of the husband's character. Claie DuBray is as able in her character drawing of the other woman. Alicia Carteret. Her husband, who really commits the murder, is portrayed by Henry J. Herbert and this, too, is a fortunate choice.

The direction by Harry Milliard is excellent and brings out the dramatic story with full effect. There are some wonderful night scenes taken in rain and with flashes to simulate lightning that are certainly telling. The attraction stands up with other Fox pictures and that is praise truly.

Cast.

Vera Loudon.....Madlaine Traverse
Herbert Loudon.....William Conklin
Donald Cavendish.....Clyde Fillmore
Alicia Carteret.....Claire DuBrey
Carteret.....Henry J. Herbert
Egan.....John Cossar
Mrs. Veriker.....Genevieve Blinn
Mathilde.....Cordelia Callahan

Story by Evelyn Campbell.
Directed by Harry Millard.

The Story.

In "When Fate Decides," the opening scene shows the inside of the Loudon home. Loudon is very rich, but a brutal profligate, and poor Mrs. Loudon has to put

(*Continued from Page* 1531.)

William S. Hart in a Mood That Doesn't Savor of the Tea-Room.
And in the title role of his Artcraft, "Square-Deal Sanderson," he doesn't patronize the charlotte russe emporiums to a large extent.

Elaborate Exploitation Campaign on Hampton Film

ONE of the most elaborate exploitation campaigns ever planned for any picture has been inaugurated by Robertson-Cole and Exhibitors Mutual on the first Superior Picture starring H. B. Warner, "The Man Who Turned White." This production, which was made by Jesse D. Hampton, is expected to prove the biggest attraction ever released by Robertson-Cole through Exhibitors Mutual.

Every possible aid for exhibitors has been arranged for. The most pretentious exploitation book ever issued by Exhibitors Mutual has been published on the picture. It will be in twelve pages, printed in two colors, and contains a line of publicity which has been so arranged that it should pass the copy desk of any newspaper

The line of cuts will surpass in every respect any similar offering by Exhibitors Mutual. Instead of confining itself to the customary four styles of cuts for newspaper use, Exhibitors Mutual has arranged a series of twelve cuts, any one of which will give a splendid idea of the type of story.

Will Carry Special Lobby Displays.

Special lobby display sets, different and more elaborate than the usual line of displays, have been printed. The lithographs are beautiful.

Nearly half a million sets of postal cards, eight to a set, have been ordered and, properly used by exhibitors, will make a most valuable promotion angle.

Many other novel advertising features will go out with the production.

"The Man Who Turned White" will have its premiere showing in June. Last week it was screened for many of the leading first-run exhibitors. Bookings are now being accepted by the various Exhibitors Mutual exchanges.

Washburn in Role of Rube Joker.

In his latest Paramount starring vehicle, "Putting It Over," which is released June 1, Bryant Washburn is said to prove that the country boy is as clever and ingenious as the city man.

Mr. Washburn plans the role of Buddy Marsh, a young rube who get off all kinds of jokes on his townspeople. He goes to New York to make his fortune and gets work as a soda clerk in one of a large chain of stores, at a salary of ten dollars per week.

Donald Crisp directed the picture. It is from an original story by George Weston and the continuity was written by Marion Fairfax. The supporting cast includes Shirley Mason, Adele Farrington, Winifred Greenwood, Edna Mae Cooper, Casson Ferguson, C. H. Geldart, Edward Alexander, Robert Dunbar and Guy Oliver.

Kansas Showmen Praise "The Turn in the Road"

ONE of the greatest of the many tributes paid "The Turn in the Road," the Brentwood picture which Robertson-Cole is releasing through Exhibitors Mutual, was given the production recently by Roscoe C. Cuneo, proprietor of the Isis Theatre, Russell, Kan. Mr. Cuneo is rated one of the most conservative exhibitors in the Middle West, and the following letter from him to the manager of the Kansas City branch of Exhibitors Mutual is deserving of attention:

"I want to tell you that 'The Turn in the Road' was the best buy ever. I have used quite a number of big features during the past eights years, and this one certainly got me the money. The great feature of it was that it was only in five reels, and the result was that I could give three shows each evening. Not a single objection was entered against the raise in prices."

Mr. Cuneo, like a number of other exhibitors, was skeptical about booking the picture because it had no star to advertise, but he exploited it as the most entertaining and cleanest picture he had shown this year and the results startled him.

Pushing Film Features in Brazil.

Advices from South America, received by the Fox Film Corporation, announced that an elaborate and extensive publicity campaign is under way in Brazil to give special exploitation to "Cleopatra," the Theda Bara superproduction; "Les Miserables," which features William Farnum, and "Queen of the Sea," the Annette Kellerman spectacle.

Panoramic Views of Circus Big Features of Metro Film

BERT LYTELL'S newest endeavor, "One-Thing-At-a-Time-O'Day" is a story of the big shows, of the life of circus people, and in particular, the life of Stradivarius O'Day, who does one thing at a time in a special sort of a way, and William Dudley Pelley, the author of the story, as originally published in a popular weekly magazine.

Metro announces that "One-Thing-At-a-Time-O'Day," with Bert Lyttel as its star, is the most comically appealing sort of a role ever written for him.

The novelty of a complete circus, staged for motion picture purposes, served to draw several hundred residents of Hollywood and vicinity to the grounds on which the tents were pitched. This property, an entire block of lots rented by Metro, constitutes the same area as used by Barnum & Bailey or Ringling Brothers shows in their Metropolitan quarters, and on it Maxwell Karger, director general of Metro, has supervised the setting of the big main tent, the side show canvas, the animal tent and the wagon top. John Ince, directed Mr. Lytell, with Webster Cullison assisting him.

Has Real Circus Lot Location.

For the scenes inside the main tent, Mr. Ince prepared a battery of cameras in such positions as to catch various angles of the tiers of seats which were crowded with onlookers, while the opening parade was in progress. One of the photographers shot a complete panoramic view of the crowd with the three rings in full swing.

With Bert Lytell are Eileen Percy, Joseph Kilgour, Jules Hanft, J. Carrol, Fred Heck and Bull Montana.

Latest Outing-Chester Has Zulu Marriage Customs:

"Here Comes the Groom," the latest Outing-Chester release, amply illustrates the marital emotions in the Zulu villages of South Africa emote about as they do at Atlantic City, Niagara Falls, or Reno, though with more abandon. The picture was played by Zulu tribesmen and women, who put their whole souls into recording the story of how a Zulu romance may develop. It holds a record of being the most difficult picture to arrange for that C. L. Chester Productions have turned out.

First the lover appears, bent on courtship, and, shaking his spear, does an earnest little dance to express his emotions. Then he stalks his young lady, and they strike hands together.

Here comes the rival, the chief's son, and after a fight between the men he perforce takes the woman for his wife, and the ceremony is performed.

All the ceremonies shown, laughable though most of them are, are simply parts of conventional Zulu marriage customs. The lover means every cavort he makes, and it's all a part of the way they arrange things over there.

Holmes Travelogue Shows Silk Industry of Japan

THE May 25 release of the Paramount-Burton Holmes Travelogue, "From Cocoon to Kimono," presents a marked contrast to the previous release, as it carries the spectator from sunny France to far-away Japan, where some of the wonders and entertaining features of the silk industry of that nation are revealed through the all-seeing eye of the camera.

One sees the skillful pickers stripping the leaves from the mulberry trees and cutting up the food for the worms. The hatching of the silk-worms from the eggs and the development of the cocoons from which the silk thread is taken is shown upon the screen.

REVIEWS AND ADVERTISING AIDS (Continued)

up with all kinds of indignities. A Mr. and Mrs. Carteret come to dinner. Loudon gets drunk and openly makes love to Mrs. Carteret. Bob Cavendish, an old flame of Mrs. Loudon's, is also there and leaves the house in disgust.

Cavendish is heartbroken at the terrible treatment of his old friend and advises her to leave her husband, but she wants to do what is right. They talk it over. He is bringing Mrs. Loudon home in an automobile during a thunderstorm. The auto breaks down near the Loudon lodge. They enter this to telephone to a garage. While they are there Loudon comes with Mrs. Cateret. They escape without being seen. While the garage man is fixing the car, Cavendish remembers that he has left his gloves in the lodge. He goes back for them. There's a tussle in a dark room. Cavendish comes away unrecognized but without the gloves.

Loudon is found killed in the lodge. The police find the gloves and a broken cuff button marked with a C. The chief questions Mrs. Loudon and puts Cavendish through a cross examination. The testimony of Mrs. Loudon's maid adds to the suspicion that Cavendish did it. Mrs. Loudon asks for twenty-four hours to find the real culprit. She invites Carteret to call and puts him through a third degree. He confesses to finding Loudon at the lodge with Mrs. Carteret and that he killed Loudon in the struggle. The police are hidden behind a curtain and hear the testimony.

Program and Advertising Phrases: Through the Workings of Fate She Won the Love She Had Sacrificed to Duty.

Story of a Woman Who Married the Wrong Man But Finally Found the Love That Had Been Denied Her.

Sensational Mystery Story Capably Acted by Madlaine Traverse and Excellent Cast.

In Which a Woman's Wit Is Used to Save the Man She Loves, Who Is Accused of Murder.

Advertising Angles: Play up Miss Traverse. Use the clothes hook-up suggested in the press sheet for a side angle then pick out the invitation of his mistress to the anniversary dinner for the big appeal and hammer on that.

Advertising Aids: Two one-sheet, two three-sheets, one six-sheet, one twenty-four sheet. Twelve 8x10 black and white, twelve 11x14 black and white, and three 22x28 colored photographs. Various styles and sizes of cuts and mats. Slides. Press book.

Released June 1.

"Leave It to Susan"

Goldwyn Presents Madge Kennedy in a Comedy of Charming and Fantastic Characterization.

Reviewed by Louis Reeves Harrison.

SHOWING the cleverness, independence and originality of the American girl under decidedly trying circumstances, in which she relies upon the gallantry of some Western bandits, all with an air of blithe innocence very appealing to any American, bandit by nature or by occupation, charming Madge manages to keep the situations in the Goldwyn picture, "Leave It to Susan," above the farcical by some very bright and attractive revelations of the eternal feminine. A girl of wealthy parents and high social station, accidentally placed in the toughest kind of an environment, she displays such qualities as have caused her father to use the expression, "Leave it to Susan."

The intuitions of her sex, temporarily led astray, are quick to recognize in one of the toughest of her captors those qualities which enable her to blow out the light in a rude shack and go sound asleep among a band of hard characters. She sleeps soundly in the midst of danger because of a feminine confidence almost childish that there is one brave and true heart among the desperate crooks surrounding her. She is a woman to the core, even in her romantic love, and as such very fascinating to the spectator.

In addition to this bright characterization the Goldwyn production is a story of melodramatic ingenuity, well constructed, with settings ideally appropriate. It is a finished product, admirably typed, clean, optimistic and wholesome.

Cast.

Susan Burbridge.....Madge Kennedy
Jimmy Dawson.....Wallace MacDonald
Pa Burbridge.....Alfred Hollingsworth
Ma Burbridge.....Anna Hernandez
Horace Peddingham.....Walter Hiers
Two-Gun Smith.....George Kunkel

Story by Rex Taylor.
Directed by Clarence G. Badger.

The Story.

Wealthy Pa Burbridge had a way when speaking of his gay young daughter of saying, "Leave it to Susan," and he was right when she ran into disaster in the Far West. With her pet dog in arms, reading on the rear of the observation car, she is positive that she detects in

Madge Kennedy
Accepts some beautiful responsibilities in "Leave It to Susan."

the young gentleman near her a resemblance to a noted bandit for whom a big reward is offered. Later on, when the train is stopped on the rolling prairie because of a hot box, Susan descends to exercise her dog and follows him when he chases a rabbit, only to get left and wander vaguely until a rainstorm drives her to shelter in an old deserted shack, where she finds the same young man in different guise.

Before he has time to explain, some genuine bandits, who have gone through the same train, are driven to shelter in the shack, and the assumed young bandit has to keep up the role to protect her. He announces that he is a professional kidnapper and sends a note to her father demanding a large sum of money to be delivered at a rendezvous. The note is really a cipher signed "Co-Co-Co," and is correctly read by the father when received. He organizes a posse under the sheriff to rescue his daughter. She takes the situation philosophically, acutely, recognizing in the young kidnapper a real friend. He proves it when a peeping Tom attempts to look into her place of rest for the night, forcing the culprit to apologize on his knees before the entire band. There are exciting times soon after.

The Peeping Tom revenges himself by lassoing and tying his assailant and one other to posts in the shack. Susan learns the trick and accomplishes the same thing for the peeper. By the time her father reaches the scene with the sheriff and band, led there by the dog, Susan has the entire band either lashed to posts or held up at the point of her pistol. She does not learn until later on at her father's house, that the supposed bandit, for whom she feels a romantic passion, is a secret and trusted agent of her father, when mutual revelations bring them both to confessions of love.

Program and Advertising Phrases: How Cleverness, Originality and Independence of An American Girl Enables Her to Outwit Bandits.

Though She Thought Him to Be a Bandit, Her Intuition Taught Her He Was a Gentleman As Well.

Madge Kennedy in Charming Role of a Girl to Whom a Capture by Bandits Brought Romance.

Modern Cave-man Romance of a Girl and a Man Whom She Thought to Be a Bandit.

Advertising Angles: Give plenty of publicity to Miss Kennedy, then hook her up with her stunt of rounding up a gang of bandits who have made her a prisoner. Play this for the story angle and make them guess what the rest is. You can do a lot with the title if you start in early enough, running teasers such as "Don't worry about that mortgage, leave it to Susan." "If the cook quits, don't cry; leave it to Susan." Use these generously for two or three days and then spring your full announcement and you will not have to work so hard.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet Rotogravure one-sheet. Lobby displays 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music cue-sheet.

Released May 11.

"Playthings of Passion"

Kitty Gordon and Rich Apparel Featured in United Picture Theatres Production of Questionable Moral Responsibility.

Reviewed by Margaret I. MacDonald.

CONSISTENCY is often a forgotten element in "Playthings of Passion," but Kitty Gordon's beauty and her dazzling apparel form the keynote on which the director of the production has worked with untiring effort. The moral standard of the picture is below par—in fact it is totally without moral responsibility, and presents a fictitious idea of life. It shows in its opening scenes a brutal attack by a man on a beautiful woman, in which he almost tears her clothing from her back. This takes place in the supposedly respectable home of a wealthy American.

It also shows the woman in later years becoming fascinated by an evangelist of the slums, and actually performing the missionary work of the underworld attired in fashionable furs, silks, laces and diamonds. The effect of this discrepancy is a jar to the average sensibilities. Kitty Gordon does not measure up to dramatic requirements. Mahlon Hamilton does the best work of the cast.

(*Continued on page* 1533.)

"True Heart Susie" Is

NOT to the battle of cannons and of liquid fire has David W. Griffith turned in his newest Artcraft production, "True Heart Susie," which is released June 1, but to the everlasting warfare between the silken-ankled wielder of the powder puff and the plainly dressed, simple hearted sweetheart whose lips have known no rouge, whose eyebrows have never felt the touch of charcoal pencil. Then there is a minister. This eternal triangle forms the ground on which is laid the story of this Artcraft picture.

In the past it has been the custom to look to Mr. Griffith for spectacles. But this production contains no spectacle, such as people have come to expect from Mr. Griffith. Placed in a quiet country setting, with only here and there a glimpse of the larger city life showing, it resembles in some few points his earlier Artcraft production, "A Romance of Happy Valley." But where that picture drew its teaching through the contact of both the large and the small town with the boy who would make his fortune, "True Heart Susie" tells the age-old tale of a woman's sacrifice for the one she loves.

In no picture Mr. Griffith has made, it is declared, do his people reach a higher climax in the art of screen acting than they do in this production. Lillian Gish in one scene is said to portray emotion in a way never before attempted by any artist. And there are fragments of comedy that will bring laughter from every person who sees it, age, education or taste making no difference.

It is probably in the elementality of this picture, Mr. Griffith himself says, that its appeal lies, every woman in the world being able to see in Lillian Gish her own counterpart.

To Robert Harron is given the credit for creating a new style of serious comedy, It is a comedy that lingers, excites, and, while provoking laughter at the immediate moment, has a lingering seriousness that will be held in the memory of many who see it. And Clarine Seymour portrays the role of a milliner from the city. Kate Bruce, Loyola O'Connor, Walter Higby and Raymond Cannon complete the cast.

Prominent Players Support Miss Fisher in "Trixie"

MANY well-known players will be seen in support of Margarita Fisher when her next picture, "Trixie from Broadway," a comedy-drama of chorus-girl life, is released by American.

Emory Johnson appears as leading man. He plays the part of a young rancher from out California way, who out-Petruchios Petruchio in the brutal tests he applies to the loyalty and sincerity of his Broadway bride.

Olga Grey handles the supporting feminine role—that of a jealous, trouble-making Western girl who, having hoped to annex the bridegroom herself, proceeds to make life a difficult proposition for the ex-chorus girl.

George Periolat will appear as a theatrical "angel." Another character man is Frank Clark, who plays a shiftless rancher.

"Trixie from Broadway" was written by Agnes C. Johnston, and prepared for the screen by Frank Howard Clark. In spots it is a gay, slangy, rollicking comedy. In others it is intensely pathetic in its incidents. Throughout it is crammed with dramatic action and highly emotional situations, offering Miss Fisher's versatility the best chance it has had to prove itself for many months. An exciting fire, when a huge barn burns to the ground; a battle-royal between the two women; attractive stage and behind-the-stage scenes; striking costumes, and humorous subtitles in the vernacular of the chorus-girl, are among the high-lights of the picture which the fans will acclaim. Direction is by R. William Neill.

Griffith's New Artcraft

Additional Campaigns for Two Big Pathe Pictures

COMMON CLAY," adapted from Cleves Kinkead's prize Harvard play, and starring Fannie Ward has proved, in still increasing figures, to be the biggest money-getting feature ever issued by Pathe Exchange, Inc. There is a unanimity of exhibitor opinion concerning this picture that has expressed itself in liberal exploitation, and the results have borne out all expectations. Not content with merely exceeding previous records, Pathe has planned a second campaign for "Common Clay," with new advertising, new publicity and some entirely fresh ideas for exploitation.

The revival of interest in "Common Clay" is begun with the purpose of making it as near 100 per cent. as possible. And the same action will be taken with "Infatuation," starring Gaby Deslys. This production, made under the direction of Louis Mercanton, has met with great success. In some instances return showings have been booked. A careful exhibitor and popular survey has shown that the personality of Gaby Deslys has been the most potent factor of "Infatuation's" popularity, even admitting the unusual excellence of direction and setting, and the beauty of the spectacular investiture.

William Desmond Has Big Following in the West

THE popularity of William Desmond, starring in Jesse D. Hampton features released by Robertson-Cole through Exhibitors' Mutual, was put to a test right in the heart of his own baliwick—Los Angeles—last week, and the inevitable was the result—a triumph for Desmond.

At Ray's Garden Theatre "The Prodigal Liar," a breezy Western farce which has won favor everywhere, was played for an entire week with a different member of the cast appearing at each evening performance.

The play opened on Sunday night to a big audience and throughout the week the business held up beyond expectations, for it has heretofore been virtually an impossibility to hold over a picture for a week at the Garden.

In conjunction with the production three men dressed as cowboys added to the pleasure of the performance with songs of the West. The atmosphere of the production was maintained in the dressing of the theatre, even the girl ushers appeared in cowboy uniforms.

Desmond appeared at the opening performance on Sunday night and was loudly acclaimed. On succeeding nights Betty Compson, who was Desmond's leading woman, Frank Lanning and Walter Perry appeared in person and were warmly received.

Appropriately in Shadow.
Lucille Lee Stewart, one of the quartet of leading women with Eugene O'Brien in Selznick's "The Perfect Lover."

Program Gives Names of Pictures for Full Month

AN ATTRACTIVE and comprehensive program booklet has been issued by the management of the Sedalia Theatre, Sedalia, Mo.

This program booklet contains twenty pages of reading matter on white paper, the cover being gray. It is five and one-half by four inches in size. Star cuts, breezy type effects and snappy items are included in the book, which conveys information as to coming productions for a whole month—from Friday, May 2, to Saturday, May 31, in chronological order—each production occupying one page. On the inside of the front cover is an editorial. General information on the policy of the house is contained on the first page together with comment. Material of a similar nature appears on the second page. The third is devoted to a list of the house personnel, headed by the name of the manager, Jack F. Truitt, and including even the ushers and porter. This feature lends a peculiar touch of personal interest to the theatre.

Following pages are devoted to the individual productions and their dates of showing, together with interesting foot notes. Quite a comprehensive reader is given of "Married in Haste," starring Albert Ray and Elinor Fair. Another William Fox production, "The Man Hunter," which features William Farnum, is interestingly arranged with a subheading—"Big Moments"—mentioning in a few phrases the thrills in this production.

Scenes Staged in Punch and Judy Theatre.

Much of the laughable action in "Harold, the Last of the Saxons," a new Paramount-Drew comedy in which both Mr. and Mrs. Sidney Drew appear, takes place during the rehearsals and the performance of an amateur play. For the making of the stage scenes, the V. B. K. Film Corporation hired the Punch and Judy Theatre in New York. Studio lights were installed and a large company of players under the direction of Mrs. Drew worked in the theatre for several days.

Pushing Power's Projectors.

All the distributors of Power's Cameragraphs report business to be in a very satisfactory condition. The United Theatre Equipment Corporation, through its various branches, has made sales of Cameragraphs within the last few days to Colonial Theatre, Manchester Depot, Vermont, State of New Jersey, Village of Epileptics, Skillman, N. J., Library Theatre, Warren, Pa., E. L. Garden, Souris, North Dakota, A. W. Hall, Front Royal, Va., Victory Theatre, New York.

Six First Runs on Fobertson-Cole Films.

Six first-run bookings on Robertson-Cole pictures in Howe's Theatre, one of Pittsburgh's favorite downtown houses, during the month of June is the record which the Pittsburgh exchange of Exhibitors Mutual prides itself on this week. In this list are "The Courageous Coward," Sessue Hayakawa; "The Mints of Hell," William Desmond; "Josselyn's Wife," Bessie Barriscale, and "Just Squaw," Beatriz Michelena.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

Helen Rowland.....Kitty Gordon
Henry Rowland.....Mahlon Hamilton
John Sterling.....W. Lawson Butt
Spiffy.....Dick Rosson

Story by Anthony McGuire.
Directed by Wallace Worseley.
Scenario by Jack Cunningham.

The Story.

The theme of "Playthings of Passion" deals with a period in the life of a young woman of fashion who married a man for his money.

In the course of time, while she squanders his wealth on fine clothes and bridge, an evangelist of the slums calls on him for financial aid in an uplift scheme. The evangelist is invited to the rich man's home and is requested to try to interest his wife in his mission work for the purpose of diverting her mind from the frivolity. The experiment results in the woman and her spiritual guide falling in love. Called to task by the husband, the evangelist promises to cure the woman of her infatuation for him, and on her next visit to the mission he sets the scene for his own disgrace as a drunkard. The woman turns in disgust from the evangelist to her own husband, discovering that she has suddenly acquired an affection for the man she married.

Program and Advertising Phrases: Kitty Gordon Stars in Intensely Dramatic Subject Showing Two Sides of Life.
Society Queen Interests Herself in Charity and Almost Loses Her Husband.
Society Woman as Charity Worker Finds Charity Begins at Home.
Foolish Woman Victim of Her Own Shallowness and Insincerity.
Powerful Story Again Finds Kitty Gordon Gowned Gorgeously.

Advertising Angles: Play up Miss Gordon's back and dresses, making this your chief bid. It would be well to use the story angle if you appeal to the churchgoers that they may be advised of the trend of the story. But centre chiefly upon the star to get this over.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Ten 8x10, eight 11x14 and two 22x28 photos. One and two-column advance scene cuts. Mats, slides, music cues. Press sheet.

"Full of Pep"

Metro Pictures Corporation Features Hale Hamilton In Breezy Comedy.

Reviewed by Robert C. McElravy.

THE title of this five-reel Metro picture, "Full of Pep," in no way misrepresents the character of the story. It gets into a first rate vein of humor, and maintains it to the finish, with several big laugh scenes thrown in for good measure. Hale Hamilton is in splendid comedy form in this, and is assisted by a cast which includes Alice Lake, Alice Knowland, Victor Potel, and others.

The opening scenes are laid in the United States, where the hero gets a smile from the heroine in a railroad station. She is just departing for Central America, where her father is president of a small country afflicted with a chronic tendency toward revolutions. Fate is kind, and soon sends the hero in the same direction, personally conducting a consignment of munitions, and carrying a side line of a wonderful tonic preparation, called "Pep."

The Central American end of the production has been nicely staged. The hero finds himself in the center of conflicting elements, and has to make a fight for the girl against a treacherous officer in her father's army. The story interest carries well, and certain of the comedy hits are unusually good.

Cast.

Jimmy Baxter.....Hale Hamilton
Felicia Bocaz.....Alice Lake
The Duenna.....Alice Knowland
Gen. Lopanzo.....Fred Malatesta
Escamillo Gomez.....Charles Hill Mailes
Beanpole.....Victor Potel
President Bocaz.....R. D. MacLean

Story by Rupert T. Hill.
Directed by H. L. Franklin.

The Story.

Jimmy Baxter is salesman for his father's munitions plant. He misses a train at a certain station, and while in the waiting room, gets an unexpected smile from a pretty girl. He learns that she is going with a companion to Central America.

Soon afterward, in New York City, Jimmy learns that his father is shipping a secret consignment of munitions to Santo Dinero, and Jimmy eagerly applies for the job of escorting the munitions thither, for it was to this town that his new acquaintance was bound. He takes along a friend, called "Beanpole," and their ostensible business in Central America is to sell a wonderful tonic called "Pep."

On arriving in Santo Dinero, Jimmy

Hale Hamilton
In some sidelights and reflections from "Full of Pep."

learns that Felicia, the girl of his heart, is the daughter of the president. He meets both the girl and her father, and later collides, in his love affair, with General Lopanzo, who also seeks the girl's hand.

Jimmy proceeds to endear himself to the natives by first selling them "Pep," and then giving it away in vast quantities. General Lopanzo makes a treacherous effort to gain the presidency, over the head of the present occupant, but Jimmy frustrates the effort in an amusing way, by promising the army plenty of "Pep," and also wins the girl.

Program and Advertising Phrases: Hale Hamilton in Breezy Metro Comedy that Lives Up to its Name.
A Story Brim Full of Humor With Additional Laughs Thrown in for Good Measure.
How a Young Man Followed a Pretty Girl's Smile Which Led Him Into the Midst of a Latin-American Revolution.
Rapid Fire Comedy Cleverly Combined With Thrilling Romance Centering Around a Hustling Salesman and a Pretty Girl.

Advertising Angles: Play up Hamilton, but make the fullest use of the title, ringing all the possible changes. Try such stuff as "The show for Monday and Tuesday is full of Pep. That's the big idea." Then a day or so later go on to explain that that is the title. Then get on the side angles, such as "He filled the army full of 'pep' and then they couldn't fight." "Pep would be great stuff after July first. Want the agency? Apply (house and date)."

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released May 26.

"The Bishop's Emeralds"

Pathe Releases Six-Reel Virginia Pearson Photoplay Presenting Melodramatic Plot.

Reviewed by Robert C. McElravy.

A PLOT of old-fashioned melodramatic flavor has been depicted in this six-reel subject, produced by the Virginia Pearson Photoplay, Inc. It was based on a novel, written by Capt. Houghton Townley, and carries a certain "bookishness" in the opening reels. It is told in narrative style, and perhaps some stronger dramatic effects would have been achieved by shortening the introduction.

However, once the plot gets going it develops some interesting situations of a typical melodramatic type. Virginia Pearson, who plays the leading role, finds herself an unconscious bigamist, having married a second time in the belief that her first husband and her daughter were dead. Both the first husband and the daughter turn up. Sheldon Lewis plays the role of Richard Bannister, the first husband, who is a crook. Some of the best acting in the film is contributed by Mr. Lewis, who appears in proper person, bereft of his usual equipment of whiskers, iron claws, and the like. He gives a polished performance as a villain of the black-mustached school.

This has been carefully handled in the matter of photography, subtitles and continuity. Despite its length, it is better than the average melodrama of its type.

Cast.

Hester, Lady Cardew...Virginia Pearson
Lord John Cardew, Bishop of Ripley.....Robert Broderick
Jack Cardew, his son.....Frank Kingsley
Mabel Bannister.....Lucy Fox
Caroline Cardew.....Marcia Harris
Voss, Bannister's valet...Walter Newman
Richard Bannister.....Sheldon Lewis

Story by Captain Houghton Townley.
Scenario by Frank S. Beresford.
Directed by John B. O'Brien.

The Story.

The Cardew family resides at Ripley Manor, England, and its head, at the time of the story, is Lord John Cardew, Bishop of Ripley. He has three proud possessions, Lady Hester his second wife, a son named Jack, and the famous Cardew emeralds.

Lady Hester is a beautiful woman, and is perfectly happy as the bishop's wife. Jack Cardew has just fallen in love with Mabel Bannister, and Lady Hester is

(*Continued on page* 1535.)

They're Inducing the Blonde One to Enter a Prize Fight.
Lyons and Moran are musical charmers in this forthcoming Universal comedy.

"Bare-Fisted Gallagher" Is Something Different

THE search for the ever elusive "something different" in the way of picture material has been a particularly arduous one for William Desmond, who is starred in features released by Robertson-Cole through Exhibitors Mutual. But Jesse D. Hampton, who produces the Desmond photoplays, proved successful in the hunt with "The Prodigal Liar," "Life's a Funny Proposition," "Whitewashed Walls" and "The Mints of Hell." Now Desmond lays claim to having something entirely removed from the beaten tracks of motion pictures in "Bare-Fisted Gallagher," in which he will be called upon to interpret a character never found in the "westerns" of the screen.

Recently the West Coast representative of Robertson-Cole had a little chat with Jesse D. Hampton regarding the merits and the nature of "Bare-Fisted Gallagher," and Hampton was serenly confident that with it Desmond would attain the acme of his success.

"'Bare-Fisted Gallagher,'" said Mr. Hampton, "gives Desmond an opportunity to play the parts that he is really best suited for—comedy with some drama.

"Desmond has a very distinct, very pleasing screen personality, and in Gallagher he simply smiles his way through five reels of film. It gives him an opportunity to ride and do some heroics, although not very much.

"'Bare-Fisted Gallagher' is really a melodrama, but played from a comedy angle, but not burlesque. His part never becomes a character slur. It is a picture which combines the big outdoors with a good active story. The story of 'Bare-Fisted Gallagher' is the type of story that might actually happen.

"Desmond is called Bare-Fisted Gallagher because he goes through the picture without a gun. He depends upon his smile and sometimes upon his bare fist to bring him through the many situations.

"This is a Western story that is different from the usual run of Western stories. No dance hall scenes, no saloons, and no heavy who is trying to kidnap the girl."

The picture starts with a bang and ends in a manner very satisfying to the audience.

Gives Page in Color to World Special.

The New York World for Sunday, May 25, gave to "The Ghost of Slumber Mountain" a full page in color, illustrating the prehistoric animals that formed the motive much as a large number of papers of this unusual one-reel feature. Inasthroughout the country use this magazine section in their Sunday papers, it is estimated that in one day over ten million people were acquainted with Major Herbert M. Dawley's unique motion picture. World Pictures feels that this will be exceedingly valuable to the exhibitors of "The Ghost of Slumber Mountain."

Vitagraph Announces Its Third Anita Stewart Release

EXHIBITORS of the Vitagraph are underscoring June 16 in red ink. That date, they assume, is to be a memorable one to them—a faith founded on smashed box office records scored by two Vitagraphed Anita Stewart productions, thus far shown this season. The picture looked forward to is Vitagraph's third release of the Anita Stewart series.

"The Painted World" is the title of the picture which is arousing such high hopes. It was written by Jacques Futrelle.

The picture was directed by Ralph Ince, and, besides Miss Stewart, includes in its cast E. K. Lincoln, Julia Swayne Gordon, Charles Kent and Harry Northrup. It is a vivid page from the Book of Broadway, dealing, as its title infers, with that realm known as "backstage" and ramifications of that life.

Already a score of bookings of prime importance have reached Vitagraph offices in various parts of the country, from exhibitors who have "cleaned up" with the former Anita Stewart releases, "Two Women" and "From Headquarters."

Kinograms Shows Home of Sergeant York.

The current issue of Kinograms carries with it eleven interesting features. Foremost is that of Sergeant York, the greatest hero of any war in the annals of history. The Tennessean mountainer, who not until his captain and the major of his battalion established to his understanding by reading of the Scripture that he was justified in trying to kill the enemy did he go into battle as a business. Pictures are shown of his mountain home in Tennessee.

The same issue of Kinograms shows the first pictures of the landing of the American aviator in NC-4, at Ponta Delgada.

Also pictures of Hawker, specially posed for Kinograms a few minutes before he started on his attempt to fly across the Atlantic in an English aeroplane.

Bacon Starts Work on His First Production

GERALD F. BACON commenced work, this week, on the first of the series of eighteen productions to be released by Frank G. Hall, president of Independent Sales Corporation. Mr. Bacon is using the Bacon-Backer studio, 230 West Thirty-eighth street, leased, recently, by Mr. Hall for his various producing activities.

The first of the Bacon series will be a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sun-up," with Lucy Cotton, recently seen in "Turn to the Right," and now playing one of the principal roles in "Up in Mabel's Room," in the stellar role. George LeGuerre, who will be remembered for his work in the leading juvenile role in the stage production of "Business Before Pleasure," is Miss Cotton's leading man.

In the supporting roles, Mr. Bacon has such well known supporting players as Thurlów Bergen, Frank O'Connor, Morgan Conan, Charles Butler and Edouarde Durand. Oliver D. Bailey, prominent stage director, who will be remembered for his production of "The Whirl of Life," with Mr. and Mrs. Vernon Castle, featured, is directing. Edward Earle, who was cameraman for Samuel L. Rothapfel and Charles Miller, is doing the camera work for the Bacon production. Mr. Bacon announces that his first feature will be ready for release in July.

Bridgeport Excited Over Progress of McClure Film

NEWS that McClure Productions are using the Bridgeport munition and gun plants as background for the big three-part serial, "The Yellow Eel," has stirred up considerable excitement among the inhabitants of the New England city. The Bridgeport papers are carrying stories daily about the progress of the picture. It is the first time Bridgeport's giant industries have figured in the movies.

Inside the factories, Director Charles H. France is using hundreds of workers as extras in many of the big scenes and securing eager co-operation from them.

Practically all the inside scenes for the episodes have been "shot," and production on the outside will soon start. For the exteriors a spot in New England, famous for its natural beauty has been chosen. The contrast between the bustling activity of a big munition plant and the placid calm of a New England lake is expected to be extremely effective. Several water scenes in Bridgeport harbor have already been taken.

"Strictly Confidential" Is Praised at Private View

AT the first private showing of Madge Kennedy in "Strictly Confidential," held in the Goldwyn projection room, it was agreed enthusiastically by the Goldwyn executives present that the picture was "the best yet" of the Madge Kennedy pictures. The audience, certainly sophisticated so far as the motion picture is concerned, broke into spontaneous applause at the end of the showing.

"Strictly Confidential" was originally written in play form, by Jerome K. Jerome. He called it "Fanny and the Servant Problem." It was produced in England as "The New Lady Bantock," and later appeared on Broadway. The scenario for Goldwyn was written by Rex Taylor. Clarence G. Badger directed it, while the exceptional photography which elevates the picture is credited to Marcel Le Picard.

Miss Kennedy plays the part of Fanny O'Gorman, a fascinating girl with a theatrical troupe which has "gone broke."

REVIEWS AND ADVERTISING AIDS (Continued)

pleased by the match, though little is known of the girl's family. Lady Hester arranges to have the girl's father, Richard Bannister, come on a visit from London.

Richard Bannister is a gentleman crook, and at the moment has designs on the Cardew jewels. He hastily accepts the invitation to visit Ripley Manor, and Lady Hester is horrified to find in him her former husband, whom she had supposed dead. Mabel Bannister is her own daughter.

Such a situation, in which lady Hester finds herself suddenly with two husbands and a daughter, could scarcely end without disaster. This comes during the night, while Lady Hester is guarding the famous jewels, at the risk of her life. Richard Bannister is wounded by his alleged valet, Voss, who also seeks the jewels. Bannister, though fatally hurt, retaliates by shooting Voss. Both men die.

At the close Lady Hester's story is made known to the Bishop, who forgives all. Jack and Mabel also find happiness.

Program and Advertising Phrases: Beautiful Virginia Pearson in Stirring Melodrama, the First Production by Her Own Company.

Dramatic Story of a Wife Who Discovers that One of Her Guests is Her First Husband Whom She Thought Was Dead.

Clever and Highly Entertaining Adaptation of Successful Book Written by Captain Houghton Townley, Famous English Novelist.

The Story of the Adventures Which Befell a Wife Who Neglected to Reveal Her Past History to Her Second Husband, Thereby Nearly Wrecking Her Own and Her Son's Life.

Advertising Angles: Play up Miss Pearson and brings forward the fact that this story is an adaptation of a famous novel of English life. Sketch lightly the vivid story, withholding the climax. The paper is unusually good. Make use of as much as you can post to advantage, and adapt the ready made advertisements to your use. Numbers three and five yield especially good copy.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one twenty-four-sheet, set of colored lobby photos, one, two and three column line cuts and mats for ads, 22x28 scene and star photos, slides, music cues, campaign book, one and two column star cuts and mats, press photos, two column scene cut.

'Perils of Thunder Mountain'

First Two Episodes of New Vitagraph Serial Are Full of Action.

Reviewed by Hanford C. Judson.

THE opening episodes of this new serial, "The Perils of Thunder Mountain," by Vitagraph, have as their background a settler's cabin on a snowy mountain. The settler, his nephew and his adopted daughter live together with an Irish cook of humorous proclivities, and an Indian man-of-all-work. At the start, the settler jumps over a cliff, after leaving a will that bequeaths a mine to two nephews, one absent, and the daughter.

The will is read, and the young man seeks his cousin, whom he finds on the Barbary Coast, in San Francisco, and brings him to the cabin. We soon discover that this villainous man wants the whole mine, and the girl too. In the first two reels he makes four attempts to kill the hero, and fails. A man of mystery appears in one instance and foils him. A confederate, whom he had palled with in the city, comes to help him. At the close of the last reel of episode two, it looks as though he was going to get the hero, after knocking him off a bridge into a ravine, where, fortunately, he falls into a tree.

While these two installments do not show quite the punch found in "The Man of Might," the recent Vitagraph serial, it promises to be full of action and with no slow spots. It ought to go well.

The role of the hero is portrayed by Antonio Moreno, and he is assisted by a capable cast, headed by Carol Holloway.

"Love's Prisoner"

Triangle Special Presents Olive Thomas In Role of Pretty Feminine Cook.

Reviewed by Robert C. McElravy.

THERE is good entertainment value in this six-reel Triangle subject, entitled "Love's Prisoner," though it has not sufficient suspense to give it first rank. The story is worked out in leisurely, but consistent, narrative style, punctuated at intervals by some rather strong dramatic episodes.

Olive Thomas is cast in the role of

Olive Thomas
Appears altogether satisfied to be "Love's Prisoner."

Nancy, a girl who inherits culture and refinement on her mother's side and a criminal taint from her father. The story of Nancy's career is interesting, though it has points of similarity with many predecessors. She hates the law because her father was railroaded to the penitentiary for a crime he did not commit, though he had perpetrated others. Nancy at first "goes straight," but after she has been left a widow of an English lord, and has a high place in society, the temptation comes to her to steal, and she becomes a mysterious thief, known as "The Bird." The end finds her, after many exciting experiences, happily engaged to the detective who worked on her case.

Joe King fills the part of the hero in an agreeable way and William V. Mong gives an interesting character study in the role of Jonathan Twist.

Cast.

Nancy.....Olive Thomas
Jim Garside.....Joe King
Jonathan Twist.....William V. Mong

Director: Jack Dillon.
Cinematographer: Steve Norton.
Scenario by E. Mayor Ingleton.

The Story.

Nancy, the daughter of a refined mother and a father of a criminal proclivity, is a girl of mixed instincts. She has been reared as a pickpocket, but inherits her mother's love of good. When her father is railroaded to the penitentiary, Nancy sends her two sisters to the country, and takes a job as a demonstrator of Climax cocoa. She comes in contact with a visiting English lord, whom she marries. Lord Cleveland dies, but under the laws, Nancy cannot have his wealth, because she is American born.

Nancy has grown up distrusting the law, because of certain inequalities of justice she has seen and experienced. Though she moves in high social circles, she yields to her instincts for crime, and becomes known as "The Bird" in police circles. Jim Garside, the city's best detective, eventually connects Nancy up with the mysterious robberies. Garside has already fallen in love with Nancy, during the course of his investigations, and is distressed over the situation.

Nancy lies glibly in her efforts to escape from the net which has closed about her, but finally confesses everything to Garside. He struggles between love and duty, and finally surrenders Nancy to the law. She is sent to prison, but upon her release, Garside still claims her as his prisoner.

Complete advertising aids on this production were published in our issue of May 31, on pages 1373 and 1374.

"Break the News to Mother"

Very Satisfying Melodrama of the Home Coming Soldier Boy by Select.

Reviewed by Hanford C. Judson.

THE spectator will call it a good picture, for "Break the News to Mother," the new Select release, has the always satisfying elements: love-ties, home-ties, and difficulties overcome by the hero, who returns to his mother, freed from a charge of homicide, which he didn't commit, a war medal on his breast, and the people cheering outside his door. It is well-made, smooth, emotional and pleasing.

Pearl Shepard plays the heroine, daughter of a rich factory owner. The superintendent, played by William Bailey, is scheming to win the rich girl, though he has betrayed a woman, played by Alice Gerard, who shoots him in a fit of jealousy. The hero, played by Raymond Bloomer, lives with his old mother, taken by Gertrude Berkley. The home scenes of these two are especially pleasing, and give something of the same kind of sentiment that has been successfully played up on the stage by Belasco. It is rich in good old things.

It is not a great attraction, but is surely a good one, and quite likely to be popular for reasonable runs.

Cast.

Ruth Goodwin.....Pearl Shepard
Mrs. Bray.....Gertrude Berkely
Dave Bray.....Raymond Bloomer
Edna Holmes.....Alice Gerard
"Pop" Henkel.....Forrest Robinson
Warren Flint.....William Bailey
Howard Goodwin.....Louis Stern
Chief of Police Donovan....Joseph Smiley
Doctor Sims.....Chester Barnett

Photography by Andre Barlatier.

(*Continued on page 1537.*)

Study in Black and White Enhanced by a Tiger Lily.
These two dusky roses say the tiger lily is out of place in the color scheme of this Fox Sunshine comedy, "Hungry Lions in a Hospital."

Select Announces Three Attractions for June

SELECT announces an important list of Star Series attractions for the month of June, including Olive Thomas' first Selznick Picture, "Upstairs and Down." This attraction, like all of Miss Thomas' Selznick pictures, will be distributed by Select. The two other productions on the Select list for June are Constance Talmadge in "Happiness a la Mode," in which she is presented by Lewis J. Selznick, and Alice Brady in "His Bridal Night."

In the distribution by Select of "Upstairs and Down," Miss Thomas makes her official debut as a Selznick star, the pre-release showing of this attraction in Providence, Rhode Island, having been by special arrangement in connection with the motion picture ball, in the First Providence Armory.

"Upstairs and Down" is a screen adaptation of the stage comedy of the same name by Frederic and Fanny Hatton. It was directed by Charles Giblyn. Miss Thomas' leading man is Robert Ellis and the other members of the cast are: Rosemary Theby, Mary Charleson, David Butler and Andrew Robson

The name of Constance Talmadge's Select picture for June, in which she is presented by Lewis J. Selznick, is "Happiness a la Mode," a comedy-plus-drama attraction in which Miss Talmadge has the part of a young married woman who divorces her husband. The part of the husband is played by Harrison Ford.

The production was written by Edwina Levin, and the scenario is by Alice Eyton. It was directed by Walter Edwards. In addition to Harrison Ford, Miss Talmadge is supported by a cast which includes Betty Schade, Myrtle Richelle, Paul Weigel, Thomas D. Persse and A. Fremont.

"His Bridal Night," in which Alice Brady is starred, is by Lawrence Irving Rising. In this picture Miss Brady plays a dual role, appearing as Tiny and Vi, twin sisters who are alike as two peas on the surface, but decidedly different in nature. The story is a rollicking farce and begins the night before Vi's wedding. Kenneth Webb directed, and the scenario is by Kathryn Stuart. The two male leads are played by Edward Earle and James L. Crane and the others in the cast are Daniel Pennell, Daisy Belmore and Mrs. Stuart Robson.

Coleen Moore in Salisbury Cast.

Coleen Moore, who played in support of Monroe Salisbury in "The Savage," is again his leading woman in "Devils Have Their Friends," which is being completed under the direction of Paul Powell. Ethel Ritchie and Virginia Foltz are included among the feminine stars of this Salisbury attraction.

Big Cast in Tom Moore's Newest Goldwyn Picture

THE cast of Tom Moore's newest Goldwyn Picture, "The City of Comrades," a picturization of Basil King's novel of the same name, is in keeping with the dignity and beauty of the story. Tom Moore assumed the role of Frank Melbury, the young man of fine family, who sinks to the lowest depths and makes his way up again through force of will.

As Regina Barry, the girl whose home is robbed by Frank, and who later falls in love with him, Seena Owen finds her third opportunity as the star's leading aids. The part demands refinement, distinction and sympathy, besides feeling and emotional force.

Otto Hoffman as Lovey, the curious old man who embodies a strange combination of good and evil—good in his devotion to Frank, and evil in his influence over the young man—contributes a splendid study to his gallery of screen portraits.

Dr. Cantyre is played by Albert Roscoe, who sheds the sandals and goatskins of John The Baptist in "Salome" and other similar production to play an everyday gentleman. He does it with unassuming dignity and appeal; while Robert Walker, as Ralph Coningsby, acts a small role with finesse and intelligence. Mary Warren is seen as Elsie Coningsby. Alec B. Francis and Kate Lester, both of whom bring a vast experience and a degree of sympathy only to be found in veterans of a score of Goldwyn Pictures, complete the ensemble.

Offers "Screen Letter Box" to Exhibitors.

Morris Kashin and Jack Cohn are offering exhibitors what they term "The Screen Letter Box." It gives fans an opportunity to ask questions about the pictures and have them answered. These letters and answers are made up into a short reel, enhanced by animated cartoons, questions and answers introduced in a novel way and the whole film being out of the ordinary.

Leah Baird Has Big Role in Second Thomas Picture

THE big scene in Augustus Thomas' second big drama for Four Star Pictures is based on a theme as old as Bible history—the woman scorned—but its handling is a brilliant refutation of the adage, "There's nothing new under the sun."

Mr. Thomas makes the young school teacher, his heroine, who has been forced out of employment in the public schools of New York through unjust doubts of her patriotic Americanism, turn suddenly from the arms of the man she loves and demand his death at the hands of anarchists who have convinced her by seemingly sound proof of his treachery.

It is easy to recognize that the ridiculous rather than the sublime might be easily achieved in a scene that calls for transition on the heroine's part from a loving trusting woman in the arms of her lover one minute to a virago with eyes blazing hate and a tongue screaming out that lover's death sentence in the next.

The rehearsal of this particular scene occupied a whole day of production at the Biograph studio. Leah Baird plays Ruth, the high-strung little schoolteacher of a poor foreign community in lower New York. George Irving is the director of the picture and Harry Raver the producer.

Triangle to Film Wilde's "Lady Windermere's Fan"

TRIANGLE announces that it will release on June 15 one of Oscar Wilde's best known stories, "Lady Windermere's Fan." Everyone is familiar with the story of a mother who sacrifices her own good name that her daughter's may be saved; of the struggle against pride, and the final overwhelming triumph of mother-love over the desire for personal happiness.

When first published, "Lady Windermere's Fun" brought forth a torrent of criticism, favorable and otherwise, and the fame already enjoyed by Oscar Wilde was considerably increased. This play has served as a starring vehicle on the legitimate stage for such actresses as Lillian Russell and Margaret Anglin.

"Spark Divine" to Feature Alice Joyce.

With the first anouncement of a new Alice Joyce offering last week, to be released the end of June, a veritable flood of reservations and inquiries poured into the various Vitagraph branch offices. More detailed information coming from the Brooklyn plant of Vitagraph, where the picture is being made, disclosed the fact that it is a production especially written for Miss Joyce, and will be called "The Spark Divine." It is a small-cast offering, therein insuring not only Miss Joyce extended opportunities, but likewise giving a greater dramatic scope to those in her support.

Five persons comprise the cast, these being, besides Miss Joyce, Eulalie Jensen, Frank Norcross, William Carlton, Jr., and Mary Carr.

"The Spark Divine" was written by Alicia Ramsey and put into scenario form by George D. Broctor. It will be directed by Tom Terriss.

Milton Sills Selected as Leading Man.

Pauline Frederick's choice of leading men seems to have settled on Milton Sills, who is to appear opposite her in her next Goldwyn Picture. He has just finished with her in "The Fear Woman." Miss Frederick says that, speaking of leading men, she likes them tall and Grecian, and apparently Mr. Sills suits the requirements.

REVIEWS AND ADVERTISING AIDS (Continued)

taining and enjoyable, is one that sticks pretty close to the average in general. Some of the humor would have been more effective if brought in with better dramatic appeal and shortening to five reels would no doubt have helped.

Cast.

Damophilia Illington.....Evelyn Greeley
Professor Illington.....Chas. Walcott
Pat Mehan.....James Fury
Donald MacWrath.....Jack Drumier
Eliza MacWrath.....Ann Egelston
John Alden.....Hugh Thompson
Mrs. Alden.....Henrietta Simpson
Mr. Alden.....Chas. Duncan
Angelica Wentworth....Ethel Grey Terry
Tom Wentworth.....Edward Arnold
Ivanovitch.....John Adrizani
Clifford Brown.....Tony Merlo
Prudence .....Florence Short
President of College.....Henry Hallam

Directed by Oscar Apfel.

By Clara S. Beranger and Forest Halsey.
Photographed by Max Schneider.

The Story.

Damophilia Illington is the daughter of an aged Greek scholar in "Phil-for-Short." The girl is forced to do work in the garden in overalls in order to support her father, whose learning has brought him no wealth. "Phil," as she calls herself, is subjected to criticism because of her unconventional apparel.

Just after her father's death, Donald McWrath, the village banker, assumes guardianship over Phil, whom he really wishes to marry. The girl flees from the village, accompanied by Pat Mehan, an old employe of her father's. Phil, while a runaway, dresses as a boy and chances upon John Alden, who teaches Greek in a nearby college.

Alden is attracted by the supposed youth, because of his knowledge of Greek, and invites Phil to call on him. The latter then dresses as a girl and applies for a position as assistant teacher of Greek at the college. She pretends to be a sister of the youth who talked with Alden.

Alden has been jilted in a former love affair and hates the fair sex, but in the course of the story Phil marries him, or Alden rather marries the girl after unwittingly compromising her. The girl then sets out to make Alden really care for her, which she accomplishes with no little difficulty. She wins her husband's love and at the same time makes a fool of a violinist of flirting proclivities.

Program and Advertising Angles: Evelyn Greeley Star of Swift-Moving Comedy Drama in Which She Plays Dual Role.

After He Married He Fell in Love With His Wife.

Evelyn Greeley Makes Dashing Boy and Pretty Girl in One Photoplay.

Sensational Surprises Featured in Photoplay of Extreme Interest.

World-Films Presents Evelyn Greeley as Star of Sensational Photoplay.

Advertising Angles: Play up the star and play up the Grecian dance she does. Make some capital of her Grecain dance. Make some play on her name—Damophilia—and explain that was why she was called Phil for short, and no wonder. Then play up the side angles such as "She knew she could win his love if only she could make him angry enough—so she eloped." "He was ready to fall in love with Phil, but he felt the trouble would be to keep her in love with him." "See Evelyn Greeley in from overalls to a classic costume—which do you think you'll like best?" The story offers many similar angles which may be picked up.

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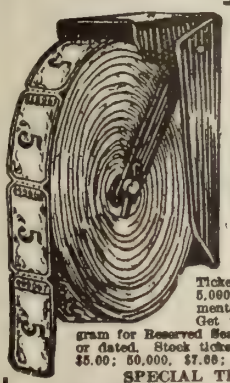

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"The Divorce Trap"

Gladys Brockwell Is Featured in Picture by Fox with a Big Climax.

Reviewed by Hanford C. Judson.

THE seamy side of life, and it is very seamy, is the background of the Fox picture, "The Divorce Trap," five reels. Gladys Brockwell has the lead as the wife whom a scoundrelly young husband "frames up," so that he can get an adultery charge and a divorce. This sweet-smelling character is about as yellow a villain as the pictures have ever portrayed. His rich father is no saint, but when he finds out what his son has done, he kicks him out of the house, and it is the most satisfying scene in the film.

If the character of this individual is not pleasant, the way he is shown up and given justice is, and the popularity of the picture is sure. That last act, in which the woman's lawyer works his case up before the judge at the trial, has real punch. Miss Brockwell shows her skill in picturing various emotions all through the film. Francis Macdonald, as the despicable husband, does what is required of him well. They are ably supported. Frank Beal has directed a most telling act in the trial scene, and has kept the whole picture effective.

Cast.

Eleanor Burton.....Gladys Brockwell
Jim Drake.....Francis Macdonald
Eddie Callahan.....William Sheer
Jacob Harmon.....John Steppling
Marie Worden.....Betty Shade
Frederick Lawson.....William Scott
Daniel Drake.....Herschel Mayall

Story by Jasper Ewing Brady.
Scenario by Denison Clift.
Directed by Frank Beal.

The Story.

The heroine of "The Divorce Trap" is Eleanor Drake. She had been a telephone girl, and, in a quarrel with her true lover, a rising young lawyer, had accepted young Drake, son of a millionarie. He is cast off by his father. She wants him to show what he is made of. He takes her at her word, and proves he is a low scoundrel.

A scheming woman and her man friend persuade Drake to get a divorce. It is

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"High Time We Put This Over," Says Louis Bennison in "High Pockets."
Not much high-larity in this Betzwood-Goldwyn. It's all serious business.

Louis Bennison's Next Film Is "High Pockets"

THE newest Goldwyn-Betzwood picture starring Louis Bennison is entitled "High Pockets." It will be released by the Goldwyn Distributing Corporation on July 1.

Once more Bennison portrays a cowboy; as usual his vehicle for this presentation is a strong story of the West. Opposite Bennison is a new Betzwood star, Katherine MacDonald, a beauty of the highland type.

"High Pockets" follows on "The Road Called Straight," which continues to gather momentum with each showing. As in this picture, the smiling cowboy star gives in "High Pockets" the same vital and sensitive interpretation of the soul of the cowboy—which, as Benison himself says, is the soul of the West.

The production is rich in scenic environment and no expense has been spared in the production.

Riesenfeld's Theme-Sheet Adds to Power of "Sahara"

THE musical genius of Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York, is still further revealed in the theme-sheet prepared by him for J. Parker Read, Jr.'s, production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan story personally supervised by Allan Dwan and distributed by W. W. Hodkinson Corporation.

For days before a superb mounting of "Sahara" at a special trade showing at the Rialto Theatre, Dr. Riesenfeld worked on the scoring of this production.

"Sahara" possesses the color, the warmth, the atmospheric seductiveness to appeal to the creative talents of a musician. Its initial scenes laid in Paris, the story of "Sahara" quickly shifts to mystic Cairo and to the Desert of Sahara, where two men and one woman work out their destiny in a drama of great emotional intensity.

Nigel De Brullier Ideally Cast.

One of the important roles in "Sahara," J. Parker Read, Jr.'s, drama, starring Louise Glaum, is in the capable hands of Nigel De Brullier, prominent for his many fine screen characterizations. With the face of a dreamer and idealist, De Brullier is admirably fitted for the character of Mustapha, the Hindu philosopher. He shows uncommon skill with several of the dominating scenes with the star. De Brullier also proved a valuable aid to Allan Dwan, who supervised the production of the C. Gardner Sullivan story. Having only recently returned from a tour of the world, De Brullier gave freely of his knowledge of Cairo, Egypt, for many of the important scenes in "Sahara."

"Leave It to Susan" Goes Over Big at the Strand

THE most successful Madge Kennedy picture that has appeared at the Strand Theatre, New York, since the inception of the Kennedy contract with Goldwyn, is "Leave it to Susan"; that is if the reception of the picture during the early part of this week can be taken as a criterion on the rest of the performances.

The Sunday attendance at The Strand was phenomenal, according to box office reports, and the reception of the Goldwyn picture was truly remarkable. A dramatic portrayal, a little unusual for a Madge Kennedy part, was not warranted to evoke interjections of applause, although it was expected that the public would like the picture, despite a lack of physical manifestation of enthusiasm.

Territory Selling Fast on New Bull's Eye Series

MILTON L. COHEN, president of Bull's Eye Film Corporation, announced that territory is selling rapidly on the series of ten Napoleon and Sally one-reel comedies featuring these Selig monkeys.

Among the exchanges purchasing these rights are the following: Standard Film Service, Cleveland, O.; Fontenelle Feature Film Company, of Omaha; Liberty Film Renting Company, of Pittsburgh, and Capital Film Service Company, of Washington, D. C.

"These little pictures are precisely what I described them to be," said President Cohen. "They are clean, straightforward comedies, in which Napoleon and Sally accomplish almost impossible results in the comedy line. These films have a universal appeal and will make money for the exhibitor."

Production Now at Full Speed in Selznick Studios

PRODUCTION is now going at full blast in the Selznick studios in New York, to which the company recently moved, and the organization is now in smooth running order with the power to turn out plays in rapid fire order. With Eugene O'Brien already well under way on "The Perfect Lover" in which he will make his first appearance as a star, under the direction of Ralph Ince; Elaine Hammerstein ready to start work on "Love or Fame?", her first Selznick starring vehicle, and Olive Thomas about to begin the production of her next picture, Myron Selznick announces that by the end of the week with the three stars and their companies working, the Selznick studio will certainly be among the busiest in the country.

Sets of all sizes and description are already being erected on the floor of the studio and the technical director with a staff of carpenters, property men, painters, decorators and workmen of all kinds are busy on plans for various structures and interiors. A whole foreign street has been built in the studio to satisfy the demand for realism.

The script for "Love or Fame?" has been completed and the production of the story will be started at once. It is a story of the footlights.

Within a day or two Olive Thomas will also begin work on a new production, the title and subject of which has not yet been announced, but which will be known in a few days.

"A Rogue's Romance" Heads Vitagraph's June List

VITAGRAPH will inaugurate its schedule of June releases with "A Rogue's Romance," a breezy play of adventure, starring Earle Williams. The play deals with the final law-breaking escapade of Mons. Picard, a character similar to Arsene Lupin. A delightful romance develops when this cultured society thief finds his automobile has gone "dead" on him, and he is in sore need of a speedy vehicle to replace it in order to escape the secret police of Paris, who are at last hot upon his trail.

Mr. William's leading woman again is Katherine Adams and notable among his support are Brinsley Shaw, Harry Van Meter, Herbert Standing, Maude George and Karl Formes.

"Beauty Proof" is a Curwood Play.

James Oliver Curwood will again be represented on the screen in the coming month, when "Beauty Proof," the Vitagraph production with Harry T. Morey, reaches the screen. "Beauty Proof" has been scheduled for release June 23. It is a story of the Canadian Northwest and combines all the virility and inventiveness which one has come to expect of Mr. Curwood.

Betty Blythe again supports Mr. Morey in the leading feminine role, with George Majeroni, Robert Gaillard, Denton Vane, Tenny Wright and Bernard Siegel completing the cast. Paul Scardon directed the picture.

Lytle Books the Big Ones.

W. J. Lytle, manager of San Antonio's big three, the Royal, Empire and Princess theatres, has returned from Dallas to map out strong exploitation campaigns on two big Hodkinson releases, "Thunderbolts of Fate," starring House Peters, and Augustus Thomas' absorbing Four Star drama, "As a Man Thinks," starring Leah Baird. Manager Lytle viewed both productions at the Hodkinson Dallas office and immediately booked them for his Empire and Princess theatres.

Reviews (Continued)

in New York, and they have to cook up an adultery charge. Drake sends a friend to tell Eleanor that Drake is sick in a hotel room. This man gets her there and locks the door. Drake, with a witness, breaks in.

Eleanor's one-time lover is an employe of the divorce lawyer, and when she comes to protest that she has been "framed," he overhears the conversation, throws up his job, and undertakes to defend Eleanor. Eleanor has told her story to Drake's rich father, who knows his son well enough to believe it. He kicks the villain out of his house.

A scrap of paper has been found that proves that the scheming woman had a part in the conspiracy to besmirch Eleanor's reputation. This serves to scare the hotel clerk into confessing, and this provides more evidence. Little by little, the charge of conspiracy against the lawyer who promised the divorce and all concerned in it, is substantiated. It is kept back till the trial, and in the last act, is slowly produced, to the gradual but complete discomfiture of the rogues.

Program and Advertising Phrases:. How a Rascally Husband Sought to Dishonor His Wife Told in Thrilling Story with Smashing Climax.

Gladys Brockwell Star of Unusual Story of an Innocent Wife Who Was "Framed" by Her Degenerate Husband So That He Might Get a Divorce.

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Advertising Angles: Make good use of Miss Brockwell's name and play up the title. You can scare half the town into interest by adapting the old summons idea and serving men with a summons and complaint in a divorce case, or whatever the local legal term is. Make them as realistic looking as possible on the outside, but frankly an advertisement within, with the title in big black letters. Get a collection of traps for your lobby display and include a picture of a beautiful woman, saying she is the divorce trap, the most dangerous trap of all.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released May 25.

COMMENTS

Fox Film Company.

VIRTUOUS HUSBANDS (Fox Sunshine Comedy), May 25.—Another hit as a laughmaker. Has an astonishing amount of fresh matter and witty subtitles that add much to the fun. The picture is not describable, but we can say that it is a sure thing as an entertainment.

Pathe.

PISTOLS FOR BREAKFAST (Rolin-Pathe), June 8.—A comic number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Two hoboes forcibly exchange clothes with the men, who then ride the bumpers of a freight train to the next station. There are some fairly humorous situations in this, but it is hardly up to the average production by this company.

DANGER AHEAD (Pathe), June 8.—Chapter 8 of "The Tiger's Trail." Jack rescues Belle from the cave filled with water, over which burning oil has been poured. Belle hides a stranger, who is fleeing from the law, but claims to be innocent. In return, the stranger obtains for her the "Pact of Three," in a dramatic manner. The number winds up with the fall of an auto over a cliff. This is full of stirring action.

SWAT THE CROOK (Rolin-Pathe).—A comedy number, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. This is a characteristic knockabout subject. It pictures the adventures of a penniless young man, who finds himself in a house full of crooks. The scenes are amusing.

Universal Film Company.

A LEAP FOR LIFE (Universal), May 12.—This chapter of the "Red Glove," No. 9, repeats the jump made by Billie from the oil derrick to the roof of a nearby house. Billie learns from Mason North that she has inherited a fortune and that her real name is Willa Murdaugh. Before going to claim the fortune she has further exciting tilts with Wiley over the Red Glove and narrowly escapes death from an explosion of T.N.T. on a barge where she had taken refuge. The interest of the serial holds up well.

OUT OF DEATH'S SHADOW (Universal), May 19.—Chapter 10 of "The Red Glove." After the explosion of T.N.T. on the barge Billie swims with her rescuer to safety. She goes to claim her fortune and meets her cousins, the Halsteads, who give her a rather cool reception, since she is dressed in overalls. Later she appears in feminine clothes. Wiley determines to marry Billie, and this brings the enmity of her cousin, Angelica Halstead. The plot developments are interesting. The number closes with an exciting auto plunge from a high cliff into the sea.

LAY OFF! (Star Comedy), March 17.—Eddie Lyons and Lee Moran appear in this jangled love affair, with Gertrude Astor and Mildred Moore. There is a jealous wife, and a brother who is alarmed about his sister's reputation. The complications are not extremely laughable, but carry good entertainment for so slight a plot.

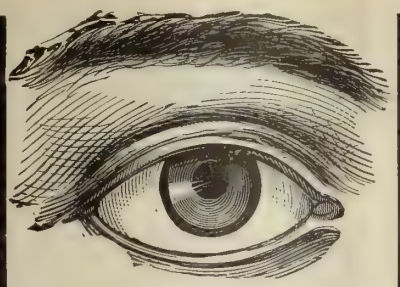
THE BLACK HOUSE BANDIT (Western), March 15.—Helen Gibson appears in this two-reel subject as the daughter of a sheriff. Her father is murdered and she successfully undertakes the task of bringing his murderer to justice. The action of this number is good and contains considerable suspense. The cast is also generally appealing and the Western scenic effects are good.

HOME RUN BILL, March 17.—This number shows "Smiling Billy" Mason as a waiter in a boarding house. The meat-eaters and vegetarians meet on the baseball diamond. There are amusing moments, but the plot is very thin and the incidents are scattered.

RIDING WILD (Western), March 23.—A two-reel story of the West, featuring Helen Gibson, Leo Maloney and others. The girl is the daughter of a bandit leader and the hero a secret service man. There is not much suspense in the action, but the number contains some fine riding and a great deal of picturesque scenery. The continuity is too uneven to get the strongest dramatic effects.

THE SMELL OF THE YUKON (Star Comedy), March 24.—An amusing burlesque subject, featuring Eddie Lyons, Lee Moran and Mildred Moore. The principal scenes occur in a dance hall, where Eddie plays the ukelele and Lee appears as a "bad" man. Rivalry over the girls brings on some quite laughable mixups.

HIS BUDDY (Western), March 29—A two-reel Western subject, written by George C. Hall, featuring Pete Morrison, "Hoot" Gibson and Yvette Mitchell. The action centers about the efforts of the elder brother, who is sheriff, to save the younger from a lynching, the latter having been falsely accused of shooting a girl. In this he is successful. There are some good scenic effects in this, and the story, while not extremely dramatic, is very entertaining. It makes a good subject of its kind.



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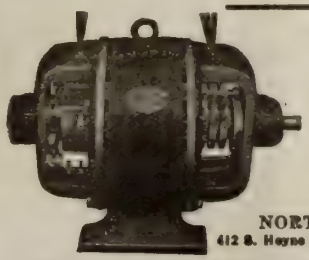

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I acknowledge my debt to the Moving Picture World, may she live long and prosper.

H. C. S.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Robertson-Cole

Released Through Exhibitors Mutual.

STRAND.

(One-Reel Comedies.)

May 4—His Scarlet Past.
May 11—Nobody's Baby.
May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.

FEATURES.

April—Modern Husbands (Henry B. Walthal).
Apil—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).

ROTHACKER OUTDOOR SUBJECTS.

Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

April 27—The Little Widow.
May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each.)

Mar. 2—Love.
June 1—A Desert Hero.

DREW COMEDIES.

(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

May 4—Oh, You Women! (Emerson-Loos Production).
May 4—Vicky Van (Ethel Clayton).
May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).

Artcraft Pictures.

April 20—Eyes of the Soul (Elsie Ferguson).
June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each.)

May 18—Welcome, Little Stranger.

SUCCESS SERIES (RE-ISSUES.)

April 27—Chimmie Fadden (Victor Moore).
May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Birth of Color; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

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STAR SERIES.

April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No. 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No. 5, "Building the Soldier."
Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 4—A Lady Bell-Hop's Secret (Two Parts).
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

OFFICIAL CALL 1919

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler.

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).

"Go Get 'em Pollie" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—The Only Way.

Metro Pictures Corporation

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 4.

The Cry of the Weak (Extra Selected Star Photoplay—Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 3, "The Human Chain"—Two Parts—Drama—Astra).
Young Mr. Jazz (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day (Topical Timely Films—One-third Reel).
Pathe News No. 38 (Topical).
Pathe News No. 39 (Topical).

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

AMERICAN FILM COMPANY.
(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.
(Two-Reel Comedies.)

May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.

HEARST NEWS.
(One-Reel News Weeklies.)

May 5—No. 19 (Topical)—03710.
May 12—No. 20 (Topical)—03720.
May 19—No. 21 (Topical)—03730.
May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.

L-KO.
(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—03702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.
(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03660.

UNIVERSAL SPECIAL ATTRACTION.

May 5—Bare Fists (Harry Carey—Six Parts—Drama)—03707.
May 12—The Delicious Little Devil (Mae Murray—Six Parts)—03616.
May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.

NEW SCREEN MAGAZINE.

May 16—No. 13 (Novelty and Topical)—03728.
May 23—No. 14 (Novelty and Topical)—03738.
May 30—No. 15 (Novelty and Topical)—03748.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03704.
June 20—No. 18 (Novelty and Topical)—03776.

INTERNATIONAL NEWS.

May 14—No. 20 (Topical)—03722.
May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.

(Continued on page 1550)

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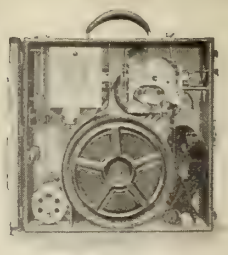

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16.—No. 6, "Cyclone Smith Plays Trump"—03771.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.

CURRENT EVENTS.

May 23—No. 21 (Topical)—03734.
May 30—No. 22 (Topical)—03744.
June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20.—No. 25 (Topical)—03777.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

May 12—The Bullskivike—03718.
May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 10—Gun Law (Pete Morrison)—03715.
May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.

Select Pictures

April—Redhead (Alice Brady).
May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Upstairs and Down (Olive Thomas).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas)
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Vitagraph

VITAGRAPH FEATURES.

May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).
June 16—Too Many Crooks (Gladys Leslie).
June 23—Beauty Proof (Harry T. Morey).
June 30—The Spark Divine (Alice Joyce—Five Parts).

VITAGRAPH SPECIALS.

April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce—Seven Parts).
June 16—The Painted World (Anita Stewart).

LARRY SEMON COMEDIES.

May 12—Passing the Buck (Two Parts).
June 9—The Star Boarder (Two Parts).
July 7—His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).
June 2—Healthy and Happy.

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

May 26—No. 1, "The Spear of Malice."
June 2—No. 2, "The Bridge Trap."
June 9—No. 3, "The Teeth of Steel."
June 16—No. 4, "Cave of Terror."
June 23—No. 5, "The Cliff of Treachery."
June 30—No. 6, "The Tree of Torture."
July 7—No. 7, "The Lightning Lure."
July 14—No. 8, "The Iron Clutch."
July 21—No. 9, "Prisoner of the Deep."
July 28—No. 10, "The Flaming Sacrifice."
Aug. 4—No. 11, "In the Ocean's Grip."
Aug. 11—No. 12, "The Rushing Horror."
Aug. 18—No. 13, "The River of Dread."
Aug. 25—No. 14, "The Hunt of Disaster."
Sept. 1—No. 14, "Fate's Verdict."

World Pictures Corp.

April 28—Three Green Eyes (All-Star).
May 5—Ginger (Violet Palmer, Garreth Hughes and Paul Everton).
May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).
Phil-for-Short (Evelyn Greely).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).

SPECIAL RELEASE.

Mar. 16—The Better 'Ole.

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Faithful Unto Death.
Escaped Convict.
The Square Gambler.

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You Couldn't Blame Her.
Apartment 23.
Lost—A Bridegroom.
Stop—Look—And Listen.
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Too Many Wives.
A Rustic Romeo.
Oh, Susie, Be Careful.
Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

CHRISTIE SPECIALS.

April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

CONTINENTAL PICTURES CORP.

The Challenge of Chance (Jess Willard and Arline Pretty).

EDUCATIONAL FILMS CORPORATION.

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Men Met in the Mountains.

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Romance of Tarzan.
Sunnyside (Charlie Chaplin).
In Wrong (Jack Pickford).
Daddy Longlegs (Mary Pickford).
Whom the Gods Would Destroy.
Auction of Souls (8 Parts).

INDEPENDENT SALES CORP.

(Releasing Through Film Clearing House.)

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

Ten-Twenty-Thirty Series.

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Her Mistake (Steger).
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Suspense (Reicher).

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1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

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Yankee Doodle in Berlin (Five Parts).

OUTING-CHESTER PICTURES.

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Camararing Through Africa No. 1.
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Itasca Makes Her Bow.
Out-Columbusing Columbus.
Getting Gay with Neptune.
Where the Screen Tree Grows.
Wrangling Dudes.
Here Comes the Groom.
Piking After Pizarro.
Mr. Outing Climbs Aboard.

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The Gornergrat Railway (Burlingham—Travel)

Features.

The Troop Train (Six Parts).

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Feb. 23—A Man in the Open (Dustin Farnum)
April 13—Her Code of Honor (Florence Reed).
June 8—Playthings of Passion (Kitty Gordon).

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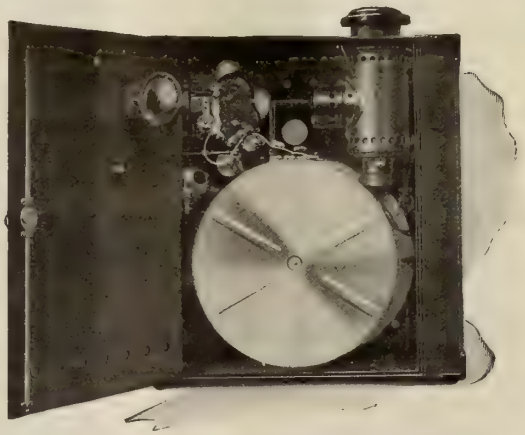

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Hearts of Love (Six Parts—Drama).

COSMOFOTOFILM.
I Believe (Six Parts—Drama).

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
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Hearts of Men (George Beban—Six Parts—Drama).

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Reclaimed.

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6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

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Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
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Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
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Human Shuttles.
Fires of Hope.
The Shadow of Fear.

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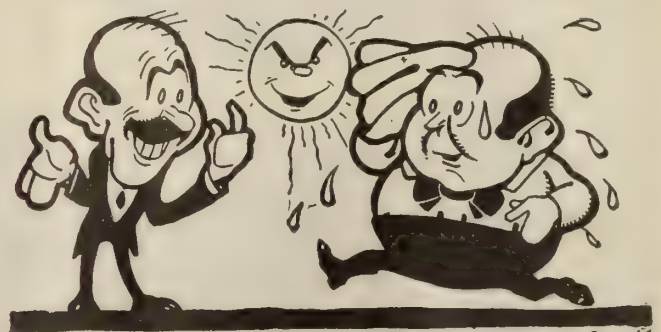

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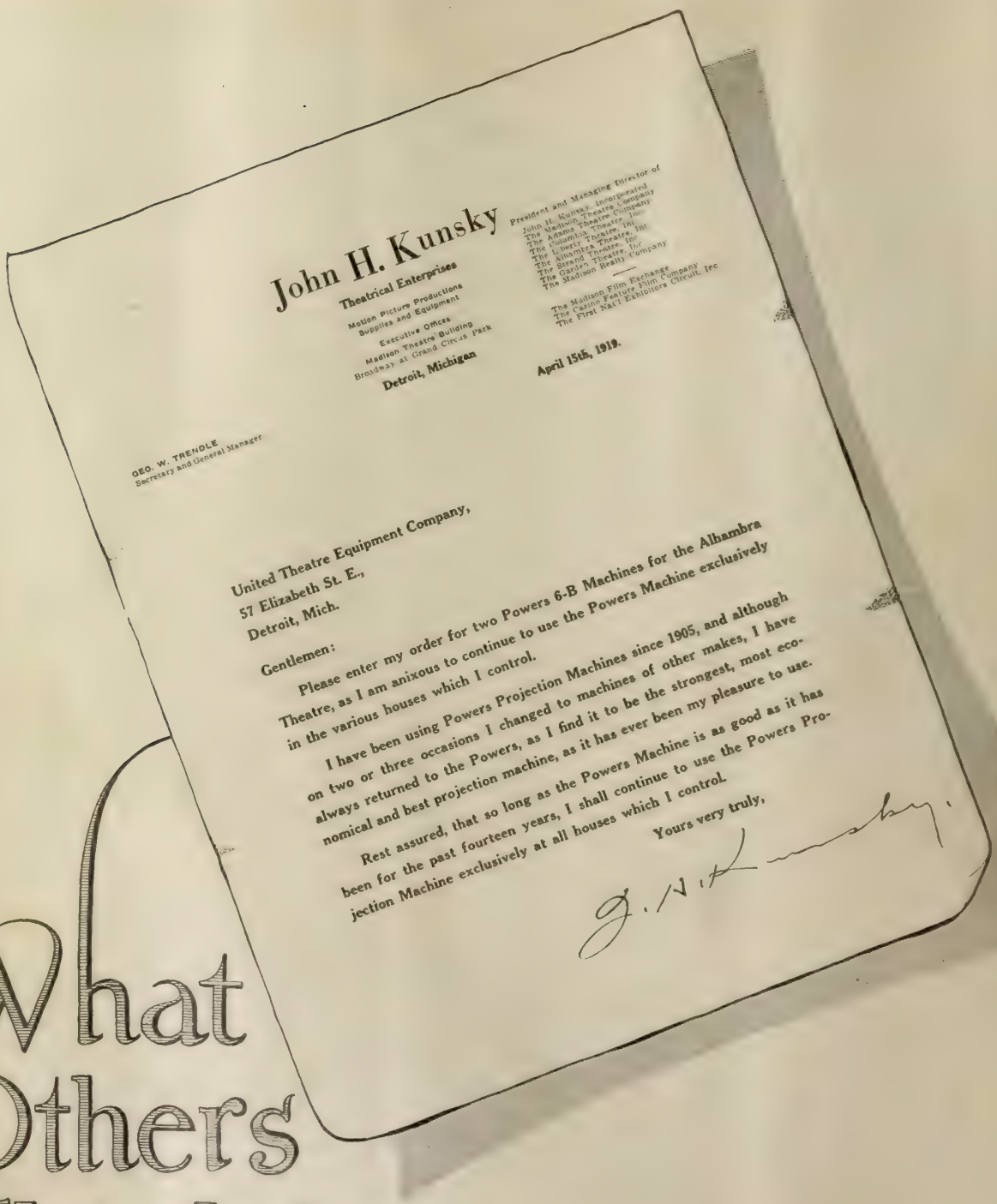

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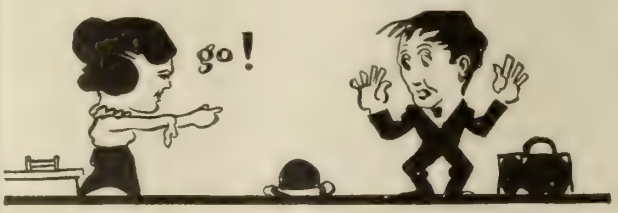
Triangle Special Presentation

I

Said Mrs. Pim, "You're very nice—
But marriage is no paradise.
It dwarfs me like a stunted tree;
I must have freedom, don't you see?"

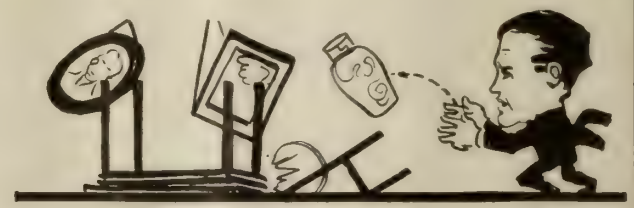


III

Beds and pictures, tables and chairs!
And all the furniture up the stairs,
Pim turned about and inside-out;
Precedents he had to rout.

II

To faithful Pim who loved his wife,
It was the jolt of his young life.
He was completely at a loss
To find a reason for divorce.



IV

But "Blessings brighten in their flight."
As soon as Pim was out of sight
His wife she wished for his return;
Oh! Fickle woman—how she did yearn!

V

Poor hubby; habits had to break. But then his fortune he did make.
He became a chap of great renown.

See

TAYLOR HOLMES

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— each sufficient, alone, to make a star.

Miss Macdonald will appear in a series of six photoplay attractions during the coming year — productions that will be all that a splendid producing organization, concentrating its efforts on one star, can achieve.

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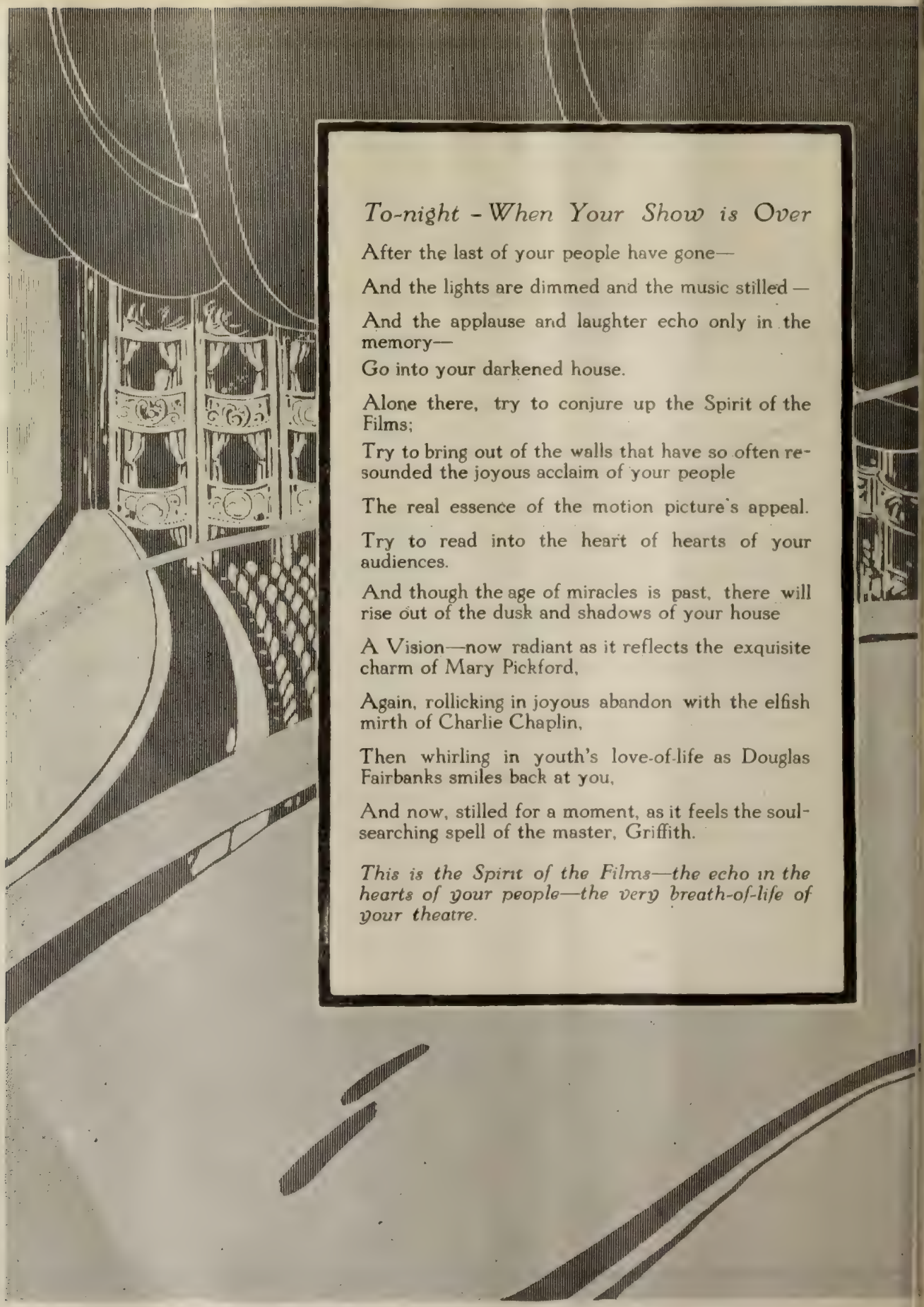
ROGER W. BABSON,
Director General

Information and Education Service
W. B. WILSON, Secretary

Right now is the time to keep American-made products to the front. Advertise what you have to sell. Through advertising you extend and strengthen your own business and greatly help to increase American manufacturing. The exhibitor is in constant need of equipment and accessories. He wants to know what the markets present, and reads the trade paper advertisements for this information, because he has learned from experience to buy advertised goods if he wants reliable and good goods.

As a medium for advertising to the moving picture industry, we would like to say for the MOVING PICTURE WORLD it has what every conservative and experienced buyer of advertising space requires of a publication--QUALITY CIRCULATION, plus quantity. The *net paid* weekly circulation of the WORLD is much larger than the *entire edition* of any other paper in the moving picture business. When you consider this (and it is true) you will agree that advertising in the MOVING PICTURE WORLD is the best buy you can make.



To-night - When Your Show is Over

After the last of your people have gone—

And the lights are dimmed and the music stilled —

And the applause and laughter echo only in the memory—

Go into your darkened house.

Alone there, try to conjure up the Spirit of the Films;

Try to bring out of the walls that have so often resounded the joyous acclaim of your people

The real essence of the motion picture's appeal.

Try to read into the heart of hearts of your audiences.

And though the age of miracles is past, there will rise out of the dusk and shadows of your house

A Vision—now radiant as it reflects the exquisite charm of Mary Pickford,

Again, rollicking in joyous abandon with the elfish mirth of Charlie Chaplin,

Then whirling in youth's love-of-life as Douglas Fairbanks smiles back at you,

And now, stilled for a moment, as it feels the soul-searching spell of the master, Griffith.

This is the Spirit of the Films—the echo in the hearts of your people—the very breath-of-life of your theatre.

ROTHAPFEL UNIT PROGRAMME
After Seeing
the First
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Unit Programme
Theme ("The Pursuit of Happiness")
Sylvester Rawling of the New York
Evening World wrote:
"Mr. Rothapfel has done for the movies what Wagner did for opera; he has co-ordinated the arts into one harmonious whole."
No First Class Theatre Can Afford to
Miss Presenting This Extraordinary
Screen Entertainment to Their Patrons.
Now running for a full week at leading
theatres throughout the country.
Distributed by
FRANK G. HALL
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EVELYN GREELEY

IN

"PHIL-FOR-SHORT"

By CLARA BERANGER and FORREST HALSEY **With HUGH THOMPSON** *An* **APFEL** *Production*

"Miss Greeley in an attractive role. Has charm and attractiveness." — *Morning Telegraph.*

"Miss Greeley bids fair to become national film favorite. With regard to the story there is no wasted footage. The desirable essentials are all there, such as romance, youth, beauty, suspense action and heart interest." — *Variety.*

"A fine vehicle for the star. Makes an adorable boy, a most bewitching girl and she demonstrates her ability as a comedienne of the first water. She is the personification of grace."— *Exhibitor's Trade Review.*

"Entertaining and enjoyable." — *Moving Picture World.*

Pictorial Life

ONE SPARKLING REEL EVERY WEEK

This new Gaumont Screen Magazine, chock full of entertaining novelties wonderfully photographed, is

NOW READY AT THE

Best Independent Exchanges

It's a worthy companion to the two *independent news-reels*, the Gaumont NEWS and GRAPHIC

WORLD FAMOUS STORY! GRAB IT NOW—QUICK!

PEGGY HYLAND
IN
COWARDICE COURT

DRAMATIZATION OF THE WELL KNOWN NOVEL
BY GEORGE BARR McCUTCHEON

A WILLIAM FOX PRODUCTION
DIRECTION OF WILLIAM C. DOWLAN

EXCEL PICTURES
FOX
FILM CORPORATION

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

MEXICO OBJECTS TO FILMS OF SQUALOR

Dissatisfied with Cameramen Who Take Pictures of Poor Conditions Only for Foreign Exhibition

DISPATCHES received in Washington from Mexico City declare that the Mexican Government is dissatisfied with the manner in which motion picture photographs have been made in that country, ostensibly for the purpose of showing, in other countries, the conditions that now exist in Mexico. It is declared that these pictures do not portray average conditions in the country, but that the photographers travel about, seeking the worst conditions they can find, and compose their films entirely of such pictures. Efforts are to be made to stop this practice, it is declared, and the Government will place restrictions about the taking of pictures, if necessary, to make sure that the country is given fair treatment.

Price of Palm Beach Suits Goes Up in Washington

EXHIBITORS of Washington, D. C., who are desirous of having their musicians appear in tuxedos or, in the summer, in palm beach suits, will have to pay $2 a week a man for that extra bit of service. The musicians have recently presented a new wage scale to the managers to sign and this provision is included together with increased rates of pay.

Hereafter the theatres that are open all day will have to pay their men $40 a week, the leader getting $58 a week. Formerly the salaries were $50 for the leader and $35 for the men. The day is one of six hours and the union requires that one-fifth of the actual play time shall be for rest. The night houses are those requiring but four hours of play, subject, of course, to the same provision, of one-fifth of the time for rest. They are to pay $23 a man for a six-day week, and increase of $3 over the old scale, while the leader is to get $34 instead of $28. Where the men are to play on Sundays for six hours, the pay is to be $7 a man additional, giving the men $30 a week and the leader $41. Extra matines of three hours each are to be charged for at the rate of $3 each, instead of $2 in the old schedule.

Building Trades Call on Texas Operators to Quit

THE Dallas moving picture operators' union has been asked to strike by members of the buildings trade craft, who are out 3,000 strong in protest against the Texas Light and Power Company.

The building crafts say that the moving picture operators are using power for their machines, sold by the electric light company against whom they are striking. They therefore demand that the operators walk out. The operators during the coming week will vote on the matter.

The strike is general over North Texas. At Denison the town was put in darkness by the walk-out of electrical workers. All business houses cut out their light meters and used lamps and candles. By special dispensation the picture shows were allowed to use power to operate their machines, since the labor unions said the people could not do without amusement. The electric lights in the picture shows were ordered off, however. In Dallas preparations are being made by some of the showmen to work non-union operators if the walk-out comes. Trouble is expected.

World Was the "Old Bible" Now It's "New Testament"

Had the exhibitors of Texas been content to call the Moving Picture World the "Old Bible," the World would have been indeed satisfied with that splendid tribute to its veracity and high standard.

But the exhibitors of Dallas went a step further. Now they call the World the "New Testament" for reasons shown in this final paragraph from a letter from Leon S. Gohlman, manager of the Rex Theatre, Dallas, Texas, on the subject of open booking, which will be printed in full next week:

"And just one thing more. The Moving Picture World used to be called the Old Bible among us fellows down here. We've changed our term the last few months. With all the snappy ideas and good promotion stories you've been publishing, we call it the New Testament. Keep up the good work. We're for you strong."

It is the Gospel truth: the World moves on.

Stork Sans Bells Jarred; So Stuart Inserted Wedding

TWO horrified old ladies called on Manager Herschel Stuart when "The Woman Thou Gavest Me" was screened at Dallas' Queen Theatre late in May. They objected to the appearance of Old Doctor Stork in the story without the preliminary jingle of wedding bells.

"I'll marry 'em tonight," Herschel Stuart declared.

Hunting up a film with a good old-fashioned wedding scene, Stuart chopped it out and inserted it in the picture. Thus with the film baby given the full benefit of the clergy not even the most prudish could object.

The wedding made no difference to the plot of the story and lots of folks thought it improved it.

St. Louis Expects Crowded Exhibitors' Convention

THE national convention of Motion Picture Exhibitors, to be held in St. Louis, June 25-28, is expected to bring to this city a throng of representatives of the moving picture houses in the United States. Assurance to this effect has been given by Hector M. E. Pasmezoglu, manager of the Congress Theatre, who has also given a written endorsement of the campaign of the St. Louis Convention and Publicity Bureau to increase its annual budget to $100,000 in order to aid in getting more conventions for St. Louis.

"This convention has advertised and will advertise St. Louis more than any other gathering," Mr. Pasmezaglu says. "Motion pictures will be made of the convention and will be shown in theatres throughout the United States, giving this city publicity that will be worth hundreds of thousands of dollars."

"Huckleberry Finn" To Be Screened by Famous Players

THE Famous Players-Lasky Corporation will picturize Mark Twain's "Huckleberry Finn," in the form of a big special production, with a large cast of picked players. Work will be started at the Lasky studio, Hollywood, in about two weeks, under the direction of William D. Taylor, who directed the Paramount picture, "Tom Sawyer" and "Huck and Tom," as well as several productions in which Mary Pickford was starred for Artcraft.

Julia Crawford Ivers, who did so fine a bit of work in the translation of the first two Twain stories to the screen, is writing the scenario of "Huckleberry Finn."

Preparations for the exterior scenes are being made, for the picture is largely an outdoor one.

Look for Buck Bill's Defeat.

Chicago, June 5.

Since the Buck bill was placed on the calendar for second reading Friday, May 23, no further action on its disposal has been taken in the House at Springfield. Indeed, it is rumored no further action will be taken during the session of the Legislature. It is the opinion of many the bill will be defeated in the long run.

McQUADE.

Garson Film Breaks House Record.

"The Unpardonable Sin" opened at Atlanta's Criterion, on June 3, breaking all house records. Hundreds were turned away. "This is a wonderful attraction," declared W. C. Paterson, proprietor of the Criterion.

FILM MAGNATES TO ATTEND DINNER

Cohen, O'Reilly, and Berman Will Be Honored at Waldorf-Astoria for Services to Exhibitors

THE number of exhibitors who have signified their intention of attending the dinner that is to be tendered to Messrs. Cohen, O'Reilly and Berman on Wednesday evening, June 18, at the Waldorf-Astoria as a testimonial for their efforts in securing proper legislation permitting the exhibition of pictures on Sundays, has reached such numbers as to insure the affair success.

The committee feels that the exhibitors have overlooked the fact that for the first time women will be welcomed to the affair. Tickets for seats at the banquet tables can be procured at the same price as those for the exhibitors. This will entitle them to participate in the dance that is to be given after the dinner without any additional cost. To the women who will occupy box seats and not participate in the banquet a charge of $2.50 for tickets will obtain. All application for seats or tables should be made to Louis F. Blumenthal, 1587 Broadway.

Many Stars to Be Present.

It can be said at this writing that no convention ever held in which the industry was concerned showed such an array of stars as will be in evidence at the Waldorf-Astoria on the evening of June 18. Some of the best known celebrities are coming from California, so it would seem that distance offers no obstacle to making this gathering the most representative ever known. Many prominent producers are already on the list.

Exhibitors from distant states will be here to pay tribute to the men who have done a vital service for the entire industry.

The entertainment committee is hard at work creating new diversions; not one surprise, but a half dozen, will complete the program that is to make this dinner a remembrance for years to come.

New Wage Scale Boosts Washington's Operator Pay

UNDER the new union wage scale that went into effect on May 26, motion picture operators of Washington, D. C., get a substantial increase for they have demanded 80 cents an hour as against 60 cents an hour in the previous schedule. Another requirement is that three journeymen operators must be employed in all houses having a seating capacity in excess of 500, running more than 8 hours a day. Formerly these houses employed two journeymen and two helpers.

The new schedule provides that one operator on any regular evening's run of five hours or less, shall be paid not less than $25 a week, with Sunday matinee included if run. All extra matinees are to be paid for at the rate of 80 cents an hour. On Sunday or on other days where matinees are run, one hour relief must be furnished the operator at the exhibitor's expense. If the exhibitor requires the operator to work because of inability to furnish a relief operator, the former is to receive an extra 80 cents.

All work in houses running eight hours or more per day is to be paid for at the rate of $45 a week. All single performances outside of regular moving picture theatres will hereafter cost not less than $7 if the machine is set up and $10 if the operator has to set the machine up. Two performances in one day will cost $15.

Houses other than regular picture theatres using pictures as part of their programs will have to pay $50 where one operator is employed and $45 a week where two operators are employed. The carrying of films and posters to the exchanges by operators is to be paid for by the theatres at the same rate as operating—80 cents an hour.

All screenings for theatre managers must be paid for at the rate of 50 cents a reel, while exchange managers desiring similar privileges will have to pay 75 cents a reel. One effect of this charge will be to cut down the number of private exhibitions or screenings in advance of play dates.

All work in excess of eight hours must be treated as overtime and paid for at the rate of $1.20 an hour. Operators in open air parks are to be paid not less than $17 a week, with no deductions to be made for rainy days.

Australian Film Man Pays Visit to San Francisco

W. BARRINGTON MILLER, for six years managing director of the Union Theatres of Australia, was in San Francisco recently from Sydney and spoke enthusiastically of the future of the industry in the Antipodes. Mr. Miller has had active control of a large moving picture corporation. For a long time he virtually controlled the exhibiting business in Australia and made many purchases that set the pace for film prices. He bought the Australian rights to "Quo Vadis" for $3,000, considered a high price at the time, and this proved to be one of the greatest of film successes, running for eleven weeks at Melbourne and ten weeks at Sydney, surpassing all records for gross receipts. The rights for such a picture cannot now be had for less than $20,000, illustrating how film figures have changed in the past five years. The most successful picture he ever handled was Ambassador Gerard's "My Four Years in Germany," which ran for fifteen weeks. Another big success in Australia was "Les Miserables."

Mr. Miller states that in Australia, which has a population of about 5,000,000, there are more than one thousand moving picture houses, with the number gradually increasing. Sydney, which has a population, with its suburbs, of about one million, has two hundred theatres, while Melbourne, with a population of almost as much, has one hundred and fifty houses.

The production of moving pictures is commencing there and Mr. Miller is enthusiastic over the possibilities. A studio has been opened by Reginald L. (Snowy) Baker, the athlete, who was in San Francisco a few months ago, and his first production, "The Lure of the Bush," has been completed.

Not Close at All.

Shirley Mason's liberally inclined in her Paramount, "The Final Close-Up."

Indiana Mayor Rescinds "Blue Laws"; Pastors Oppose

WITH exhibitors, city officials and others on one side and the ministerial association and its followers on the other, an interesting fight is being waged at Hartford City, Ind., over the mayor's recent action in rescinding the old "blue laws" that had been in effect there for some time.

An affidavit charging F. D. Walters, proprietor of the Orpheum Theatre, with desecrating the Sabbath was filed before the Blackford county prosecutor on Monday, May 19, by the Rev. M. M. Dunbar, pastor of the Methodist Episcopal church, and the Rev. G. F. Sheldon, pastor of the Presbyterian church, because he operated his theatre on Sunday, May 18.

When the case was called in the city court on May 26, the committee of ministers pushing the prosecution asked Prosecutor Pursley to dismiss the case so that it can be refiled in the Blackford county circuit court. The ministers, it was said, did not like the veniremen that were being summoned in the court and, sensing an unfavorable decision, moved to dismiss.

Opened According to Law.

The opening of the theatre by Walters followed the action of Mayor McAtee in rescinding the so-called blue laws that had been in vogue there for several months. McAtee, acting on what he thought was public sentiment, not only rescinded former orders, but threw down the bars altogether, thus paving the way for concerns of practically every character to operate on Sunday if they so desired.

Walters operated his motion picture show again on Sunday, May 25, and a second affidavit was filed against him, but to date no action has been taken in the case. Sunday shows have been taboo in Hartford City for many years.

LOCAL OPTION BEST BOOKING PLAN

That's the Opinion of Harry Raver, Who Says for the First Time in Years Exhibitor Is Having His Day in Court—Decision Should Rest with Showman

By Harry Raver

IT is interesting to note that important motion picture distributors are striving to outdo each other in establishing final analysis of the open market. For the first time in years the exhibitor is having his day in court.

Every reform movement instituted, every remedy offered, aim at a single target: the man who operates a theatre. The exhibitor, still bearing the scars of recent wounds, looks on good-naturedly, as usual, and follows his own judgment, feeling that when each side has had its say in the debate he will have added to his store of information sufficiently to influence his future operations in a way that will benefit him.

J. D. Williams, erstwhile champion of open market bookings, has suddenly become a convert to star series distribution and now condemns the individual picture, sold on its merits, as an element of danger to the exhibitor. United Artists declare there shall be no bookings of the Big Four product except singly, each production to stand on its merits. Both methods have champions among the exhibitors and both present disadvantages.

Star Series and Its Workings.

Star series bookings involve series contracts with producers who engage their stars accordingly. The customary form of contract between producer and distributor has to do with advance payments, guarantees or outright purchases. In most cases fixed sums are involved.

After contracts are signed, A sets out to make a series of productions for B to distribute and says: "Now I have to make six productions for B, and I get blank dollars advanced to me on each one. I know what my star will cost, what my advertising expense will be and I must make each of my productions to cost not to exceed so much."

Thus A fixes his negative cost, usually before he has purchased his six stories or knows their requirements in the matter of expense. Suppose his predetermined negative cost be $50,000. To exceed this amount would mean breaking a rule established in advance, yet his story might demand an expenditure of $100,000 to do it full justice. He is likely to make the picture for less than $50,000 if he can, but his mind is fixed on six productions and the amount of his advances, and he becomes mechanical. The exhibitor books these pictures "blind" and thinks he is being "protected" from his competitor.

Exhibitor Should Have Option.

On the other hand, the distributor who offers his product on the open market, at either a fixed price or to the highest bidder, or on sharing terms based on the receipts, may, as Mr. Williams truly states, serve a competitive exhibitor with succeeding pictures of the same star, depending upon the price offered.

It would seem, however, that the producer whose pictures are made exclusively for public appreciation, who is willing to bring his story to life without previously counting the cost and who is more concerned in his audience than his distributor, should not commit himself to either star series bookings or individual bookings. The matter is simply one of local option with the exhibitor. If he finds an advantage in long distance contracts, why deprive him of his privileges?

Some Exhibitors Want to See Pictures.

One man, to my knowledge, paid $16,000 in advance rentals for a series of certain star pictures because he saved $2,000 by paying cash. He was a business man, not a showman. There are a great many exhibitors who prefer to be relieved of the annoyance of selecting their programs as they go along, from week to week. They prefer to operate their theatres with as little effort as possible. But there is an increasingly important element representing the showmen of the country which prefers to analyze the picture itself—star or no star—before jeopardizing a theatre clientele, built up through years of effort and expense. These men do not look upon the picture industry as a real estate proposition, which the legitimate theatre has come to be, but believe in satisfying the public by providing the sort of entertainment most desired.

Everybody Has an Axe to Grind.

When Four Star Productions were contracted for by W. W. Hodkinson's Corporation and J. Frank Brockliss, Inc., the producer agreed upon a local option policy of distribution based upon quality. There were no strings tied to the agreement. It has proved eminently satisfactory to all parties concerned.

The exhibitor is about to reap the rewards of long suffering and patient observation. Every man who deals importantly in motion pictures is determined to bring distribution to an equitable basis. The discussion precipitated is at least interesting, since nearly everybody has an axe to grind and from this conflict must evolve many glittering gems of truth.

By A. L. Sparrow

Manager, Empire Theatre,
Washington, D. C.

THE present system of booking films as practised by the First National Exhibitors' Circuit, Paramount, Metro, and other of the larger film concerns in this country will never be banished. Exhibitors throughout the United States want the series contract as their

We Never Knew the Rich Needed Any Little Brothers, but Universal Has Provided 'Em with One.
Frank Mayo is assisted by Kathryn Adams in helping out the minions of millions in "A Little Brother of the Rich."

protection against competitors, and I predict that if they do not secure a contract of that nature they will not book films on the new plan if companies are still serving on the system now in common use.

J. D. Williams, manager of the First National Exhibitors' Circuit, is right. I have read with interest his article in your magazine, and I must state that he should be congratulated upon the stand he has taken. Mr. Williams has taken a peep into the heart of the American exhibitor.

Hitherto the exhibitor has proudly pointed out that he has a contract for Mary Pickford, D. W. Griffith, Constance Talmadge, Norma Talmadge, or Charlie Chaplin productions. It would mean a loss of real money if his competitor possessed that contract. Prestige would also be lost for his house, for films featuring these stars mean pleased patrons —the best advertisement a house can ever secure.

Suppose there were a star known little in this city. One of the larger houses made him a real box office "result getter" in his district by extensive advertising and other costly means. Under the new "single picture" system the competing theatre could snatch his productions from the house that spent so much to gain for him a local reputation.

Will exhibitors stand for this deliberate infringement on their rights? Will we risk every dollar invested in our business without making one of the biggest fights an American industry has ever known? No! We are not fools. More practically we demand he be tied with a good thick rope.

The moving picture industry is aiming to make money, not to lose it. The new "single picture" system, as it has been stated has no contract except for a single picture at a time.

Now apply the iron test to the "single picture" booking system. Do they contract their stars as they ask us to contract our pictures? No. Their stars are contracted on a long time basis.

Then why do they wish us exhibitors to "kill the goose that laid the golden egg?" Because they think it might increase sales and benefit them? Well, it will not, as they will not rent as many films as they have hitherto under the old system.

If the new system be adopted the good feeling between exhibitors would be abolished. Exhibitors' meetings would generally end in fist fights, and exhibitors' leagues would be a farce. We do not wish this to happen. Our league is one which every local showman prides, and our meeting rooms, soon to be built, will be some of the finest in the country. Our rooms will become no prize rings.

This letter was not casually written. It was done deliberately and after consultation with my assistants and several men of local repute.

By J. B. Cullen

Manager Jackson Theatre,
Milwaukee, Wis.

I have just read what J. D. Williams of First National says in your current issue about the dangers of a "single picture" system for booking the worthwhile stars, and I am certainly not in favor of the single picture policy for my theatre. It may be different for the big first-run theatres, but for the outlying houses like mine, the star series is what counts the most. My people become accustomed to seeing certain stars and go to see their pictures, no matter what they are. If I put out a special feature each time, I would be obliged to advertise more extensively, and go to far more trouble than I do at present. All I need to do is announce a certain star —and my crowd comes.

By Harlan E. Woehrle

Third Street Theatre, Easton, Pa.

An article appearing in your journal on the "single picture" policy expressing the views of J. D. Williams, manager of First National Exhibitors' Circuit on the subject and his championship of the star series contract, cannot be brought too strongly to the attention of exhibitors. I for one am heartily in favor of the plan as outlined by Mr. Williams and have always been in favor of the star series contract basis in booking attractions. In other words the First National policy of booking suits me.

The "single picture" booking policy, which many of the distributing firms contemplate doing will, in my opinion, destroy what little protection exhibitors have been enjoying in the past. To carry out the plans of these firms will destroy the most vital principle in the industry and leave the exhibitor at the mercy of the producers and distributors.

The First National's plan of booking independent, non-star attractions, such as "Auction of Souls" and "My Four Years in Germany" on the one-at-a-time basis is very attractive to me and should be enlarged on. At least one a month of these kind of attractions would suit me, as in the past they have proven to be money makers at my theatre.

Rupert Hughes Helps in Filming of Own Novel

"THE CUP OF FURY," the novel of American life at the most critical time in its history, which caught nation-wide attention in its recent publication in the Red Book, is to be the first picture to be screened by Eminent Authors' Pictures. "The Cup of Fury" is by Major Rupert Hughes.

This will be the first work of the organization of which Rex Beach is the president and Samuel Goldwyn chairman of the board. In accordance with the producer's policy, which enlists the co-operation of the author from beginning to the end of picture production, Rupert Hughes and the adapter, Anthony Paul Kelly, are now building the continuity for the story.

In "The Cup of Fury," Major Hughes has struck the bell in a theme of power that is intensely American in spirit. It is produced with the author making every possible contribution to its picturization. In enlisting the services of Anthony Paul Kelly, Major Hughes gains the point of view of a playwright whose "Three Faces East" is a striking theatrical success and whose work previous to playwriting was motion pictures.

William Russell and Mary Miles Minter Both Experience Some Tempestuous Moments in Their Respective Americans.

At the left, Bill Russell in "The Sporting Chance" "automatically" gives way to Miss Minter at the right in a street scene from "Yvonne from Paris."

DOUGHBOY WANTS SCREEN'S BEST

Homer Croy, Humorist and Globe Trotter, in Serious Mood Talks of the Great Mission of the Motion Picture Among Uncle Sam's Soldiers in Foreign Lands

By Homer Croy
Author of "How Motion Pictures Are Made"

THE observations of one just returned from nine months in France engaged in showing motion pictures to the troops may be of interest to those who have the same thing to face on this side!

My experience in France leads me to believe more firmly than ever in a growing future for motion pictures. It was a field of open competition. Everything that human ingenuity could devise in the way of entertainment was offered the boys. France was full of peripatetic actors, variety people, contortionists and hypnotists and Congressmen.

It seemed as if all the public men in America had come over to France—and wanted to speak to the boys. They would come over calling themselves great—and often we had never heard of them. They may have been pillars of public influence in Sabetha, Kansas, but in Paris their arrival was comparatively quiet.

Even Played Against Circuses.

We played against bands, Senators, opera singers and legitimate productions—and we could command our crowd. We even played against circuses—and filled all seats. A circus of soldier talent was organized, and even against that attraction we stood them up. There was only one kind of entertainment that we could not hold out against—and that was the company or division talent theatrical. They could take the crowd from us. The interest was local.

My position in France was one of the managers of the Community Motion Picture Bureau. To our organization was left the distribution of films for the American soldiers in France, England, Italy, Greece, Poland, and Russia. However, my own work was confined to France. Our organization acted as the film distributing arm of the Y. M. C. A., the Knights of Columbus, the Jewish Welfare Board and the Salvation Army. We came to be the largest film distributing agency in the world, and in achieving this end we learned much about what the public wants and what it does not want.

One Cheap Reel Endangers Program.

I think the thing that struck me most forcibly was the comparative value of films. The men were so eager for entertainment when I went over that it seemed to me that any bit of film would do to stem the tide in the dike. Our trouble was in getting enough film, and as a result my feeling was to give them poor film rather than none. Fortunately I was overruled by others who stood higher in the organization than I did. We soon found that it was better to give no show at all than a poor one. That was the one great lesson of our exhibiting experience.

The boys would stay the performance through, but they would leave in a critical frame of mind. Again we found that one cheap reel would endanger a program, it made no difference how strong the feature was. We came to look at a program as a unit. If there was one weak link in it the whole program was weak. With that we began to eliminate inferior reels and put on fewer shows with only outstanding features.

Doughboy Wants Only the Best.

This we discovered about the American doughboy. He not only wants the best but expects the best. What was left over we gave to the French. A reel that our boys would walk out on we would give to the French and they would call for more. We also found a growing appreciation among the British, Canadian, Australian and New Zealanders to whom we showed.

A thing that we learned was that a good film never grows old any more than Tom Sawyer or Huckleberry Finn grows old. If the boys had not seen it, an early Griffith production had just as much appeal as a later and more widely advertised film. We found that quality rather than age counts.

Homer Croy
Says he has really more hair than this—"in a clear southern light."

A cheap and tawdry production could be spotted at once by the American doughboy. An inexpensive set does not mean a cheap production. It was interesting to note how quickly they could differentiate. They expected a higher standard in motion pictures than they did in legitimate plays.

Plays to an Audience of Four.

Our audiences differed widely in numbers. I think we had the smallest audience in the world—and sometimes the largest. I remember once we played to an audience of four—in a gun carriage! In Longwy, France, in an open plaza before the Hotel de Ville we had an audience of 7,000.

When I left we were putting on 4,600 showings a week in a startling variety of theatres. Some were in palaces and in chateaus and some in open lots and stables, but we found that if we had the right kind of a program that we could hold our audiences. If our seating capacity was 450 and if we didn't have 550 present we considered the show a failure. I remember one boy I watched fascinated throughout an evening. During that time he hung by his arms from a beam—a feat which I thought a worthy testimonial to the appeal of motion pictures.

At some length I take up exhibiting conditions in an article in the Saturday Evening Post for May 24 under the title of "The Movie on the Rhine," if anyone wishes to know what we faced in getting our pictures on.

Wholesome Love Story the Thing.

The picture that pulled most strongly for us was the wholesome love story. If ever, one would think, the suggestive story would have its appeal. The boys were far from home and had not seen an American girl in months, but the story they wanted was not one of the vampire type, but of the girl they were coming home to. They would rather have a girl in a cooking apron with a dab of flour on her nose than a vampire in a green creation with diamonds in her ears.

Outdoor pictures with athletics and feats of physical prowess went over with the boys who are now coming back to sit in judgment in theatres on this side. Swimming, riding, and contests appealed to them. Always popular was the cowboy picture. I had thought until I went to France that the vogue of the cowboy film was waning, but I no longer think so. But one thing that fell flat with us was the war picture. If it had fighting in it it was so far from the real thing that it was merely a source of amusement.

Pictures the One Touch with Home.

Motion picture stimulated the interest of the boys over there as nothing else before had. They were the one touch they had with America. They began to want to know more about them. This was particularly pleasing to me as the man in charge showed me the order sheet for two hundred copies of my own book, "How Motion Pictures Are Made," that had been placed to satisfy the craving of the boys to know more about motion pictures.

Our greatest favorite was Mary Pickford, but Charlie Chaplin would have led if we had had more of his productions. The boys wanted to laugh and this gave them ample opportunity. Hart stood next, with Fairbanks fourth. Fast coming into popularity were Dorothy Gish and Charles Ray. Among these we had only to mention that we had a Pickford or a Hart film and no more questions would be asked. The house would be crowded.

The boys who have seen service in France have learned to depend on pictures more than ever and are coming back to see pictures oftener than ever, and their demand will be for the best!

MOVIE BALL HELD IN PHILADELPHIA

Seventh Annual Affair Delights Thousands of Screen Fans Who Meet Players of Silent Drama

THE seventh annual motion picture ball, held Wednesday May 28, and given under the auspices of the allied motion picture industry at Turners Hall, Philadelphia, was a happy diversion for the local and out-of-town exhibitors, and the thousands of movie fans who attended and saw their idols of the screen appear in person.

When the screen stars arrived they were given a wonderful ovation. From an elevated stage, Judge J. O'Donnel, introduced to those present, Ruth Roland, June Caprice and Creighton Hale, of Pathe; Taylor Holmes, of Triangle; Evelyn Greely, of the World; Gladys Leslie, of the Vitagraph; and Herbert Rawlinson, of the Independent Sales Corporation. A rousing reception was given to each player during the introductions.

Holmes Hit of the Evening.

Taylor Holmes, who was the hit of the evening, was appointed to act as judge for a few dancing contests and awarded silver cups to the winners. Ted Hardcastle, manager of the George Kline exchange, gave some good impersonations of Broncho Billy during the latter part of the evening. Among the prominent exhibitors present were: Frank W. Buhler, general managing director, and A. L. Einstein, the publicity director of the Stanley Company; Columbus Stamper, of Nixon Nirdlinger and Freidhofer enterprises; John Cook, general manager of the Carr and Shad enterprises; A. Altman and S. Green, J. Hayes, Joseph Murphy, of the Alexander R. Boyd enterprises; Jack Rosenthal, G. Evans and W. Jacobs.

The members of the ball committee were: Chairman, David Barrist; Executive, Abe L. Einstein, Max Milder, Judge J. O'Donnel, Ben Shindler, H. Givin, and Sam Blatt. Reception Committee: John Clark, George Ames, Bob Lynch, Joseph Hebrew, R. V. Garrick, George Denbow, William Humphries, I. Milder, and K. Givin. Floor Committee: Jack Rosenthal, Columbus Stamper, Al Brown, Ted Hardcastle, Jack Delmar, Jack Greenberg, Lew Goldstein, Albert Fisher, Sr., and Charles Rapoport. George R. Meeker, of the World home office, was one of those present, accompanied by Jay Emanuel and Miss Greely. A. Osso, vice president, and Harry Cahane, treasurer, of the Cappellini Productions, came direct from Richmond, Va., with the Pathe stars.

Previous to the ball, B. Tolmas, of the Independent Sales Corporation, presented Herbert Rawlinson to the patrons of the Rivoli Theatre in West Philadelphia. William Humphries, manager of the Triangle Distributing Corporation, presented Taylor Holmes to the patrons of the Nixon vaudeville house, where he received a big ovation.

A dinner, which was attended by leading dramatic critics, at the Bellevue Stratford Hotel, was given earlier in the evening by William Humphries, of the Triangle, in honor of Taylor Holmes. Those present were: A. L. Tubbs, of the Bulletin; Charles Garde, of the Inquirer; Herman Deik, of the Record; A. Bonti, of the Morning Ledger; Alvyon Plough, of the Evening Public Ledger; C. F. Gourlay, of the Press; F. V. Armato and N. Bregstein, of the Moving Picture World; Mrs. I. Solomon, of the Trades Review; J. F. Ruggles and J. Green, of the Triangle; Jack Rosenthal, J. Hustler, Norman Phillips and Laighton Morris.

Immediately after the dinner Mr. Holmes made his appearance at the Nixon, where his production, "A Regular Fellow," had been playing since the preceding Monday.

TAXES FACE SAN FRANCISCO SHOWMEN

To Replace Liquor Revenue, City May Impose Sweeping Tolls on Theatres and Exchanges

THE San Francisco Bureau of Governmental research has prepared four ordinances completely revising the municipal license laws, greatly increasing their scope and providing more rigid regulation, which have been presented to the Board of Supervisors for consideration. The need of revenue to take the place of income to be lost from liquor licenses is back of the movement for a revision of the license laws, and it is proposed to tax many lines of business that have formally paid no license fees. The moving picture industry seems to have been especially singled out for attention, and no branch of it has escaped.

Heavy Taxes Proposed.

It is planned to impose a license tax of $100 a year on film exchanges, dramatic schools and moving picture studios, none of which are now in the list of businesses which must pay licenses. Moving picture operators are to pay a license of $1 a year, and theatres and moving picture houses are to pay twenty-five cents per chair a year. Theatres are also in the list which must pay a fee for inspection, being subject to inspection by the police department. In addition, theatres having oil filling standpipes imbedded in the sidewalk area would be called upon to pay $5 a year, while licenses would have to be secured for conducting peanut or popcorn stands.

Opposition to Measure Promised.

There are no indications that these measures will be adopted in their entirety by the Board of Supervisors, but the local amusement industry is preparing to make a firm stand against any change from the present regulations, claiming that the city government is already getting enough from the theatres in the form of taxes. A very careful watch is being made on the progress of these by the San Francisco Film Exchange Board of Trade and the United Motion Picture Industries of Northern California.

Mr. Silver Scanned All Trade Journals; Then Selected World.

Chicago, Illinois,
May 27, 1919.

Chalmers Publishing Co.,
516 Fifth Ave.,
New York City, N. Y.

Gentlemen:

We, Turberg & Silver, proprietors of the New Palace Theatre, of Hamilton, Ohio, which is now under construction, after looking through several moving picture magazines, have decided to subscribe for a year to the Moving Picture World.

Enclosed please find check for $3 and favor me by sending the magazine at once to 746 North Clark street, Chicago, Ill. Thanking you in advance, I remain,

Yours respectfully,
HARRY SILVER.

Catholic Alumni Discuss Motion Picture Censorship

THE question of moving picture censorship was considered at the morning session of the meeting of the International Federation of Catholic Alumni, which was held at Hotel Statler, St. Louis.

Two different views of the question were expressed in addresses made at the session. Mrs. James Hacket of Milwaukee, in her address, urged that a lack of uniformity in censorship be done away with. She denounced motion pictures having as their theme sex and vice problems.

Mrs. Margaret Bassett, of Rochester, N. Y., read the address of Mrs. M. J. Malloy, of San Francisco, who was unable to be present. Mrs. Malloy stated that she was not in favor of rigid censorship and said that the best kind of censorship would be for people to patronize only the theatres showing wholesome pictures.

Settle Selznick and Garson C. K. Y. Suit

HARRY I. GARSON and Lewis J. Selznick, president of Select, have settled their differences over the pictures made by Clara Kimball Young. As a result of conferences held on June 4, "The Better Wife," in which Miss Young is featured, will be released by Select. The picture is now running at the Kinema in Los Angeles. All litigation between the two parties comes to an end.

Miss Young will make four pictures a year, Mr. Garson announced Thursday. The releasing arrangements have not yet been determined.

Dallas Sees Rothapfel Unit.

A thousand representative Dallas citizens were invited to the pre-showing of the Rothapfel Unit Program at the Old Mill Theatre May 31. It was the first time this program has been seen here and it made a distinct impression. The Old Mill will feature the Unit Programs as they are released. James Kelly, of the Rothapfel Corporation, and W. L. Merrill, of Film Clearing House, arranged for the private showing.

RUTH ROLAND IS THE "ONE" GIRL

Dancing Is Her One Dissipation—"Laddering" Her One Superstition—The Best Serial Ever Her One Hobby—And Her One Pun—Read This and Find "It"

By William J. Reilly

YES, we had the introduction to this story all worked out before the interview had actually taken place. It was something like this: "Ruth Roland, premiere villain dodger, bullet eluder, wreck foiler, and mystery baffler of Pathe serials, tossed aside the latest model automatic rifle with which she had been experimenting, swept the mass of aeroplane blue prints into an orderly pile, sent a batch of athletic paraphernalia whizzing into the corner, and arose to greet the representative of the Moving Picture World."

But Miss Roland, true to the "baffling" instincts developed in the thrilling episodes of her serials, foiled said representative with more ease than she had ever shown in frustrating the designing efforts of the arch-villain. She was engaged in none of the strenuous pursuits mentioned above. Instead, she presented a fresh vision of loveli—but we never were cut out for fashion reporting anyhow, so—still, the dress she wore was blue, and it was mightily becom—but what's the use?

Ruth Favors "Chasers" After July 1.

Seated behind the desk owned and operated at other moments by Charles Pathe himself, Miss Roland took on a businesslike air appropriate for a young woman who has just formed her own producing company and who is soon to start in the teeming engagement of making pictures under the banner of the Ruth Roland Serials, Inc.

That is why Ruth Roland, although strictly and muchly prohibition in her views, will do her level best to encourage "chasers" after July 1.

"Oh, ho," said Miss Roland, with a knowing little wag of her forefinger, "I do not mean the kind of chasers that are liquid and which follow after other liquids. I mean the chasers, the pursuers, the villains of the serials, who follow after the lovely heroine. It's a case where reeling in one sense has nothing to do with reeling in another."

"You see," she went on, turning serious and dropping her voice until it was almost a confidential whisper, "I am starting work on my new serial on July 1. And what could I do without six or seven chasers dashing madly in pursuit of me?"

A Triple Role—Author, Star, Producer.

And not only will Miss Roland be the star and the producer of this coming thriller which will be the first of a series of two a year she will make for Pathe, but she will also be the inspiring origin of the story. When this new serial is given its premier and the enthusiastic spectators shout for "Star," then "Producer," and finally "Author," Miss Roland will astound the crowd by making her appearance each time.

Ruth's experience in serials should give her some splendid ideas as to startling places in which to leave the heroine dangling at the end of the episode and also some original items for the disposal of the brutish powers of darkness and villainy when the chase becomes too hot and the capture of the lovely one seems imminent. The serials she has already done include "The Red Circle," "Hands Up" and "The Tiger's Trail."

"The Song of Roland," the great French epic, will pale and grow dim in the light of what is going to happen in this amazing new serial featuring another Roland who has the name of Ruth to the fore. Instead of dashing around in armor and leading armies on a caparisoned charger, as Roland did of yore, Ruth will lead a whole army of wicked wanters of "the papers" on her hundred-miles-an-hour motorcycle. In fact, she is thinking of modernizing "The Song of Roland," supplying a heroine instead of a hero, and rescuing folks from influenza quarantine instead of saving beautiful maidens from castle towers where dominating lords have confined them.

Here's the "Only" Girl Herself.
Ruth Roland, the only girl who breaks speed laws and gets away by snapping the officer's picture.

And speaking of her hundred-miles-an-hour motorcycle on which she is seen in the accompanying picture, Miss Roland recalled with a smile a near-arrest it brought her.

Getting By "On High."

"I was racing through San Francisco," she said, "utterly oblivious of what I was doing. In fact, I am so used to slipping into 'high' for the pictures that when I get out by myself, I use 'high' and much gas unconsciously. The first thing I knew, a motorcycle policeman raced up alongside and ordered me to slow down.

"'You've been breaking all of San Francisco's speed laws, and the laws of Nature, besides,' the officer said, when we both stopped. Usually, when I am caught like that, I pay my fine like a little angel. But this time I thought I'd try a wee bit of diplomacy.

"'Really, officer,' I said, 'I had no idea I was exceeding the speed limit. You see, I am so used to being chased by villains in the movies that I just naturally put on speed and didn't know it.' And being a very good officer, he let me proceed on my way."

Ruth Believes in Oneness.

Ruth Roland is really an unusual movie star. Most movie stars have time for at least half a dozen hobbies, such as training seals, raising Siberian spaghetti, or teaching goldfish to walk. Ruth has only one hobby, and, strange to say, it is the movies.

"I haven't time for anything else," she said, "I am wrapped up in pictures. I am simply filled with them. And my hobby isn't just 'pictures.' It is 'good pictures.' In fact, I could go farther and say it is 'the best pictures.' I am going to make my next serial the best serial ever made. I am going to make what might be termed a Feature Serial, with all the attention paid to detail that is done in the making of the feature picture, and still retaining the thrills which delight the serial lovers."

Miss Roland's ideas seem to run in "one" lines, other than in the line of the "one" best picture. She has only one dissipation, and that is dancing; and one superstition, and that is a hesitancy about going under a ladder.

"I know that ladders are made to climb with, and that a ladder is significant of the road to success," said Ruth, "but ladders have a back door and a front door, and the front door is the one to use in entering. Anyhow, there is so much more room in front of a ladder than behind it, that it is really the sensible thing to go in front of it."

Hard on the Small Towns.

Miss Roland is unusual in still another way. Instead of picking out some little hamlet in Missouri or North Dakota to honor as her birthplace, as most movie celebrities do, Ruth selected San Francisco, thus giving California the double honor of housing the most celebrated weather and the classiest serial star in the weather and star business.

During the past week Miss Roland has been busy taking folks to tea, buying beautiful clothes, dancing, arranging the details of the formation of Ruth Roland Serials, Inc., showing Senators and Representatives in Washington how to make a speech, and wearing out her good right arm signing dance programs for admirers at the Philadelphia Exhibitors' Ball.

Asked if she had purchased an aeroplane while shopping in New York, Miss Roland confessed that she had not for the reason that she could not find the kind she liked.

Taking a "Fall" Out of the Press.

"What is your favorite machine," she was asked.

"Well, I like the kind that stays up,"

answered Ruth, "and I wasn't able to locate that particular sort."

"Then you don't like things which do not succeed—in other words, things that fall?"

"Oh, yes," said Ruth with much calm, poise, and absolute equanimity, "I like the rainfall."

Feeling that he could not survive a second fall, the interviewer, when he picked himself up, thrust out his hand in farewell and had it wrung in a grip that would make the village smithy feel like an aproned waiting maid in a tearoom with charlotte russe as its piece de resistance.

Seeing the face of the press representative writhe in blissful torture at her grip, Ruth put on her sweetest consoling countenance, used at the studio just after she has bitten the villain in the struggle, and said:

"You see, I'm from the West."

We wish she'd stay in the East awhile.

CONTINUITY WRITERS THE GREAT NEED

So Declares Marshall Neilan, Who Adds They Should Equal Novelists in Mental Equipment

THIS continued cry among producers that authors refuse to get the motion picture angle," says Marshall Neilan, "strikes me as a waste of much vocal and mental energy. It certainly follows that as soon as the great authors of today start to get the motion picture angle their work is bound to become mechanical. What the author should do is write as he is inspired and then let the continuity writers get the motion picture angle on his idea. What we need now is not better stories, but better continuity writers.

"The men who adapt the stories to the screen should be equal in intelligence, educational equipment, imagination and experience with the man who wrote the original story. You could count the number of really capable continuity writers on the fingers of the hand of Mordecai Brown. The trouble is that they are styled as continuity writers when really they are playwrights. Continuity has become to be considered as some sort of mechanical work. The average scenario writer receives a weekly wage of $100 a week, while his contemporary on the legitimate stage, if successful, has an income ten times as much.

"Men like Jules Eckert Goodman, Aaron Hoffman, Samuel Shipman, Roi Cooper Megrue, and Winchell Smith are possessors of very swollen incomes. No one can question that in the field of dramaturgy they are equally as brilliant as the men whose stories they adapt are in the field of literature. I don't want to become personal, but I ask any company at random to take their continuity writers and compare them with Rupert Hughes, Robert W. Chambers, Montague Glass, Booth Tarkington, Owen Johnson and Rex Beach. What we have to do in the picture business is to attract men of unusual ability and intelligence and develop them as continuity writers.

"An author is usually a good author because he has lived a full life. He has had experiences during his career which serve him as the basis of his plots. That is why newspaper men are usually successful authors. They have lived in a world which is veritably full of drama."

Community Picture Bureau Files Incorporation Papers

Albany, June 2.

DURING the past week, the Community Motion Picture Bureau of Massachusetts filed in Albany the necessary papers permitting it to do business in New York State, designating as its agent Hortense G. Ledden, of 502 West 113th street, New York City. Certificates of incorporation were filed by the Goldreyer Theatres Corporation, with a capital stock of $900,000, Sidney S. Bobbe, James A. Byrne and John J. Gallagher; the Whitestone Amusement Corporation, $5,000; Simon Lowenberger, Edmund Sorapure and Joseph Felder, the A. H. Fischer Features, $25,000; Samuel Schwartzberg, Isaac Schmal and Benjamin Abraham, the Deitrich-Beck, Inc., $50,000; with Theodore C. Deitrich, Arthur F. Beck and Bailey C. Elliott; Will Morrissey Producing Company, $50,000, Will Morrissey, Harry Green and Henry J. Block.

Nazimova Signs a Metro Contract for Two Years

BEFORE leaving for the Pacific Coast Wednesday, Mme. Nazimova renewed her contract with Metro Pictures Corporation, thus setting at rest many rumors which have been prevalent in the business for the last six months as to the future activities of the great star. President Richard A. Rowland had affixed his signature to the contract on behalf of the Metro Pictures Corporation prior to his sailing for Europe, and only the matter of Mme. Nazimova's signature was necessary to complete an arrangement by which Metro is assured of Nazimova's services for two more years.

General Manager William E. Atkinson announced that the Nazimova productions will be even more pretentious than those which have brought her international fame within a period less than two years.

Bribery Charge Against Fire Bureau Chief Falls

JUSTICE ROSALSKY, in General Sessions, Manhattan, acquitted Dr. William F. Doyle, of Brooklyn, Chief of the Bureau of Fire Prevention, of the charge laid against him in the "filmless exchange" case that got into the news a few weeks ago. Dr. Doyle was discharged in Justice Rosalsky's court for want of sufficient evidence to place him on trial. The case against Captain Frank McGinnis, of the Bureau of Public Assemblies, and Frank McGoey, who were indicted on charges of conspiracy at the same time Dr. Doyle was held, will go to trial.

Bloxbe Films to Make Two-Reelers.

At a meeting of the Board of Directors of the Bloxbe Film Corporation, of 1547 Broadway, M. E. Schwalbe, presiding, it was decided that the company will begin its campaign with a series of two-reel pictures, releasing bi-monthly. In addition to the two-reel releases, it will also produce four big pictures a year, having come to the conclusion that four big pictures a year are a large enough output for a new organization.

At the Left, Bessie Barriscale Doesnt' Seem to Like the Charming View of Herself in the Center.
In fact, she shrinks away; but, at the right, everything seems to be satisfactory in "Tangled Threads," the Robertson-Cole feature from which these scenes are taken.

GETTING MR. KARGER ON THE RUN

Director-General of the Metro Forces Is an Advocate for Improving the Moving Picture by the Practical Way of Giving the Producers More Time for the Work

By Edward Weitzel

Maxwell Karger believes in the longer run.

"One of the industry's greatest handicaps," he said in reply to almost the first question put to him, "is the absurdly short life of even the finest pictures. This forces the producer to turn out something to take the place of the discarded pictures at a rate of speed that does not give him time enough to meet the cry for a uniformly better grade of photoplays. The first step in that direction is the securing of the best grade of stories to be obtained. The major part of such stories must come from the foremost writers of fiction, and we cannot afford to pay them a sufficient amount to induce them to do original work for the screen until the pictures made from their stories can be given longer runs.

Maxwell Karger.
Who puts in some timely remarks on the whole question of time.

"Payment to the author on a royalty basis is the only solution, and this will be feasible when he is assured of having his picture run for two or three years in place of six months—the average life of the program picture. We have many writers of scenarios who devote themselves to this work and who enjoy generous incomes as a consequence; but we need the other class of writers also, men and women whose names are an asset and who can be relied upon to do something big—when they find it worth their while to master screen technic and are fortunate enough to hit upon a subject adapted to the photoplay."

Better Pictures Mean Greater Expense.

"Do you advocate the stopping of program production?" the Metro director-general was asked by our correspondent.

"When it means overproduction—yes," he replied. "The advantage of being able to furnish customers with a picture a week does not offset the want of time needed to bring each release as near perfection as possible. But the fault is not the producer's. He cannot afford to spend more money upon the making of his photoplays until the exhibitor is in a position to increase the earning power of the pictures by giving them longer runs. We never try to deceive ourselves about the quality of Metro pictures and we know that each one cannot be a world-beater. But we do try to make each one as good as possible. As soon as the exhibitor is ready to pay for a better article, the makers of pictures will be ready to spend the time and money required to produce it. To show that Metro has faith in the near approach of this condition I have only to point to 'The Red Lantern' and the houses it drew at the Rivoli during its first Broadway engagement. A return date within four weeks is a new record for a Times Square picture house."

Quotes Stage Business Methods.

While the cigars were being passed Karger was asked what he thought of the stage plays now running on Broadway. After admitting he had seen several pieces that he had thoroughly enjoyed, most of them being made according to a well-tried method of handling old and always reliable material, and paying his respects to the superior air assumed by the adherents of the stage who can see no good in the moving picture, and also pointing out that the average of stage attractions in artistic merit and entertaining qualities was below that of the screen, the Metro director illustrated the advisability of taking a lesson from the business methods of the stage showman:

"We are forced to admit that the stage producer has it on us in more ways than one when it comes to guarding against financial loss. In the first place," explained the director, "he can make three productions, have the first two absolute failures and clean up enough money out of the last attraction to put him a long way ahead of the game. Then, his method of producing plays and a number of natural conditions belonging to his business give him a margin of safety far beyond that enjoyed by his screen rival!

"If the play is a failure he returns it to the author, who frequently concludes it will make a good movie and ships it to a scenario editor—and, on rare occasions, the author is right.

"Once the stage producer knows he has a success he also has the pleasing certainty of playing his piece until he has gathered in every possible dollar. Until we are in a position to do the same thing by means of the longer run and the corresponding longer time for production the advancement of the moving picture as a whole will be seriously impeded."

SPEAKING of Maxwell Karger, an official of Metro remarked: "We release on an average a picture a week, so we are obliged to have a director general like Karger who can get them out on time. How he manages to do it and keep the standard of production where he does is known only to himself."

A slight insight into the Karger method was obtained during a luncheon at which the Metro director was the host, and his four guests included the writer and a representative of another trade publication. An experienced interviewer knows that, as a rule, the worst place in the world for an interview is around a dinner table, but Maxwell Karker reversed the rule. He was there for a double purpose, and when the meal was finished he had satisfied his own appetite for food and the two scribes had a full supply of copy. He talked with the utmost frankness on any phase of picture making suggested, knew exactly what he wanted to say and was as practical in his views as if he had no connection with the artistic side of moving picture production. And this is the man who supervised the production of "Out of the Fog," "Revelation," and "The Red Lantern."

A many-sided person evidently. Long years of business training would account for his ability to deliver the goods as per schedule, but the rhythm of movement and sense of harmony apparent in all the Karger supervised pictures—where did these esthetic qualities come from? The director gave no hint during the meal. But a recent article in Photoplay lets the cat out of the bag.

Karger an Accomplished Violinist.

Maxwell Karger devoted his earlier years to music and succeeded so well that he became first violin in the orchestra at the Metropolitan Opera House, New York. Growing dissatisfied with his profession, he cut loose from music entirely and went after the commercial experience which is so essential to a director if the company he is employed by is to make money as well as produce artistically sound pictures.

So, here we have it! Form, rhythm, harmony working consciously or subconsciously during all the seeming confusion of a studio running on a production schedule; moving pictures supervised by a man who is always under the influence of an art that can be and is of the greatest assistance to the youngest of the arts. A moving picture supervised by a man who knows every shade of tone and tempo and fits the action of the story to the law of harmony is going to keep pace in artistic merit no matter how much its making is speeded up mechanically.

Strong for the Longer Run.

Like every intelligent person connected with the moving picture industry,

LEAGUE OBJECTS TO C. O. D. SYSTEM

Miami Valley Exhibitors Want Credit Introduced Into Film Renting Deals—Refuse to Pay Music Tax

A MOST enthusiastic meeting of the Miami Valley Exhibitors' League was held June 2 in the League rooms at Dayton, Ohio. There were several questions of importance to be taken up by the league, chief among these being a new set of rules which the exchange managers' association of Cincinnati want to make effective June 15.

Their chief complaint is that exchanges demand that payment must be in the office previous to the time that film is shipped, otherwise the show will not go out. Those who spoke on this subject were firm in insisting that present day exhibitors in Dayton and surrounding territory were modern business men and represented enough capital to demand credit if it were necessary. The men think that payments should be made on time and even before shipment is made, but, in case an exhibitor fails through some way or other to send payment they do not think it fair that such an antiquated method as a C. O. D. should be used as a means for reprisal.

The exchangemen say that they do not have trouble with many of the Ohio exhibtors, but that there are many in West Virginia and Kentucky who are delinquent. Officers of the Miami League do not think they should be made to suffer for the wrongs of others.

Committee to Call on Exchangemen.

A committee of five has been appointed to call on the exchangemen to rearrange the rulings. It is likely that an agreement will be reached. Recognition is also expected for the Miami Valley Exhibitors' League, which has members in Dayton, Springfield, Middletown, Miamisburg, Lima and surrounding towns to the number of 116.

Music Tax Discussed.

Another point brought up at the meeting was the report on the music tax that is to be collected by the Music Publishers' Association, which is seeking to assess the film men for royalties. President John Seifert told the meeting that he had called upon all the largest music houses handling roll music (used in the smaller houses), and said that all of these firms, in addition to eliminating the music that is taxable from their rolls, agreed to make contributions with which to fight the tax. Within the next week the league will have a large quantity of non-taxable music rolls on hand. President Seifert also heard statements from those present to the effect that none of the members of the league were using taxable music in their theatres. It is said that the royalties heretofore paid by the firms making music rolls will not be paid the composers, owing to the exhibitors' refusal to use such music, thus eliminating this source of revenue.

Summer Headquarters for Members.

A motion was made and passed at the meeting providing for a summer headquarters for the league which the members could visit during the summer months or take their families for an occasional outing. As there is quite a large balance in the treasury, appropriations will be made for the building of several cottages along a nearby waterfront for summer use. One of the first rules made after the passing of the so-called "health amendment" was that "shop talk" was to be eliminated entirely at this summer resort.

Tax for Use of League Rooms.

Inasmuch as the Miami Valley Exhibitors' League will take over a suite of new rooms in the Lindsey building soon, it was decided to allow representatives of the different exchanges at Cincinnati to have the use and privileges of the rooms providing they paid a small fee. Five dollars was decided upon as a yearly membership fee. Already about ten "knights of the road" have paid their dues. A stenographer will be at the headquarters at all times. Salesmen and managers can avail themselves of her services upon the payment of a small fee.

Treasurer Reports Good Balance.

Bert Fiala, treasurer of the league, read a report at the meeting which gave evidence of a goodly supply of money on hand. He also said that applications were coming in unsolicited every day for membership, and that a trust fund would have to be established soon to take care of the accumulated funds. This was approved by those present.

George D. Baker to Make Independent Productions

GEORGE D. BAKER has severed his connection with Metro Pictures Corporation and embarked upon a career as a "free lance" director. Mr. Baker leaves Metro with the best wishes of Richard A. Rowland, the company's president, who dined with the director the day before Mr. Rowland sailed for Europe. Mr. Rowland expressed his deep regret at losing Mr. Baker, realizing that he had been one of the most valuable members of his producing organization.

Mr. Baker made his decision to quit Metro after coming on to New York from Hollywood, Cal., recently. Some of the largest producers sought to engage him. He finally affixed his signature to a contract to direct two internationally famous stars of the stage and screen in a series of big picture productions. He will start work on these productions in the early fall.

The Lees Make a Hit in Richmond.

Jane and Katherine were among the film stars who recently went to Richmond to assist on a reception committee greeting the doughboys from overseas, and they made such a favorable impression with the soldiers, adults and juveniles that Miss Millicent Hughes, a Virginia belle, conceived the idea of engaging, in advance, the little Lees for the next reception following the next war.

Recently, while making a "personal" appearance at Medford, Mass., Jane and Katherine were presented with the key of the city by Mayor Walter H. Creamer. The key is two feet long, a foot wide.

Things Are So Tipsy-Turvy in This Taylor Holmes Triangle We Don't Wonder It Is Called "Upside Down." Taylor didn't use up all his speed in "Taxi," for he has a lot of it left in the "morning-after" scene at the left, in which he appears as fresh as the well-known daisy.

RUBBERNECKING IN FILMLAND

Thunder and Lightning and Rain Open Tale of Hart's Strange Bird and Houdini's Vanishing Act

By Giebler

IT has been a busy week, filled with doings of various kinds, and Thunder and Lightning—sure, right here in California. True, it was not very brisk lightning nor very robust thunder, not the loud and terrifying crashes of heaven's artillery that sends the inhabitants of the East and other storm-ridden sections scurrying to their feather beds for safety; but thunder, just the same, and loud enough to scare our Native Sons, who are not used to the weather making noises when it functions.

And rain—rain in May—an unheard of thing for this part of the West Coast.

William Keefe Returns.

The week has been filled with goings and comings—smiling with the arriving and weeping with the departing guest.

I had scarcely got through wringing the hand of William Keefe, just come back from Europe, when I had to wring the tears from the office towel anent the news that Dave Morrissey was leaving for foreign shores. I was very glad to see Bill Keefe, and I was sorry to tell Dave goodbye. Dave's a good scout, and while I envy him his opportunity to see the world I hope that William Fox sends him back to Los Angeles some day, and that the day may not be so very far away.

Karger Joins Boosters.

Maxwell Karger, Metro's chief, came back from Broadway, and no dyed-in-the-wool coast defender ever pulled the deadly parallel with more force or fervor in speaking of the respective meteorological merits of the East and the West. Mr. Karger says that his fourteen days in New York were two weeks of chills and goose bumps.

Isadore Bernstein also arrived from the East, full of good words and promises of big news of big things of a National character soon to break.

W. H. Russell, known to the local film colony as the originator of a studio data chart, without which no edfice is complete, has packed his trunk and emigrated to Santa Barbara, where he will be known as publicity manager for the American studios.

"Mitch" Lewis pulled out for Oregon for timber locations.

Fred Stone Unpacks New Rope.

Fred Stone and his manager, Andrew J. Callaghan, came in on Monday. We didn't meet Fred at the station, but Frank Borzage and Sydney Ainsworth did, and Fred unpacked a new rope he bought from a cowboy at Cheyenne and gave a demonstration of plain and fancy twirling, of which act Fred gave me a picture.

Fred says he is glad to get back to the colony, and the colony is glad to see Fred again, because he made a lot of friends when he was here last summer.

One day I went out to see Jesse D. Hampton's players perform, but was unlucky in picking a day that both the H. B. Warner and the Bill Desmond company had picked for location work.

Digging Up Ancient Grudges.

Mr. Hampton was at home, but was not looking very "peart," as we say back in Missouri, because he had been having a siege with a cold.

I also had the pleasure of meeting George Elwood Jenks, who is head scenario writer for the Hampton company. Mr. Jenks used to be connected in an editorial capacity with Munsey's and other magazines, and I have a sneaking suspicion that he is the bird that kept a certain tall trade paper correspondent from thrilling the world with some remarkably clever stories a few years ago.

The T. P. correspondent does not hold this against Mr. Jenks, however, although at one time he did decide to shoot every editor that rejected his stuff, and only changed his mind when he realized that this course of action would leave practically every magazine in the country without a guiding hand.

Mr. Jenks is a fine fellow in spite of his past.

Hart Uncovers New Fangled Bird.

From Hampton's I called on Bill Hart, who has just returned from the Mojave desert, where he made location stuff for his new feature, "Wagon Tracks," a pioneer story of 1850.

Ann Little, who is playing opposite Bill, was along on the trip, and she and Bill brought back a fine specimen of a young Equus Asinus, or Sweet Songster of the southwest, one of the few birds of the desert country that has long ears. Miss Little says she is going to make a pet of the cute little creature.

It seemed to be my week for animal pets, for the very next day I stopped off at the Ince plant at Culver City and found Enid Bennett with what she called a "tigerette," that a sailor admirer who had been to South America on a battleship had sent her.

It was a cunning little thing, and although Miss Bennett said it hadn't scratched yet, it's dollars to doughnuts that it will not be as nice a pet when it gets older as Miss Little's mountain canary.

Houdini Going Strong.

When Harry Houdini first came out to the coast, he promised that I could come out to the studio and see him in action.

"Only don't come too soon," he said, "it takes me about a week or ten days to get warmed up and going good."

I waited too long. When I got out to the Lasky lot Houdini was going so good and so fast that I could not catch up with him. The great escape artist escaped me at every turn.

First I dropped in the publicity de-

Houdini Tries Some Magic with Wanda Hawley, While Fred Stone Starts Things Whirling on the Right.
Sydney Ainsworth and Frank Borzage, director, are seen in Fred's exclusive circle, while Andrew J. Callaghan, his manager, modestly hides in the rear.

partment and asked for Adam Hull Shirk.

"Adam," I said, "I've come out to see Houdini."

Adam looked at me with a speculative eye.

"Do you know what you're up against?" he asked.

"Not anything hard, I hope. Houdini is not a difficult chap to see, is he? He didn't strike me as being up stage or anything like that when I met him a short time ago."

Magician Upsetting Everything.

"Oh, nothing like that. Houdini's a regular fellow. But you know that not being where he's supposed to be is the way he makes his living, and he's always practising it. It comes natural to him; it's the best thing he does. And besides, he a magician; he's upsetting the whole place. Look at this."

And Adam produced a picture of Wanda Hawley reclining on nothing.

"That's the kind of stuff he does, comes along and raises people up on the air. We're afraid he'll do that to some of us some time and then go away and forget us. Wouldn't it be terrible, now, if Miss Hawley had been left in this position? Of course, the air is nice and soft—"

"Do you think you can put anything like that over on me?" I said, severely, "You forget that I once followed the ancient and dishonorable profession of publicity—"

When Shirk Backed Up.

"Oh, all right," said Adam, hastily putting the picture away. "I just wanted to show it to you. Go out on the lot and look for Houdini, and if you find him, come back and tell me about it."

I searched all over the studio, and asked actors, carpenters, extras, everybody that could answer questions, if they had seen Houdini.

"Sure!" They had all seen him just a few minutes ago. He was going this way—that way—over yonder—to the right—to the left.

I went across Argyle street to that vast wilderness of palaces, huts, hovels, churches, saloons, dance halls, Mexican haciendas, known as "the lot," and combed it from stem to stern. I saw James Cruze making a street scene with a lot of extras, but no Houdini.

Once I saw his hat going around a corner, but when I caught up with the hat it was ornamenting the head of a property man, who has all he can do to look after his props without bothering with every nut that comes along talking about his hat looking like somebody else's hat.

Handcuffs Lead to a Wedding.

A watchman said he had just seen a guy with a pair of handcuffs in his hands going "over that way." This looked like a good tip, but it led me into a set where Donald Crisp was making a wedding scene with Bryant Washburn, Lois Wilson and Frank Elliott and Theodore Roberts and two beautiful little girls with baskets of flowers, but nobody that looked anything like a handcuff king.

"He was around here a few minutes ago," said Donald. "Here comes Tully Marshall. He's in the Houdini cast. He'll know."

"Yes, he's over on stage 4." said Tully.

I hurried over to stage 4. Irving Willat was making a scene for the Houdini film.

"Where's Houdini?" I demanded.

"Why," said Willat, looking in every direction, "he was here just a minute ago. Stick around, he'll be back."

"No," I said, "He's escaped me. I give up." And I went back to Shirk's office.

"Adam," I said, "give me that levitation picture of Houdini and Miss Hawley. I'm going to run it in Rubbernecking. I'm almost ready to believe anything anybody tells me about that chap Houdini, after what I've gone through."

OLD BOWERY THEATRE REJUVENATED

Atlantic Garden, of Booth, Lawrence, and Elder Sothern Fame, Opens as Modern Cinema House

THE opening on June 28, with a gala week celebration, of the New Atlantic Garden Theatre at 50 Bowery, New York, marks another progressive step in the exhibition of motion pictures in America.

It means the renaissance of the new world's most famous old-time amusement center—the bringing back to lower Manhattan Island of the great men and women stars of tragedy and comedy, the motion picture taking the place of the spoken drama. Thus is theatrical history made.

The Atlantic Garden stands a few steps south of Canal street and next door to the old Bowery Theatre, in which Edwin Booth, Lawrence Barrett, the elder Sothern and all the great players of another generation made their chief bids for public favor. The Atlantic Garden itself was opened by William Kramer to meet the standards of the great European amusement palaces and was successfully conducted by him and his sons for more than fifty years. All New York flocked there for its music and variety.

In Thickly Populated District.

Then the Bowery and its neighboring streets fell upon changed days, and new theatres, gardens and halls with high admission prices were opened uptown. But lower Manhattan ever remained a thickly populated district—and now the motion picture has brought it into its own again. It is said to be a fact that this district has furnished more actors and actresses to the motion picture screen than any other in the country.

Always one of the largest auditoriums in the city, the New Atlantic Garden, under the management of Albert S. Goldberg and his associates, has been entirely made over and every appliance of the newest and best motion picture theatre installed. Artists and designers from Broadway have vied with the music and picture-loving artists of the district in making the new theatre worthy of its famous name and location.

Elaborate Opening Planned.

With the aid of the Players Club, founded by Edwin Booth, and other theatrical organizations, many of whose older members have appeared at the Atlantic Garden, and of some drama stars of today, the opening of the theatre in the most thickly populated district of the United States will be made a memorable event.

Marmont Signs Contract as Support to Alice Joyce

PERCY MARMONT, who has recently announced his intention of devoting himself exclusively to the screen, is now engaged in the concluding exteriors for a Vitagraph production in which he is leading man for Alice Joyce. This is Marmont's first appearance in a Vitagraph picture, although he has already been seen on the screen as leading man to Elsie Ferguson, Alice Brady, Geraldine Farrar and Marguerite Clark. He scored a distinct personal success in the recent stage production of "The Invisible Foe."

Vitagraph officials tendered a contract, which he has just signed, to be Miss Joyce's leading man in succeeding pictures that will follow the production on which he is at present occupied with this star. The tentative title of this first picture is "Vengeance."

A Sweet Singer of the Southwest.
Personally managed by Bill Hart and Ann Little.

Enid Bennett, Tiger Lady,
Teaching Stripes (not of Stars and Stripes) to smile.

THE RETURN OF "THE RED LANTERN"

For the Second Time Within a Month, the Metro Feature, Given Force by the Electric Acting of Nazimova, the Screen's Foremost Tragic Star, Illuminates Broadway

By Edward Weitzel

LIGHT has long been used as a symbol of hope and promise. The return of "The Red Lantern" to the Rivoli within a month of its previous engagement at this theatre gives promise that the longer run for the better picture will soon be a universal condition. The Metro super-feature, electrified by the splendid acting of Nazimova, again illuminates Broadway, the street of light, and brings hope that the old order of things has gone out forever and that the life of a photoplay will depend upon its ability to "keep them coming" and not upon the law of the one week booking. "The Red Lantern" won its repeat engagement on the only practical test: the box office record. The good report of the large bodies of spectators that crowded the theatre for seven days should circulate the best kind of word of mouth advertising: and the result of the experiment in a Broadway week-run house will be watched with interest by the entire industry.

The Picture Right from Inception.

In offering "The Red Lantern" to the public, Metro was aided by a most skillfully devised advertising campaign—a campaign that is still going on with cleverly sustained vigor. The picture also had the help that comes with the inborn strength of a thing that is right from its inception and its merit is sensed before it is seen.

The success of certain plays, certain books and certain photodramas are "in the air" almost from their first announcement. They strike the public fancy the first time their names are seen in print, and each new piece of information increases favorable anticipation. Joined with the value of the past reputation of the producer, the director and the star is the interest created when title and subject carry that indefinable something which foreshadows the coming of a masterpiece.

Nazimova in a dual role: as a half-caste—a Eurasian, part Chinese and part English—and as the girl's English sister; it fills the imagination with visions of new and fascinating evidence of her skill in character acting and tragic expression. The story outlined against the never-to-be-forgotten Boxer uprising in China when the American soldier displayed the stuff he was made of in his usual cheerful and off-hand habit built up a following for the picture before the first reel was completed. Then came the reports from the showing at the Coast, the New York opening and the triumph of "The Red Lantern."

The Plot Recalled.

A brief sketching of the plot of "The Red Lantern," which is based upon Edith Wherry's story of the same name, will recall the strength of its theme and the profusion of strange Oriental scenes.

Mahlee, the half-caste, is the daughter of Sir Peter Sackville. Brought up by her Chinese grandmother, Mme. Ling, the girl is told by the aged woman that unless she (Mahlee) cuts off her feet her grandparent cannot die in peace, the English blood in Mahlee having cursed her with large feet. Bent on easing Madame Ling's exit from the world, Mahlee seizes a sword and hacks herself so severely that she faints from loss of blood and is taken to the home of some English missionaries. Here she is instructed in the Christian faith and is happy and contented teaching the mission children until she finds she is in love with Andrew Templeton, the son of the Rev. Alexander Templeton and head of the mission. The arrival of her father with her half-sister Blanche, puts an end to her romance. Andrew has been drawn toward Mahlee but the more delicate charm of the young English woman decides his choice in her favor.

"The Goddess of the Red Lantern."

Mad with jealousy Mahlee renounces her newly found faith and accepts an offer to help the Boxers in their uprising against the Christians. She is aided in her course by Sam Wang, also a half-caste, who had belonged to the mission and who retains the worst qualities of both races in his veins.

Sam Wang is a leader among the Boxers. Convinced his power is waining and also the cause for which he is striving unless he can perform some act to inspire his comrades with new zeal, he gives out the information that "The Goddess of the Red Lantern" is about to return to life and will be ready to receive the homage of the faithful at one of their temples. Robed in a gorgeous costume Mahlee is conveyed to the designated place on a massive throne by crowds of devout Buddhists.

Along the streets the procession winds until it reaches the temple. Here the ceremonies begin before the great doors and are carried on inside the lofty room where the gigantic form of Buddha reposes. Everything is conducted on such a lavish scale and the scenes are so finely acted that this portion of the story has remarkable entertaining qualities. The picture ends with the failure of the uprising and Mahlee's despair and death.

Nazimova Dominates the Picture.

As the Eurasian girl Nazimova reveals a new phase of her histrionic power. The character does not permit the many changes of feeling that were allowed her in "Revelation" and in "Out of the Fog," but it puts her abilities to a harder test. In these two pictures and also in "Eye for Eye" it was comparatively easy for her to keep the interest focused upon herself. Her surroundings were often impressive in themselves but they were such that even a slightly inferior actress could have succeeded in holding the centre of the scenes.

In "The Red Lantern" such could never have been the case. Only a personality and an art as dominant as Nazimova's could rise above the mass of pageantry and the vast backgrounds of moving crowds under the flickering lights of a thousand lanterns. At no time is she outweighed by the spectacular nature of any of the scenes. The ease with which she holds her place in the forefront of the most elaborate ensemble and makes herself mistress of every situation is the unique feature of her performance.

Wang, the Boxer Leader, Tries to Extend His Dominion Over Mahlee.
Nazimova, garbed as the Goddess of the Red Lantern, resents the intrusion in "The Red Lantern."

Rambles Round Filmtown

With WALTER K. HILL

The Postal Guide As a Last Resort.

IT will be such a short time until this class of bunk will be taboo (if it is not already) that here we take a chance to kill off space to a bad start. Unless the buck is halted in its swift shuttling from one end of Pennsylvania avenue to the other, here are a few towns it may be well to remember after the drought sets in:

The Rambler.

Rye, Ark., Col., Fla., Ky., N. H., N. Y., and Texas.

Bourbon, Ill., Ind., Ky., Miss., and Mo.

Green River, Ill. and Ky.

Cliquot, Mo., and Champaign, Ill.

Brandy Keg, Ky.; Brandy Camp, Pa., and Brandy City, Cal.

You can get Bass in five states; Stout in three and Porter in eight.

There's Port, Okla. and Va.; Sherry, Texas and Wis., and Brandywine, Md.; Ohio, Va., and W. Va.

Then there's Gin, Miss., and Wine, Va.

Tank, Pa., gets into the record and Booze, Tenn., should be.

Drinker, Pa., will be glad to know of all these burgs, and he can chase his final libations with Aqua, Va.; Vichy, Mo., and Lithia, Fla., Ill., Mass., So. Dak. and Va.

It's always good fishing where you ain't.

David Wark Griffith is a duplex creator. In "The Mother and the Law" and "The Fall of Babylon" he has made two films grow where only "Intolerance" grew before.

H. L. Mencken has performed a good service in his sprightly volume, "The American Language," which gives a brilliant moving picture of our current speech. —Colliers.

Must have read Jack Lait's sub-titles in "Mary Regan."

Some Accident-al Sub-Titles.

Struck by the resemblance.
Clutched by the mechanism.
Chilled by an "I-see" look.
Paralyzed by near beer.
Shoved into prominence.

How Bijou?

Hunt Stromberg, styled "The Service Star" in the Goldwyn organization is developing into a mad wag:

In answer to the question: "Why is a movie salesman never hungry?" he very promptly answered:

"Because the motion pictures fillum."

Slave and Have.

Picturing a Busy Day in The Life of Our Publicists.

Here we show one view of life as indicated by a close-up of work in the publicity office of Famous Players-Lasky's organization. Each according to his natural bent is reading what he likes best.

For instance. There's Morris Ryskind, nearest the window. He's reading the New York Call, a paper printed for such sterling socialists as Leon Trotzky, John D. Rockefeller, Pete Smith, Pete Milne and Fritzie Tidden.

Sam Palmer is playing an old trick he learned at the Ogdensburg Academy. Sam owns the biggest part of the Ogdensburg Journal and he is reading his own property camouflaged behind a copy of the late Mr. Bennett's Herald.

Dope is necessary in the publicity game; so J. Creelman is getting a couple-a snuffs out of the racing charts. James Macfarland is the nice looking chap so well hidden behind his own feet and there is a direct and reflected vision of C. Gartner, who is busy reading the justly celebrated Moving Picture World.

That's Pete Smith (as you all have guessed) poised in the act of batting out some "Please Play Up" and back of that—or him—stands Charles Kenmore Ulrich, the man who made card games famous on the Mississippi River packets.

How Doth the Busy Publicist Improve Each Shining Hour— And While the Boss' Time Away—Stealing Space.

When Arthur Leslie Gets Mad Ink on the Old "Mimeo" Boils.

IT'S not often Arthur Leslie gets riled—but when he does! Whew! Look-a this evidence we found, mute testimony to his excitableness when something really riles him. Seems as how somebody "panned" a screen-queen from who Arthu was, at the time, personally publicizing.

And Arthur burned the wires as follows: "Let me strip from your cankerous soul the cloak of mendacity and leave you exposed a naked liar.

"Only a coward, a batrachomyomachio and a dog thrice accurst would defame the fair repute of woman, whose good name is the immediate jewel of her soul.

"You self anointed scourge of heaven, whose tongue outvenoms all the vipers, the gall of your fell detraction shall not go unchallenged! What shriveled soul spews such spleen?"

Indicating That The Female of the Sexes Lives Up To What Rud Kipling Remarked About 'Em Some Time Ago.

(From Exhibitor's Herald.)

Her Better Half, with Alice Brady.—Alice Brady good for matinee. Does not draw well with male audiences as she is always a wife or woman abused by man. —Fred Cosman, Electric Theatre, St. Joseph, Mo.—General patronage.

Avoid Danger Wait Until the War Stops.

"The Sleepwalker" (Paramount). Snooze Your Exit. Run, Don't Walk.

Film Poker.

When you win it's: "I'm with you."
When you lose—it's different.

Mack Sennett's Bathing Beauties wouldn't get a nickel in Port Chester, Rye, Mamaroneck, New Rochelle or Greenwich.

Rye Beach, with the real thing, makes too handy opposition.

Strip tickets in private.

Don't eat the currents

Count the sprocket holes.

The Hill, Ga., and The Hollow, Va., are rather wide apart.

Theriot, La., would be no place to go for a convincing verdict on a film.

They'll be on the map after July thirst: Temperance, Ky., and Mich.; Temperanceville, O., and Va., along with: Dryburg, Mich., and Tex.

Your picture ought to get it: Coin, Ark., Ia., Kan., Ky., and Okla.

Following the Leader.

Now that "Broken Blossoms" has "arrived," we may look for all sorts of "broken" titles. Willing always to serve, we here list a few to save others from digging. Among those present:

"Broken Pledges." "Broken Windows."
"Broken Crockery." "Broken Matches."
"Broken Promises." "Broke."
"Broken Engagements." "Stony Broke."
And "Busted."
"Broken Policemen."

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Saturday, June 14, 1919

Pennsylvania Board Again Overruled

AGAIN the Pennsylvania Board of Censors has been overruled by one of the courts in the Keystone State. It is not exactly a new experience for the board. It is not exactly a new experience for any censor board. Judge Patterson, of the Common Pleas Court, did not view "Auction of Souls" from the same viewpoint as productions are viewed by censors. He looked upon the picture as a whole. In that light he decided the picture was educational in character. He also declared it a portrayal of conditions as they existed in Armenia a few months ago.

Erasing the Scarlet Letter

IT was not so long ago that Jesse Lasky complained of those exhibitors who cut from films either large or small chunks as the exigencies of their programs might seem to dictate. He reprobated the practice and made out a good case against it and against the men who take liberties with the work of authors and producers. We wonder what he will have to say of the action of Manager Herschel Stuart, of the Queen Theatre of Dallas, in inserting in "The Woman Thou Gavest Me" a scene from another production. So far as known this is the first instance where a manager has added to the length of the subject as furnished by the exchange.

It seems in the picture in question a stork appears without having taken the preliminary trouble of being introduced by the jingle of wedding bells. Two female Texans, properly horrified and no longer young, entered complaint. Our usually careful Dallas correspondent neglects to inform us as to how much knowledge, if any, the particular pair of ancient persons may have of the aforesaid bells. But Stuart was quick to act.

"I'll marry 'em tonight," said the manager. And he hunted up a wedding scene, chopped it out and put it in the picture. As our correspondent points out, this gave the baby the benefit of clergy, the voices of the objectors were stilled, and so far as heard from everybody was happy. What Mr. De Mille will say can only be conjectured, but it is probable he will do about the same thing every one else is likely to do on reading the story—just smile.

Harden Keeps Right After William

MAXIMILIAN HARDEN has entered the ranks of the "film composers," according to a special cable dispatch to the New York Times from Berlin. Harden is to have portrayed on the screen scenes from the life of the former Kaiser. The name of the subject will be "Kaiser William's Reign and End." It is promised the subject will be sensational and realistic.

Harden for years has been a thorn in the side of William. The fighting newspaper man was responsible for the change in the entourage of the then Kaiser, as a result of the controversy over Count Eulenberg and his unspeakable associates. It is promised that these particular events will be alluded to in the picture.

If it is intended to make the film with the idea of world exploitation there will be no occasion to dig into the mire for material. Enough is known of William's career, of matters that may be discussed in any gathering, to provide abundant stuff for a picture based on some of the things he has done. It is said one of Germany's famous screen actors will play the chief role.

If Harden can conceive of an end that even approximately will fit the crimes William has committed or sanctioned he will add to a fame that long has been international.

A Bit of News from the Coast

A MANAGING EDITOR of the New York Sun thus answered a question of a young reporter as to what constituted news: "If you see a dog with a tin can tied to his tail running down Broadway it is not worth a line. If you see a dog with a tin can tied to his tail walking down Broadway it is worth a column."

If Chester S. Lord should hear of a storm in Southern California wherein there were the accompanying factors of thunder and lightning very likely he would look upon the statement as parallelling in importance a tale of a dog conveying a tin can walking down Broadway. Surely he would if he possessed the Southern California viewpoint. In the Southern coast country it is one of the several boasts that are made in the presence of tourists that thunder and lightning are unknown, the while commiseration is extended to benighted easterners who in their home surroundings

are subjected to such terrifying forms of Nature's activities.

The Californians will call attention in this instance to the statement that the manifestation was not very brisk lightning nor very robust thunder. Probably to alarm the transformed natives it needed to be no more than these. And also to the eastern picturefolk it must have served as an aggravation—as a reminder of what a real thunderstorm may be.

Don't Forget the Dinner June 18

THE committee in charge of the arrangements for the dinner to be given on June 18 to Messrs. Cohen, O'Reilly and Berman report the receipt of assurances of attendance from practically all producers and exhibitors in the neighborhood of New York. A large number of stars also will by their presence do honor to the men who helped to make possible the showing of pictures in the Empire State on Sundays.

One point in connection with the dinner should not be overlooked. That is the eligibility of the women to sit in with the men and enjoy the festivities. Complaints have been made in the past that the gentler sex were neglected when the film men were preparing for a large occasion; there even have been intimations that there was discoverable a disposition to be selfish—all of you men have heard something like this. This time the matter is squarely up to the women themselves to see that they get a square deal and incidentally, too, a square meal. We shall see what happens.

A Story for Exhibitors to Read

NO exhibitor engaged in battling for an opening of picture theatres on Sunday should fail to read the reports from police chiefs in New York municipalities outlining the result of the new local option law in the Empire State. They are uniform in character, and indicate that the peace authorities are on the side of the Sunday picture.

This is non-partisan, unbiased testimony. The data will be compiled and issued in a report for the benefit of authorities in other cities—and incidentally it should be available for picture men in those communities where the light as yet has not prevailed.

As to the Commercializing of Sunday

WHEREVER a lawmaking body discusses the matter of Sunday opening the commercializing side of the subject presents the greatest and most varied difficulty. With the exception of a few extremists who would have no pictures at all on Sundays—even in churches—the majority of opponents declare that their opposition is mainly against what they call "the moneymaking" side of the question; to them the great sin is the commercial one. Strange to say, however, there is an ever prevailing idea that when authority is given to open on Sundays there must go with such permission increase of licenses, additional fees, or a percentage charge of ridiculous proportions.

Thus it appears that while criticising the theatres for any moneymaking idea the authorities immediately seize the opportunity to become greater moneymakers than ever. They seem to say, if we let you sin we are determined to become greater sinners ourselves; or, if this is an opportunity to make a little money for yourselves it shall also be an opportunity for us to make more. In this respect it is worth while noticing that opponents of Sunday opening have never criticised the commercializing attitude of the authorities. If, therefore, it is wrong for the theatres to endeavor to make a legitimate profit on Sunday, it also is wrong for the authorities to do so, and, if it is not wrong for the authorities, it cannot be wrong for the theatres. A strange inconsistency this action of local authorities seems to uncover.

One Poor Picture Endangers Show

THERE is an abundance of interest in the story told in this week's issue by Homer Croy, author of "How Motion Pictures Are Made." Mr. Croy was in France for nine months as one of the managers of the Community Motion Picture Bureau. He gained experience as a showman on a large scale. He learned much as to what most is sought in the way of film entertainment by masses of men, men away from home and doing long stretches of most arduous work. One of the things he discovered is that it is better to give no performance than to give a bad one. He learned that one bad subject will neutralize a whole show, that "one cheap reel would endanger a program, it made no difference how strong the feature was," to quote Mr. Croy.

The writer and humorist found that the American doughboy wants only the best and expects it. "A reel that our boys would walk out on we would give to the French and they would call for more," he says. He discovered that a good film never grows old, that quality rather than age is what counts. He tells of one sight that held him fascinated for an entire evening—the spectacle of a boy hanging from a beam, his only hold on anything tangible being that of his hands. That boy surely qualified for the position of Fan No. A1.

The theme that pulled the most was the wholesome love story, Mr. Croy reports. The soldiers would rather see portrayed a girl in a cooking apron than a bediamonded vampire. Outdoor pictures went strong. Always popular was the cowboy picture. The war subject was flat. If in it there was fighting it was a source of mirth.

Pictures constituted the one touch with home. Mr. Croy's conclusion is worth noting: "The boys who have seen service in France have learned to depend on pictures more than ever and are coming back to see pictures oftener than ever, and their demand will be for the best!"

A Deficit? Tack It on the Pictures!

SAN FRANCISCO is another one of the cities preparing to recoup a threatened deficit in the municipal treasury due to the coming of prohibition. There will be increased licenses imposed upon various industries. Our correspondent tells how the motion picture business has been singled out for special attention and how no branch of it has escaped.

One of the proposed items is that theatres shall pay a tax of 25 cents a chair a year. This means a 2,000-seat house will contribute an additional $500 to the city. Another impost—imposition is a better word—is the levying of $100 annually on film exchanges, now exempt from direct taxation.

It is gratifying to learn that the amusement men of the Bay City are preparing to combat these proposed additions to the expense of doing business. We wish success to the San Francisco Film Exchange Board of Trade and the United Motion Picture Industries of Northern California in their efforts.

Personal and Otherwise

By Sam Speedon.

GEORGE BALSDON, SR., on Tuesday, June 3, started for Syracuse, N. Y., to inspect conditions in the territory adjacent to that city. For the past six months, Mr. Balsdon has been visiting the different Vitagraph exchanges, making a survey of the country to better line up the commercial aspect of sales possibilities. At the same time it enables him to come in direct touch with the exhibitors and make known the many features of the service department of the Vitagraph distributing organization.

* * *

The Managers Association and the Exhibitors League, of Boston, are to hold an outing at Hampton Inn, Nantasket Beach, on Tuesday, June 10. Those who attended the outing held last year, during the National convention, at the same place, can imagine the wonderful time that is in store for those who have the good fortune to be in attendance next Tuesday.

* * *

P. C. Mooney, for the past eighteen months Coast representative for Fox, is in New York. We thought he had come to attend the Fox convention of representatives held this week at the Pennsylvania Hotel, but have heard since that he has resigned from the Fox organization. We have heard no announcement of his future plans.

* * *

Field Carmichael, foreign representative for Fox, is in New York, attending the Fox convention.

* * *

Leon Langfeld, manager of the Broadway Theatre, N. Y., reports that he did a $1,300 business at that house with the "Man Who Turned White," on Sunday, June 1.

* * *

F. L. Hawkins, who is in town this week from Los Angeles, with Fred Stone's "A Man's Desire," and a special feature, a Doraldina picture, produced by the Pyramid Producing Company, will return to the Coast Saturday, June 7. The Fred Stone picture will be handled by the E. Lanning Masters, Inc.

* * *

W. A. Northam, who has been in New York for the past three months in the interests of several English producers, returns to London on Saturday, June 14. Mr. Northam says he came to America to submit the English product before a critical and representative American audience to get a consensus of opinion as to its adaptability in this country. He says he has learned that many of the methods and ideas that have been followed on the other side have got to be changed to make the product available here.

* * *

It is probable that the Jess Willard feature, "Challenge of Chance," will have a Broadway showing in New York the latter part of June. The first print will arrive in New York this week.

* * *

Elmer Pearson, who for the past two or three years has been the Minneapolis branch manager for the First National, has resigned from that position, and is now in New York, associated with the sales management of the Pathe exchange.

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Vernon Day, for many years with Essanay, is in New York from Culver City, Cal. It is not unlikely that Mr. Day will make new business affiliations while here.

* * *

Charles F. Stark, sales manager of the Spoor-Thompson laboratories, is here from Chicago on business. He is stopping at the Hotel Claridge.

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Sam Rhonheimer and Max Oestricher, representing the Normandy Amusement Company will open the Normandy, a 2,500-seat house, at the corner of Fulton street and Howard avenue, Brooklyn, N. Y.

* * *

Marx Anderson, recently with the American, is now with the Hodkinson company as New York sales representative.

Harry Leonhardt returns to Los Angeles on Saturday, June 14. He will make a detour by way of New Hampshire, where he will leave Mrs. Leonhardt for a vacation among relatives.

* * *

Herbert C. Williamson, representing the motion picture film department of the Eastman Kodak Company, of Rochester, N. Y., is in New York, making a special inspection of all the vaults of the various film exchanges for the purpose of suggesting new ideas and contrivances that present day requirements make desirable. Mr. Williamson's services are entirely voluntary, and will, no doubt, lead to improved conditions in the handling of film.

* * *

Harry Harris, formerly associated with the General Film Company, is now sales representative at the Goldwyn exchange, of Buffalo, N. Y.

* * *

Fred Beck, who was at one time sales manager of the Mutual, has organized a producing company for the production of special features and serials. Harry Raver will be associated with the enterprise.

Rand Made Los Angeles Sales Head of "Big Four"

WALTER S. RAND, who has long been identified with the film rental business, particularly west of the Mississippi, has just been appointed sales manager of the Los Angeles distributing depot of United Artists Corporation by Hiram Abrams, general manager of the company.

Mr. Rand's connection with the motion picture business goes back even further than his exchange experience, for he is one of the pioneer exhibitors of the West.

His appointment to the Los Angeles office of United Artists Corporation is a particularly happy selection, for Mr. Rand, since 1913, has been over a wide western territory for some of the largest distributing companies in the business.

Tom Moore Can Be Jolly and Stern as Occasion Demands in "One of the Finest."
But he seems to take more pleasure out of the scene at the left in this, his newest Goldwyn.

METRO ANNOUNCES CHANGE IN POLICY

Open Booking to Take the Place of Program System—Change Effective in August—To Make Big Pictures

METRO'S new production policy, which includes fewer and better pictures, open booking and especial attention to the big theatres, was announced Saturday, May 31, at the home offices of the Metro Pictures Corporation by President Richard A. Rowland.

"Ending with August 17 next there will be no more program pictures for Metro," said Mr. Rowland, "as our new plans, which have been in preparation since January, will then become effective. These call for fewer and better pictures, which will be made with four stars, and in the coming year there will be thirty-six of these productions. In addition there will be several specials with all-star casts, made from big material which already has been arranged for and such other popular books, plays and stories as will lend themselves to the manufacture of big productions. We will use only big material.

To Make Pictures for Long Runs.

"We are going after the big theatre business, making pictures for week runs and longer, and only material of absolute box office value will be made use of. There also will be some extra big productions, even bigger than 'The Red Lantern,' but the whole idea of our new policy, or I should say our developed policy, will be better productions regardless of length. The first of the new productions will be 'The Brat,' in which Nazimova is starred. This will be released September 1, and it will be accompanied by an exceptional publicity campaign along lines that we believe will appeal tremendously, first to the big theatres and later to the smaller houses.

Advocated Open Plan Two Years Ago.

"We have secured a number of well-known plays which, when they are announced, will please the exhibitors generally because they are already well advertised attractions and demonstrated successes. Each of these pictures will be sold on its individual merits, following out the open policy which we advocated in our advertising more than two years ago. While we do not set ourselves up as the discoverers of open booking policy, we do wish to call attention to the fact that we advocated it in a series of striking advertisements some twenty-four months ago. At that time, although the open booking policy was sound and reasonable, the exhibitors were not quite ready for it. There were not so many big theatres as now, nor so many fine theatres. Present conditions make it bad business for the owner of a big house to burden himself with a blanket contract for an entire year when his public will be calling for the big attractions and his competitor will be in shape to provide them.

Rowland Sails for Europe.

"Our production organization has been brought to a high pitch of efficiency, and we made certain of this condition before launching out along these better lines in production. An announcement will shortly be made of the stars who will be used and of the productions in which they will appear.

Mr. Rowland left for Europe on Monday, June 2, for a two months' trip through England, France and Italy. During his stay in Europe Mr. Rowland will go over the film situation and the foreign markets and will determine a number of important matters which have a definite bearing on Metro's activities during the coming season.

Garrett Buys European Rights to Nazimova Films

AS a result of a transaction, said to be one of the largest in point of capital involved that has occurred in the foreign market for some time past, which was closed last week by Sidney Garrett, president of the J. Frank Brockliss Company, as American representative for the Mundus Film Company, of Paris, that organization has acquired the rights to all of the Nazimova pictures for practically all of Continental Europe.

These productions will be handled by Madame Schuepbach, the presiding genius of the Mundus Film Company in France, Holland, Belgium, Spain, Portugal, Italy and the Balkans. The rights for the other countries are controlled by the Export & Import Film Company, of New York City.

In addition to the foregoing purchase, Mr. Garrett, in behalf of the J. Frank Brockliss Company last week concluded several other important transactions. These included the sale of the special Frohman production, "Once to Every Man" for Scandinavia, and the sale of the Harry Raver picture, "As a Man Thinks," for the Strait Settlements, India, Africa and Java.

Irving to Direct Olive Thomas.

Myron Selznick makes the announcement that he has engaged George Irving to direct Olive Thomas in her third Selznick production. Mr. Irving already has the script for the play and is at the Selznick studio getting things under way. Production of the film will begin immediately. The title or subject of the story has not yet been announced, but it is said to be something entirely different from what Miss Thomas has ever done before.

Writing to the Little Sister.
Evelyn Nesbit has many correspondence obligations in her Fox, "My Little Sister."

Julius and Abe Stern to Make Rainbow Comedies

JULIUS and ABE STERN, producers of Century comedies, released through Universal, have announced a brand of comedies, the first of which will be issued in August and which, according to the producers, will be among the best comedies of their kind on the market today. The L-Ko comedies have been discontinued, and the last will be released some time in July. The new comedies will go under the brand name of Rainbow Comedies.

The new policy of the Rainbow and Century comedies covers a wider field than the past year. In the coming year the two comedies will be advertised more extensively and will be produced on a larger and better scale. Many new stars have been added to the Century and Rainbow players casts.

Messrs. Stern are now in California at their studio and will remain there for some time, probably throughout the summer season. While there they will supervise the productions of the new Rainbow brand and the Century productions.

The Century and Rainbow comedies will be released once a week, alternately, under the new plan. Twelve of the Century animal comedies are to be released in the year beginning in July. Twenty-six comedies are to be released and in the majority of the remaining fourteen comedies Edith Roberts and Jimmie Adams will be featured.

Messrs. Stern have added a number of comedy directors to assist in the production of their comedies. Prominent among them are Fred Fishback and Billie Watson.

Dot Farley will continue as one of the Century stars. Mr. and Mrs. Dan Russell, who have been in vaudeville for a number of seasons, have been signed to act in Century comedies. Another new Rainbow star is Clara Miller. Louise Escobar, who has been featured in L-Ko comedies, will be one of the Rainbow stars.

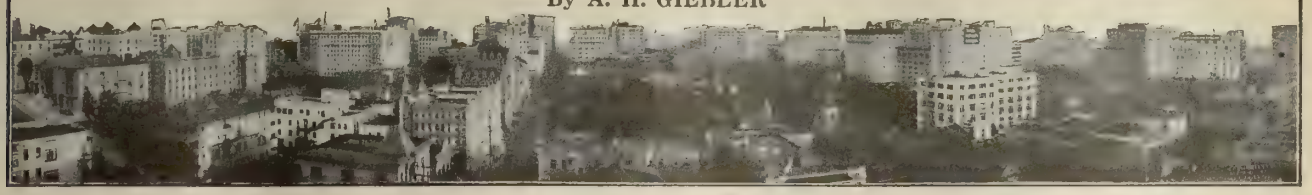
Eminent Authors Draw Up Plans for Eastern Studios

COINCIDENT with the announcement that the Eminent Authors' Pictures, Inc., of which Rex Beach is president and Samuel Goldwyn chairman of the board, comes the information that plans for a studio to be situated in the East for the production of pictures by the corporation have already been drawn and action only waits on the selection of the site for the studios. They will probably be somewhere in the vicinity of New York—in New Jersey or Long Island, perhaps.

Meanwhile the scope of work which has been outlined for the recently purchased Triangle studios by Goldwyn have necessitated the increasing of various portions of the extensive outfit already in use. Additional stages and new ones to take the place of the old are being built.

News of Los Angeles and Vicinity

By A. H. GIEBLER



Goldwyn Buys Triangle Studios Outright

ACCORDING to an announcement from the Goldwyn studio in Culver City, the present quarters of that manufacturing concern have been bought outright by the Goldwyn Pictures Corporation as a permanent home for Goldwyn productions. The plant, formerly known as the Triangle studios, covers thirty acres of ground and is one of the most modern and completely equipped studios on the west coast. Nearly 400 persons are employed about the studios, in the various technical, construction and editorial departments, besides the players who take part in the productions. The distributing unit of the Goldwyn organization will remain in New York.

Gold Star Features.

A new film company, producing a brand of features called "The Gold Star Features," has begun production on its first picture at the Brunton studios under the direction of Jack Pratt and Harry Schenck. The leading roles are played by Mignon Anderson, Jack Richardson and George Fisher.

Jungle Films for European Market.

N. W. Aronson has purchased the negatives of all the productions that were made some time ago by the Jungle Film Company, which includes many of the most popular of all the animal pictures produced during the past few years. These pictures will be re-edited and placed on the market for European exploitation.

Kerrigan Starts Production.

J. Warren Kerrigan, who will produce his plays at the Brunton studio and release through the W. W. Hodkinson Corporation, has begun production on "A White Man's Chance," a story by Johnston McCulley, under the direction of Ernest C. Warde. The story is a blend of romance and adventure with a setting of Old Mexico. Lillian Walker will play opposite Kerrigan. Many of the scenes for the picture will be filmed on the Mexican border.

Polo Company Starts on World Tour.

The Eddie Polo serial organization has left Universal City for New York, which will be the first stop on a globe encircling tour, to film various episodes of "Trailed Around the World." J. P. MacGowan is directing the serial and Peggy Aarup plays the leading feminine role. It is planned to film different episodes in New York, England, France and other foreign countries. The opening episodes were made partly in Arizona at a big cattle round-up, and partly on Catalina Island.

Died on Location.

Lamar Johnstone, while on location at Palm Springs with the William Farnum company, died very suddenly on May 21, of heart disease. Johnstone had been with the Farnum company during all the time they were at Palm Springs, which was several weeks, and was apparently in good health when he retired on the night of his death. The next morning he was found dead in his bed. Johnstone was born in Brooklyn thirty-four years ago, and is survived by his widow, who lives in Hollywood. The body was laid at rest in Calvary cemetery.

To Deliver Films Via Airplane.

William Alexander, western division manager of the United Picture Theatres, Inc., who has his headquarters in San Francisco, announces that a case of films is to be delivered by airplane from the office in San Francisco to a theatre in Los Angeles. After stopping here the airplane will deliver films to San Diego, and then fly to Phoenix, Ariz. Lieutenant Veizine, formerly of the British flying corps, will pilot the air freighter. If the trip is successful it is planned to establish a regular air service between the United Picture Theatres in the west.

Film Folk at Victory Fete.

On Victory Fete Day, held in honor of Hollywood boys returned from war service, Cecil B. De Mille made a spectacular airplane flight over Snyder Field, where all manner of sports and races were held. At the evening entertainment held in the auditorium of the Womens' Club of Hollywood, Raymond Hatton acted as master of ceremonies. Other film players who assisted in the entertainment of the war heroes were Sessue Hayakawa, Clarence Geldart and

No, Ellen Cassidy Isn't Resting: The View at the Left Is a Scene from Frank Hall's "The Other Man's Wife."
This Independent Sales feature, from which the above scenes are taken, opens at the Park Theatre, New York, on June 8 for an indefinite run.

Winter Hall, in monologues; Billy Mason and Mrs. Mason in songs; and Wanda Hawley and Mervin Ray on the piano.

Six Years with Vitagraph.

Otto Lederer celebrated his sixth anniversary with the Vitagraph Company June 1, and as a token of remembrance and appreciation Studio Manager W. S. Smith presented the actor will a roll of film showing him in more than a hundred characters he has played in Vitagraph pictures since 1913.

Morrissey Leaves for London.

D. A. Morrissey, western publicity representative of the Fox Film Company, left Los Angeles on May 28 for New York, from whence he will soon sail for London to take up his new duties as special confidential executive and foreign director of publicity for the William Fox company.

Dexter Too Ill to Work.

Elliott Dexter, who suffered a nervous breakdown almost immediately after the signing of the contract whereby he was to be starred in Famous Players-Lasky productions, is still in such a serious condition that his physicians fear he will not be able to return to screen work for several weeks.

Stone Is Here.

Fred Stone, of "Jack O' Lantern" fame, arrived in Los Angeles on May 26, and will begin the production of his first picture, which will be an adaptation of Jackson Gregory's story, "Billie Jim," within a few days at the Brunton studio. Stone's family did not accompany him this time.

Keenan Resting.

Frank Keenan and his wife have gone to Catalina Island for a ten days' vacation, after which they will go to New York to welcome their son-in-law, Lieutenant Frank Anderson Sloan, who has recently returned from France. Mr. and Mrs. Keenan plan to return about July 1 to Los Angeles, when Mr. Keenan will resume his picture work.

Players Union Gives Ball.

The Motion Picture Players Union, composed of more than a thousand members of the west coast film players, gave a ball in the auditorium of the Labor Temple on the night of May 24.

Tally Returns from Chicago Meeting.

T. L. Tally, proprietor of Tally's Broadway Theatre, has returned from a flying trip to Chicago, where he attended a meeting of directors of the First National Exhibitors Circuit.

Orphans See Themselves on Screen

The Little children from the Los Angeles Orphanage on Boyle Heights, who took part in "Daddy Long Legs," in support of Mary Pickford were special guests at a morning performance of the film during its run at the Kinema theatre last week.

Studio Shots

THOMAS MEIGHAN has been cast as "The Admirable Crichton" in the play of that name being filmed by Cecil DeMille at the Lasky plant in the place of Elliott Dexter, who is still too ill to work at the studio.

Jack Gilbert is playing in support of Marguerite Clark in her new picture that is being filmed at the Morosco studio.

Jacques Jaccard has taken the Marie Walcamp Company to Sonora to shoot exteriors for "Tempest Cody Hits the Back Trail."

Anita Stewart's car, driven by her chauffeur, George Schaeffer, was badly smashed in a collision with a Hollywood car last Friday.

Gladys Brockwell and her company have gone to Tucson, Arizona, for scenes for "Sadie."

Margarita Fisher has been granted an interlocutory decree of divorce from Harry L. Pollard, director at the National Studio.

The Antonio Moreno-Carol Holloway serial company of Vitagraph has gone to Truckee to make the final scenes for "The Perils of Thunder Mountain." The opening scenes of the serial shows the mountains covered with snow; the final scenes will show the same locations in the verdure of spring.

Maxwell Karger has returned to Los Angeles from a two weeks stay in New York. He brought a number of new plays that will be put into films at Metro this summer.

W. Christy Cabanne is assisting Marshall Neilan in the Anita Stewart production, "In Old Kentucky," at the Lois Weber Studio.

Adolph Tandler, conductor of the Los Angeles Symphony Orchestra, will write the special music for the Romayne production of Upton Sinclair's book, "The Millenium."

Elmo Lincoln has signed a new contract to run until 1921 with the Great Western Producing Company, the company now filming the serial, "Elmo the Mighty," in which Lincoln is featured.

Bertram Grassby is supporting Sessue Hayakawa in a new production.

Harry Carey's next picture will be made from G. K. Lancaster's novel, "Jim of the Range."

Priscilla Dean is rapidly recovering from her siege of pneumonia.

Director Harry Millarde has taken the Madlaine Traverse Company to Huntington Lake for exteriors in "Until Eternity," a Fox picture.

Al E. Christie and his players, headed by Dorothy DeVore and Bobbie Vernon, presented a ten-act vaudeville bill at the celebration of British Empire Day at Shrine Auditorium on May 24.

Viola Dana will be supported by Kenneth Harlan and Arthur Maude in her new feature, "The Microbe."

John Cumberland

Who has the principal male role in Hobart Henley's first production, released through Independent Sales.

Edward Connelly has been loaned by Metro to Goldwyn to take part in a current Goldwyn production.

Elsie Codd, of London, British press representative for Charles Chaplin, arrived in Los Angeles last week, and will be associated with Chaplin in secretarial and foreign press capacities.

Ora Carew, who has finished one production with her own company, begins this week on her second picture.

Charles K. French has signed a year's contract with the American Film Company at Santa Barbara.

Vin Moore has been added to the directorial staff under Hampton Del Ruth at the Fox Sunshine Studio. Moore is the fourth director now at work on Sunshine comedies.

Nigel Barrie is Marguerite Clark's leading man in her current Famous Players-Lasky production.

Millicent Fisher has been engaged to play an important part in the Fred Stone production.

In the new Earle Williams feature for Vitagraph, "The Wolf," will be seen Jane Novak as leading woman; Brinsley Shaw, George Nichols, Robert McKim and Billy Mason.

William S. Campbell has resumed production on "Wild Lions and Loose Bandits" at Universal City following the recovery of Joe Martin, the orang-outang, one of the leading performers.

Thurston Hall is entertaining his friend, Edmund Roberts, a popular stage actor from Cleveland.

Marguerite De La Motte is leading woman for William Desmond in "A Sage Brush Hamlet."

Bertram Bracken, director of Henry Walthall features at National, has gone with his bride, Margaret Landis, to San Francisco for a short vacation.

Supporting Bessie Barriscale in "The Woman Michael Married" are Jack Holt, Marcia Manon, Tom Guise and Stanhope Wheatcroft.

Isadore Bernstein, production manager of the National Film Corporation, has returned from a business trip to New York.

Annette Kellerman is playing a two weeks' vaudeville engagement at the Orpheum Theatre.

Charlie Murray and Neal Burns were important figures at a meeting of the American League for the Furtherance of Self-Determination in Ireland that was held at Wilcox Hall in Hollywood recently.

Cecil B. DeMille secured the first Liberty motor to be offered for sale by the Government for the Mercury Aviation Company, of which he is a director.

A bungalow in Glendale is being put in preparation for Marjorie Rambeau, who is coming West to rest, and also to work in a film production.

Irene Rich has gone to New York to play a part in the Billie Rhodes feature for National that is being filmed in the East.

Niles Welch is supporting Enid Bennett as opposite lead in her new Ince picture.

Vic Potel plays a comedy role in Mary MacLaren's new Universal production, "The Petal on the Current."

Gertrude Selby is leading woman for Bert Lytell in his Metro picture, "It's Easy to Make Money."

Upon completion of "The Parted Curtains," his seventh National feature since last November, Henry Walthall left with his wife to do a little fishing in the mountain streams.

Tom Ince has purchased a new sixteen-foot speed motor boat with a thirty horse power engine.

May Allison sold her flock of 700 young turkeys along with her ranch near Saugus last week.

Chicago News Letter

by Jas. S. McQuade

"The Thirteenth Chair" People Off to Europe

JOHN P. McGOWAN, director; Eddie Polo, Peggy Dare and Miss Hope Loring came into Chicago from Los Angeles Wednesday, May 28, on their way to New York, where the second episode of the new Polo serial, "The Thirteenth Chair," will be filmed by Universal.

The company will embark for Europe, June 7, the first stop being made in London, in which city and Nice, headquarters will be made. It is expected the company will be absent six or eight months, and in that time the remaining 16 episodes of the serial will be made, in just as many different countries.

It is understood that Mr. Laemmle has given Director McGowan carte blanche in the matter of expenditures on his serial, in which Peggy Dare is the co-star with Eddie Polo. Miss Hope Loring, formerly of Triangle's script force, will go along to assist Director McGowan in investing the serial with the thrills and interest which the expensive production must possess.

Laemmle Visits Old Home Town.

Carl Laemmle, accompanied by Hal Reid, the well-known playwright, arrived in the city from New York, Thursday, May 29. They left the same day for Oshkosh, Wis., the little burgh where Mr. Laemmle held his first job and where he dreamed of the greater things in the future.

"I am just going up to visit the old familiar spots in the old home town," said Mr. Laemmle to the writer.

"I may take for private use moving pictures of these familiar spots and of old friends and of their children, also of the old clothing store in which I dreamed of being a merchant," Mr. Laemmle said smilingly.

He returned to the city Sunday, June 1, and left by the evening train for Los Angeles.

Cordner, of Chicago, Back from Italy and France

E. Q. CORDNER, who was the first to introduce the modern method of moving picture presentation at Orchestra Hall several years ago, has just returned to his home city after a stay of two years in Italy and France. He went over with the American Field Service and was assigned to ambulance work with the Italian army on the Piave. That was after the great drive of the Austrian army, which thrust the Italian forces many miles back. The second section of the army, to which Mr. Cordner was assigned, was in the heat of the battle most of the time and engaged in many hard fought actions.

After serving his enlistment period at the front Mr. Cordner went to Rome, where he was given charge of moving picture propaganda work by the U. S. Committee on Public Information. He held the position for 11 months and travelled all over Italy, with headquarters at Rome. He received his discharge early in April last, and returned home by Paris and Havre, arriving in Chicago Sunday, May 25.

During his visits to Paris, while abroad, Mr. Cordner was greatly impressed by the magnificence of the Gaumont Palace and the crowds that thronged it to view photodramas and comedies of American make. He always found it packed to the doors—though it seats 5,000 persons—at admissions of 60, 70 and 80 cents of American money.

Mr. Cordner will have something of interest to announce in the near future regarding pictures made under his supervision while in Italy. The oldest director in Italy was employed in their production and they were made specially to meet a demand which has not yet been filled in America.

"The Third Degree" at Ziegfeld.

"The Third Degree," with Alice Joyce, was a strong attraction at the Ziegfeld during the week of Sunday, May 25, and the critics of the Chicago daily press vied with each other in writing favorable notices.

Hearst News Special Shows Parade of Prairie Heroes

A CHICAGO special of the Hearst News was issued in record-breaking time, Tuesday, May 27, in commemoration of the parade of the famous Illinois Thirty-third Division, on Michigan avenue and through the Loop district, every man of whom is either a Chicagoan or a son of the state.

The International cameramen were on hand at every important event during the stay of the heroes in the city, from the time the men detrained at the end of the trip from New York until entraining for Camp Grant, where demobilization took place.

By the time the cameramen were busy taking pictures of the rear end of the two-and-a-half-mile line of march, the negatives of the front section were be-

Metro Picks Out Some Pretty Sylvan Settings for May Allison and Emmy Wehlen.

May's in peasant costume for "Almost Married," while Emmy is in pleasant riding garb for "Fools and Their Money." Both seem happy with and without gold, so we'll give credit to Nature.

ing developed at the laboratories of the American Film Company's plant, out on Broadway, where Superintendent Silverberg offered every facility, so as to have positives of all important features of the historic parade in readiness for exhibitors at six o'clock in the evening.

Pictures Shown Same Evening.

Theatre managers rushed the prints from the American plant in their own automobiles, and all the leading theatres showed them on the screen between seven and eight o'clock. Among the first theatres to show the remarkable film were Orchestra Hall, McVickers, Rialto, Alcazar, Casino, Riviera, Woodlawn, Pantheon, Twentieth Century, Harper, Chateau, Central Park, Covent Garden, Paramount, Metropolitan, Oakland Square, Calo and Vista.

These pictures appear both in Hearst News and Current Events and will doubtless create enthusiasm wherever shown throughout the country. The International Film Service has scored heavily in making the film with such unprecedented speed. The film length is 300 feet.

Demand for American Product Grows.

C. A. Stimson, special traveling representative of the American Film Company, Inc., returned to the home office, Sunday, May 25, after a trip of three weeks through Eastern territory, where he found that the American product is in stronger demand than it has ever been. This is due, Mr. Stimson says, to better productions, including stories, direction and acting. Mr. Stimson left Tuesday, May 27, on a tour of Southwestern territory and expects to visit St. Louis, Kansas City, Mo., Oklahoma City, Dallas and probably New Orleans in the next three or four weeks.

"Yankee Doodle in Berlin" to Have Long Chicago Run

SOL LESSER, owner of the United States rights to "Yankee Doodle in Berlin," has four companies of Max Sennett bathing girls working at present with as many road shows of the picture in cities east of the Mississippi.

E. M. Asher, personal representative of Mack Sennett, informed me that one of these road organizations recently showed to $11,500 in Indianapolis during a week's run and to $11,000 in Cincinnati the following week. Another of these shows opened in Detroit, Sunday May 25, at the Adams, for a week, and another Monday, June 2, in Philadelphia.

About June 21 one of the companies will begin an extended run in Chicago. The house has not yet been decided upon, Mr. Asher stated.

Mr. Asher, accompanied by his wife arrived in Chicago, Tuesday, May 27, from Los Angeles on his way to New York, where he will remain for some time, attending to business for Mr. Sennett. He will afterward probably make an extended tour of the country visiting all the principal cities and calling on exhibitors so as to get into close touch with the public demand at the present time.

Mr. Asher mentioned incidentally that Mr. Sennett is now engaged in the production of a burlesque on "Uncle Tom's Cabin," in which Ben Turpin is being featured.

The Sennett studios are being enlarged and now have an area of twenty-seven acres. Four companies are working continuously.

"Love's Prisoner" Eagerly Awaited.

Manager R. E. Bradford, of Triangle's Chicago office stated last week that "Love's Prisoner," Olive Thomas' third Triangle special release (there are four of these), is being looked for eagerly by a number of leading Chicago exhibitors. The release date is June 8, and the feature has already been booked by many who obtained excellent results from "Toton" and "The Follies Girl," the two preceding releases.

Managers and Salesmen of Fox Hold Meet in Chicago

C. W. ECKHARDT, district manager for the Fox Film Corporation, reports that branch managers and salesmen of that organization from Seattle, San Francisco, Los Angeles, Salt Lake, Denver, Kansas City, Dallas, Omaha and Minneapolis met in Chicago Saturday morning, May 31, on their way to attend the annual convention of the Fox organization, which will be held at the Pennsylvania Hotel, New York, from June 2 to 8, inclusive. They began to arrive in the city Thursday evening and left on a special car Saturday morning for New York.

During their visit business in the Chicago office was carried on with difficulty, but Mr. Eckhardt, with his customary insistence, saw that it was carried on. Mr. Eckhardt joined the crowd for New York and the business of the office during his absence will be conducted by a member of the Chicago force.

The Fox Chicago office is putting out a second edition of Sunshine comedies, June 1, known as the "Lucky 13," the number of comedies in the series. Chicago exhibitors have been urgently requesting the reissue of these comedies for some time past and numerous bookings have already been made, before the compaign opens.

These comedies are two reels in length and have been selected from all the comedies in the series, of which they are the cream.

Miss Goldie Koppel, who for the past three years has filled the position of secretary in the Chicago Fox office to several managers, recently resigned to become a June bride.

Miss Spellman, of Indianapolis, who has been in the contract department of the Chicago office for some time past, has also resigned to follow Miss Koppel's example.

Smith Made Manager of Moir Circuit.

Sidney Smith, an old time moving picture theatre manager known to everybody in film circles here, was recently appointed general manager for Harry Moir's circuit of picture theatres, succeeding Harry C. Miller, who resigned. The Moir houses include the Rose and Alcazar on West Madison street, in the Loop, and the Boston, on Clark street, between Madison and Washington.

Previous to filling this position, Mr. Smith had sole charge of the Kedzie Annex, West Madison and Kedzie avenue, for seven years. Prior to that he had charge of the Frank Thielen circuit for four years, which included houses in Aurora, Elgin, Galesburg, Kewanee, Joliet, Bloomington, etc., most of which at the time ran programs of pictures and vaudeville.

Mr. Smith will follow the policy already established in the Moir houses by offering the best programs, which will include many first runs. Mr. Smith's headquarters are at the Alcazar Theatre.

"High Pockets" and Ditto Pistols.
Featuring Louis Bennison in "High Pockets," a Betzwood-Goldwyn.

"Broken Blossoms" Opens Griffith's Run at Illinois

BROKEN BLOSSOMS," the first of the Griffith repertroy announced for the summer here, was given its opening presentation at the Illinois Theatre, Friday evening, May 29. The spacious theatre was crowded and Mr. Griffith was given an ovation as the final scene faded out.

Ashton Stevens, in the Herald-Examiner, pronounced "Broken Blossoms" Griffith's most artistic picture. "Griffith has overlapped the art of the storyteller with the art of the painter," he wrote. "Indeed, I think that he has here come nearer than before to giving the drama of the screen its individuality as a work of art. He has done bigger, bolder things, but nothing finer, nothing so completely artistic. 'Broken Blossoms' is heartbreakingly a thing of beauty, of art."

Brett Made Manager of Film Clearing House, Cincinnati

THE recently appointed manager of the Cincinnati office of the Film Clearing House, Incorporated, J. F. Brett, took charge Monday, June 2. Mr. Brett is a native Chicagoan and received his education here. He is a graduate of the old Bryant Stratton Business College.

Mr. Brett has had a varied career in the film business. He was an exhibitor for seven years and for three years of that time was president and general manager of the South Side Theatre Co. This organization controlled in its day the Monroe, Marlow, Independence, Victoria and Rich theatres. He was branch manager for George Kleine for

three and a half years, two years of which he managed the Indianapolis office and for one and a half years the Cincinnati office.

Silee Secures "Suspicion."

Lee Herz, of the Silee Film Exchange, in the Consumers' Building, this city, recently closed a deal with M. H. Hoffman, general manager of the Pioneer Film Corporation, New York City, for the Illinois and Indiana state rights to "Suspicion," which features Grace Davidson, Warren Cook, and Wilmuth Merkyl.

Mr. Reiger, assistant manager of this exchange, is now in Indianapolis, arranging for a first run showing of "Suspicion," "Profiteer," and "Ashes of Love," the three latest features controlled in the territory already mentioned by the Silee organization. A. M. Silverman, assistant manager of the sales department, is also on a two weeks' trip through Illinois, booking the same features.

"Auction of Souls" at Bandbox.

"Auction of Souls," the big photoplay made by William N. Selig, showing the frightful experiences of Aurora Mardiganian in Armenia, under the brutal Turks, will start a run at the Bandbox, Sunday, June, 1. This picture was given private showings at the Blackstone Hotel some time ago, at admissions of $10, when it was known by the title of "Ravished Armenia." The big feature is now being handled by the First National Exhibitors' Association, and will be shown here at popular prices.

Rothapfel Program Shown Privately.

Frank J. Flaherty, manager of the Film Clearing House, Incorporated, Chicago, has announced a private showing of Rothapfel's Unit Program at Orchestra Hall, Thursday morning, June 5, at 10 o'clock. A full orchestra will accompany the showing of the picture. Nearly every exhibitor in Chicago will see the presentation judging from indications at the time of writing.

Chaplin's Latest Coming.

Charlie Chaplin's latest comedy, "Sunnyside," will be shown in Chicago, at the Randolph, McVicker and Rialto theatres, during the week of June 16. The comedy is in three reels, and all the Chicago fans are anxiously awaiting its appearance, as Charlie has never disappointed them yet.

"Knickerbocker Buckaroo" Taxes Woodlawn.

Douglas Fairbanks in "The Knickerbocker Buckaroo," was the attraction at the Woodlawn, Friday and Saturday, May 30 and 31. The management reported over capacity for this picture.

Orchestra Hall Has Washburn Comedy.

"Putting it Over," a Famous Players-Lasky feature, starring Bryant Washburn, will be the attraction at Orchestra Hall during the week of Sunday, June 1. Dorothy Gish made a big hit the preceding week in "I'll Get Him Yet."

Says Soldiers Want Comedies.

"The Soldier boys at Park View Hospital, Pittsburgh, don't want war pictures," said F. J. McGinnis, who has charge of the moving pictures shown at the institution. "Instead of the harrowing scenes of conflict they want comedies, Western stuff with lots of action, and dramas, especially love stories. There is one exception, however, a number of the boys have asked for pictures of the returning soldiers, taken in Pittsburgh several weeks ago and I intend to get this for them."

Tiger Film to Produce Alice Avon's "The Snare"

THE Tiger Film Corporation has paid Alice Avon, the artists' model, a large sum for the picture rights to her play, "The Snare." Miss Avon was formerly associated with Anthony P. Kelly and she has recently written a serial story of her experiences in the studios of New York, called "The Confessions of an Artist's Model," now appearing in newspapers throughout the country.

Miss Avon's story will be directed by George A. Lessey, who will be remembered as the director of the serials, "Patria," starring Mrs. Vernon Castle, and United States Secret Service Chief Flynn's "The Eagle's Eye." Mr. Lessey is the director general of the Tiger Film Corporation.

The offices of the Tiger Film Corporation are at 1482 Broadway. Miss Avon is the scenario editor.

More Press Men for Famous Players.

The Famous Players-Lasky Corporation has engaged Peter Nilne, Arthur M. Brilant and H. S. Fuld, as members of its publicity staff.

Mr. Nilne has been reviewing pictures for the Moving Picture News for the past five years.

Mr. Brilant has had a wealth of successful experience in the newspaper, magazine and motion picture fields.

Mr. Fuld, who also has recently been associated with Exhibitors' Trade Review, has taken up the duties of associate editor of Progress-Advance, published by Famous Players-Lasky.

Zane Grey.
Author of "Desert Gold," one of his works being made for Hodkinson release.

Crowds Storm Minneapolis Theatre To See Garson Film

EVERY rope in the theatre was broken, the ticket collector was slightly injured and part of the specially built lobby was destroyed.

This is the summary in part of the premier showing in the Northwest of the film version of Rupert Hughes' story, "The Unpardonable Sin," the Harry Garson film, at the Minneapolis New Lyric Theatre.

That is only part of the story, however, for it drew one of the greatest crowds ever lured to a Minneapolis theatre and checked in with total receipts of $11,385.15 at the end of one week.

And this in a theatre with only 1,100 seats.

The receipts for the first day's showing amounted to $2,092.75. That was on Sunday, a very warm day. There were nearly 200 persons standing in line as early as 10 a. m. The performance opened at 11.30 a. m. When the box office opened one could hardly pass down Hennepin avenue in front of the theatre. Such crowds had seldom stormed a theatre in that manner before.

Before noon, Benjamin Friedman, president of the firm which controls the picture in this territory, found it necessary to employ ten extra persons in addition to the regular theatre staff to handle the situation. It has been estimated that not more than one sixth of those who sought admittance on Sunday got seats. Some stood in line for hours, and it was found necessary to continue the showing until nearly 1 a. m., to give those who had purchased tickets an opportunity to see the show. The closing time had been set for 11.15 p. m.

Six shows daily were screened beginning at 11.15 a. m., with a new show every two hours thereafter. Prices ranged from 25 cents to $1.

The receipts on Monday were $1,774.60; Tuesday, $1,688.35; Wednesday, $1,601.70; Thursday, $1,539.60; Friday, $1,211.20; Saturday, $1,476.95.

"Man Who Turned White" Opens at Broadway Theatre

WITH the thermometer recording the warmest June 1, in many years, "The Man Who Turned White," starring H. B. Warner, and released by Robertson-Cole through Exhibitors Mutual, had its New York premiere at B. S. Moss' Broadway Theatre last Sunday. Despite the unfavorable weather, the Jesse D. Hampton production proved its merit by exceeding the expected box office returns.

Leon Langfeldt, house manager of the Broadway, gave a beautiful presentation of the production. No attempt was made at elaborate stage effects, but the music which accompanied the Warner picture was perfect.

Not a single New York daily adversely criticized the feature, but all commented on the sterling characterization of the bandit chieftain, and the cashiered army officer given by Mr. Warner.

Although only five enlargements of scenes from the production are used in the lobby, they are unusually attractive and attract many passing the theatre. The enlargements were made by Kassell, and the art work on them is highly meritorious.

KEYSTONE CENSORS AGAIN REVERSED

This Time Judge Patterson Overturns Action of Board Members Barring "Auction of Souls"

DECLARING that the motion picture, "Ravished Armenia," better known under the title of "Auction of Souls," is a film of an educational character, Judge Patterson, of Common Pleas Court of Philadelphia, has handed down a decision overruling the action of the Pennsylvania State Board of Censors, who condemned the picture and forbid its showing in the State of Pennsylvania. The appeal from the decision of the Board of Censors was made by the producers, the Selif Enterprises Company, for the First National Exhibitors' Circuit, official distributors of the picture. In Philadelphia and vicinity the picture will be handled by the Peerless Feature Film Exchange, of which William Heenan is the manager.

After viewing the picture himself, Judge Patterson, said: "The court finds it a fact and a question of law that there is nothing in the scenes which make them sacriligious, obscene, indecent or immoral, or of such nature as to tend to debase or corupt morals. Viewing the picture as a whole, the court finds as a fact that it is educational in character. It is not only a vivid portrayal of the story entitled 'Ravished Armenia,' but it is also a picture of conditions as they existed in Armenia a few months ago."

Time and again during the hearing, J. J. McDevitt, representing the producers, was on his feet to interrogate the witnesses for the censors and try to secure from them something that would back up the charges of the board, but in this he was unsuccessful, for they never had enough evidence to make it plain to the court that the picture was of an objectionable nature.

After all the evidence had been submitted, Judge Patterson decided to review the picture himself and his decision in favor of it is the outcome.

"Ravished Armenia" will now be shown in Pennsylvania, but under the title of "Auction of Souls."

"Star Over Night" to Have Advance Men with Samples

UNIVERSAL announces that three of its men will tour the United States and Canada, visiting practically every large city in the country, to introduce the Stage Women's War Relief series. Two of these men will be William Howard and W. R. Wilkerson. The third man has not yet been selected. Each of the three men selected will carry a "stunt" reel to be exhibited to the exhibitors. Every star of the entire series will be shown in some part of the picture he or she has appeared in, so that exhibitors will have a chance of seeing the work of the artists in the entire series. The first picture of the series, "A Star Over Night," is now ready for release.

Universal also is preparing an extensive campaign and press book on the entire series. This will be completed within the coming month.

Each of the exhibitors booking the Stage Women's War Relief pictures will be given a beautiful folio of photographs of the twenty-four largest and best known stars of the series. These are mounted on heavy paper and have been made up at considerable cost. The photographs will be given to the exhibitor for lobby display services.

Schlesinger Closes Deal for Black Diamond Comedies

AMERICAN comedy is supreme all over the world," said Leon Schlesinger, of the Oriental Trading Company, in closing for the Black Diamond comedies for the Dutch East Indies and the Straits Settlements.

Mr. Schlesinger, who was for many years connected with the Inter-Ocean Film Corporation, is the sole American buying representative of the Oriental Trading Company, main office at Soerabaya, Java.

He has opened permanent offices on the fifth floor of the Candler Building, 220 West Forty-second street, New York, and states that he is always willing to inspect pictures that are likely to be suitable to his market.

Mrs. Spurr Visits New York; Closes Deals for Road Shows

MRS. HOWARD SPURR, of Marion, Ind., has been in town the past week, looking over the theatrical bookings for the Indiana, one of the three houses in Marion owned and conducted by Miss Dolly Spurr, perhaps the best known and certainly one of the most successful women exhibitors in the country. All of the Spurrs participate in the success of the houses under the guidance of the feminine head of the house, and they have practically sewn up the town.

Mrs. Spurr has been closing deals with the Shuberts and Klaw & Erlanger for road attractions, played an average of one big touring company a week, and by getting in early she has landed a list which assures Marion of a glimpse of most of the New York successes next season.

She has not been around to the film companies, for both she and Miss Dolly are fed up on film men in the home town. She gets all of that she wants at home without having to waste precious hours in New York listening to fairy stories.

Mrs. Spurr is as genial and as good looking as her sister-in-law, and that is saying a lot.

If the Star Gets a Good Fit—?

There are two kinds of reviewers: One sort tells the exhibitor what a picture is; the other sort tells him what it isn't. The latter sort doesn't help things much. Their reviews remind one of a man who is shown a pair of ex-President Taft's trousers and gravely passes out the information that he does not admire the garments because they will not fit any one else.

Negative information of this description isn't of the slightest assistance to the exhibitor. Such and such a release may not be suited to any other star, but who gives a rap if it isn't——so long as it is a good fit for the star it was intended for? Photoplays are not like stage dramas. They have not as yet been written with the understanding that a long line of prominent screen actors are to appear in the chief character. Each screen comedian tries to make his work highly specialized, and requires scenarios that are exclusively for him and his method of acting. If a picture of his draws full houses it is a good picture, even if he is the one man on the screen who could ever do any business with it.

Douglas Fairbanks in "The Knickerbocker Buckaroo" will follow up his engagement last week at the Rivoli Theatre on Broadway with a week at the Rialto, commencing June 8.

Eugene Walter's "Wolf" Goes on Screen in Fall

THE WOLF," Eugene Walter's stage hit, is to be presented to photofans this fall. Vitagraph is to picturize this production, with Earle Williams in the leading role.

It was "The Wolf," following Eugene Walter's first stage success, "Paid in Full," the year before, which clinched his position as a vigorous American playwright. Hardly had the season opened on "The Wolf" before three companies were on tour.

Supporting Mr. Williams in his role will be Jane Novak.

James Young will direct the picture on the West Coast. Vitagraph has not as yet announced a definite date of release for the production.

Christie Signs Alice Lake.

In line with the previously announced policy of using special casts in each of the Christie Specials which were launched a short time ago, Alice Lake has been engaged by the Christies to head the cast for the next Special Comedy which Al E. Christie will produce. Miss Lake has had much experience in comedy as well as dramatic pictures and will be remembered as leading woman with Roscoe Arbuckle in several of his most successful pictures.

Lincoln Signs with Great Western.

Word comes from the West that Elmo Lincoln has signed a contract with the Great Western Producing Company to appear in special pictures for a period of two years.

Mr. Lincoln recently completed the serial, "Elmo the Mighty," made by the Great Western Company and which is being released through Universal. The first episode will be released the third week of this month.

E. K. Lincon Denies Rumors.

To set aside rumors that he is to make his own productions and release them through a certain corporation, E. K. Lincoln denies that any such deal has been consummated.

Mr. Lincoln has received several motion picture propositions, which he has under consideration, and which may take him back to California, where he has just finished making Zane Grey's "Desert Gold" for the W. W. Hodkinson Corporation.

POLICE REPORT ON SUNDAY PICTURES

Buffalo Chief Tells Mayor's Conference There Is Less Trouble When the Theatres Are Open

IN my opinion the operation of the moving picture shows on Sunday has a tendency to make less work for the police than if they were closed on that day," declares James Higgins, chief of police of Buffalo.

This is a sample of the replies which W. P. Capes, secretary of the New York State Mayors' Conference, is receiving these days from the chiefs of police of this state, to whom Mr. Capes recently wrote, asking them to tell him without fear or favor just what effect, if any, the Sunday motion picture theatre was having on the communities where the houses had been open for the past year or more, sufficient time so that the chiefs of police could rightly judge as to the part which the motion picture was playing in either raising or lowering the moral standard.

The State Mayors' Conference is rather a unique organization, the first of its kind in the entire United States, although since its inception some three or four years ago, other states, such as California, have fallen in line and formed similar organizations. Practically every city in the state is a member of the organization. When one city wants to know what other cities are doing in the way of licensing their moving picture theatres, or a thousand and one other things, they simply write to the headquarters in Albany and the information is forthcoming, for the organization is a connecting link between the cities on every subject under the sun.

Conference Wants the Facts.

Before formulating an ordinance which might serve any city in this state which cared to open its motion picture houses on Sunday, if its governing body saw fit, the State Mayors' Conference, keen to the situation, and anxious to learn whether or not Sunday shows were really detrimental to a city, as was asserted at one of several hearings held at the State Capitol, decided to get in touch with the chiefs of police and learn exactly what the situation was and furthermore what might be expected as soon as other cities, deprived of Sunday shows, availed themselves of the local option measure, which became a law a few weeks ago.

And this is what the State Conference of Mayors has learned, the following extracts being from letters thus far received from the chiefs of police themselves:

It seems to me that if they are run right there will be absolutely on trouble.—J. F. Ryan, Chief of Police, North Tonawanda.

My experience has proved that moving pictures are a wonderful help to the police department. It keeps people off the streets, furnishes amusement for the young who might otherwise be in mischief, and in general is a betterment to the community. We have had moving picture theatres in operation on Sunday in this city for some time, and the number of arrests in our city does not compare with many cities of its size which do not allow motion picture shows on Sunday.—F. G. Jenkins, Chief of Police, Glens Falls.

Since Sunday motion picture shows have been open in our city we have had scarcely any trouble with corner loafers, or with the younger class of boys getting in trouble by not having any place to pass the afternoon and evening. I think they are a good thing for any city if run properly and in a moral way.—W. J. Fellows, Chief of Police, Salamanca.

In ten years, there has not been a single instance in this city where either complaint or arrest has been due to this amusement on Sunday. In my opinion, the picture play on Sunday is uplifting to any community, as it takes the young people off the streets and preoccupies their minds in proper channels.—R. R. Gilson, Chief of Police, Lackawanna.

There has never been a single arrest in this city on account of Sunday motion picture shows. I am very much in favor of having the movies open on Sunday.—Arthur Ellicott, Chief of Police, Tonawanda.

The effect of Sunday shows is for the good of the community. It tends to keep children off the streets during the busy afternoon and evenings. Many of the young fellows who had been giving the department trouble from time to time interested themselves in picture shows and have become regular attendants, instead of engaging in occupations and pastimes which were leading them to a moral and criminal downfall.—Fred W. Quandt, Chief of Police, Dunkirk.

Data Available for All States.

Chief of Police R. J. Barrows, of Jamestown, replying to Mr. Capes' questionnaire, stated that the moving picture houses in his city have always been conducted in a most orderly way, but whether or not they had influenced the moral standard of the community one way or the other he was unprepared to say.

The interesting data, gathered from the chiefs of police of the cities of this state in which Sunday motion picture theatres have been running, will be combined in a report which will be issued and become available for other states in the Union in which the question of Sunday movies is under consideration.

GRANT.

WILLIAMSON CULTIVATES THE OCTOPUS

Buys South Sea Island for Training Station of the Little Dears for His Submarine Thrillers

J. E. WILLIAMSON, who has just returned from the West Indies, where the Williamson Deep Sea Photograph Apparatus is operated, talked interestingly about his recent flying trip there to get local color for several new stories and to start production of a new sub-sea thriller.

"One of the most ambitious things I did while there," said Mr. Williamson, "was to purchase a wonderful little island. It is named 'Sandy Cay,' and it rises up out of the ocean like a bouquet of cocoanut trees ten miles out to sea away from the main group of Islands."

Asked if he was going to get married and take his bride there on the honeymoon, Mr. Williamson said:

"Well, now, that's a great idea and one, my neighbor, McCutcheon, the cartoonist, carried through when he bought 'Treasure Island,' which is situated within sight of mine. No—I'll tell you of my plan and immediate need of a private island. I am carrying out my scheme to breed and train octopuses for work in my sub-sea movies.

Story Calls for Undersea Battles.

"I have some scenes in mind for a new story which call for a terrific battle under the sea between the diver, in regular diving costume, and a great octopus, and, later, a battle to the death between this giant octopus and a shark.

"An octopus is very intelligent and cunning and anxious to fight any enemy within reach. The hard problem I have been trying to solve is how to make the octopus stop when he once gets started.

"My little island, 'Sandy Cay,' is a great place for this work. The reefy side of my island is a fine home for octopuses. I have a great big one which seems to be getting quite friendly, but I am not sure yet. Then there are plenty of sharks near by, though there is nothing friendly about them. Their cold, china eyes tell that. So I watch out and expect the worst at all times.

"It is hard to know the limit of size these monsters attain in the great depths of the sea, but as far as the record shows, I might quote from the Smithsonian Report, 1916—Bartsch: 'Pennant states that in those Seas the eight-armed cuttle-fish has been found of such size as to measure 12 feet in breadth across the central part, while each arm was 54 feet in length; thus making it extend, from point to point, about 120 feet'."

Alice Brady.
In a new hat for her next Select, "His Bridal Night."

Rohlfs Joins Hodkinson in Newark

J. G. Rohlfs, Jr., who for two years has been assistant to the Controller of Goldwyn, has joined the W. W. Hodkinson organization, becoming manager of that company's Newark, N. J., office. Mr. Rohlfs has been an inside executive in the motion picture business for many years, receiving his first experience in the auditing department of the old Mutual organization. He succeeds L. H. Petitt.

BUILDING UP A "KIDDIE CLIENTELE"

How a Rochester Theatre Increased Receipts by Use of Feminine Idea Pleasing to Children

CAN a big downtown moving picture theatre make a go of it catering to the film fancies of the kiddies? Miss Florence Fennyvessey, "Managress" of the Strand Theatre, Rochester, N. Y., once asked herself that question and decided to find out for herself. She says the box office receipts are the most convincing answer that it can be done, especially when the receipts are considerably greater than what they averaged before she adopted a policy of building up a juvenile clientele.

Before the war her brother Paul managed the Strand quite successfully. When he donned khaki, and her father, Albert A. Fennyvessey, president of the Theatres Operating Company, was looking about for a new manager, Miss Fennyvessey suggested that she was just as capable of managing a theatre as her several brothers. Her father did not pooh-pooh the idea at all, but knowing her to be a practical miss, said that he would not be a bit surprised if she was right. So she got the chance she always secretly longed for and went to it with a will.

Woman's Influence Soon Noted.

Before long little touches of the dainty feminine began to be noticed about the Strand, which is located across St. Paul street from the Chamber of Commerce, within thirty seconds of the busiest spot on Main street. The patrons did not object to the many innovations she instituted, but on the contrary, the 1,800 odd seats began to be occupied to capacity more frequently than before.

Then Miss Fennyvessey decided to try a new stunt, something that had never been done in Rochester before. Why not give a show especially for the children? The idea sounded good to her and she became quite enthusiastic about it. After carefully scrutinizing a lot of films, she finally selected what she thought was an ideal program and invited the children of Rochester to come and see how well she knew what they wanted. The excellence of the program brought so much favorable comment that Miss Fennyvessey decided to go further.

Toys Given to Children.

After careful preparation she announced that a "Kiddies' Day" would be the red letter event at the Strand each week. To get the kids on the run and to convince them that her heart was in the right place, all who came to the second children's program received a gift from her, such as a toy or a fairy book. So many came to this show that her supply of toys ran low, but she only laughed. Calling a taxicab, she sent a couple of ushers around to a five and ten cent store to buy out the toy counter.

Thus launched, the juvenile features at the Strand attracted many school teachers with their classes, social welfare workers and others interested in the proper sort of films for children. Miss Fennyvessey has become locally famous, and, incidentally, the Strand has secured columns of publicity that money could not buy. "Kiddies' Day" does not come only once a week now, but several times.

Program Pleases Elders.

It is noticeable that many grown-ups take in these events. The programs are arranged especially and exclusively for the edification of the youngsters, but many older people seem to enjoy them as much as their juniors. Sunday-schools, classes and delegations from playgrounds make regular trips to the Strand, usually under the chaperonage of their teachers, ministers or others interested.

Kiddies in Rochester are delighted with the Strand policy; educational and welfare workers encourage it, while it is openly boosted from the pulpit. And Papa Fennyvessey is not a bit "peeved" with the merry jingle of coin which flows into the box office with consistent regularity.

FILMS VALUED AT $30,000 DESTROYED

Philadelphia Branch of World Films Loses Stock When Sparks from Rewinder Ignite Celluloid

FIRE which completely burned up the entire supply of films and damaged the building of the World Film Corporation at 1317 Vine street, Philadelphia, and caused a loss of nearly $30,000, Saturday morning, threatened for a time to engulf the entire film exchange district. The fire also damaged the United Picture Exchange of America, and the George Kline Exchange, both located in the same building.

Friction sparks from the rewinding wheel were the cause of the fire, which started on the second floor of the building, where fourteen girls were working at the time.

Frank Gill, thirty-five years old, the shipping clerk employed by the World Film, got the women safely out of the building and was slightly burned about the face and neck. Flames from the explosion reached other reels of films hanging on racks and these flared up. In a few moments the entire upper floor of the building was a mass of fire. Five minutes after the first explosion the main vault containing films exploded and shot a streak of flames through the roof of the building.

Six companies responded to the alarm. James Emanuel, booker of the World Film, rescued the exchange's books.

New headquarters already have been secured at the Electric Theatre Supply Company, Thirteenth and Vine streets, where business will be resumed, it is announced, as usual. Exchanges from Washington, Baltimore and Pittsburgh also co-operated in maintaining the regular schedule of bookings recorded at the Philadelphia exchange. Plans are already being prepared to rebuild and establish a World Film Building here as soon as possible.

We Would Say—Both.

Elaine Hammerstein, who has started work on her first Selznick, "Love or Fame."

Alterations Announced for Fay's Theatre, Rochester

THE curtain was rung down and the lights turned out at Fay's Theatre, Rochester, N. Y. on Saturday night, May 31, closing one of the most prosperous seasons that house has ever known. The policy of the house had been announced to include vaudeville and pictures, but it has been apparent that the acts have been completely dwarfed by the films. The screen program has run to big features and to these is due the credit for most of the theatre's prosperity.

It had been announced that Fay's would close at this time in order to permit of extensive alterations, which amounted to practically the rebuilding of the house, with the exception of the four walls. A new front and foyer, elimination of the two balconies and the substitution of one, tearing out of the boxes and a general rearrangement of the seating were among the plans. The plans have been ready for over a year, but owing to the difficulty in securing the necessary material and prompt shipment, no guarantee could be given that the house would be ready for reopening in the fall. For this reason, the rebuilding will be postponed until spring, when it is expected that everything will be on hand and ready for the contractors to begin operations.

Fred J. Sarr, who has successfully managed the house this season, will be back on the job in the fall. Fay's is a big house, seating about 2,800 and business has continued good up to the closing. Mr. Fay decided, however, that it was best to adhere to the usual summer closing and to shut up shop before the lure of the lake resorts put a crimp in business and spoiled the almost unbroken record of big audiences.

Fleischer Succeeds Haggerty

Lynn S. Card, general sales manager, Independent Sales Corporation and Film Clearing House, Inc., announces that Nate Fleischer has been made manager of the Film Clearing House's Cleveland branch, succeeding W. J. Haggerty.

MINNEAPOLIS WANTS MAIL SERVICE

Exhibitors Could Save Fifty Per Cent by Using Parcel Post for Return or Reshipment of Films

THE shipment of films by parcel post instead of by express in order to cut down transportation expenses, is now being agitated for in Minneapolis film circles.

Discussion of this subject with a view to establishing a systematic method of handling films through the medium of parcel post was started by Messrs. Hay & Nicholas, proprietors of the Strand Theatre at Fairmont, Minn., who told of saving nearly 50 per cent. on transportation charges by using the parcel post.

"We are shipping our shows in by express and out by parcel post," said Mr. Hay, "and in checking over the transportation expense for the past two weeks we discovered that the incoming express amounted to $13.80 and the postage for the return of the same packages was but $7.08, a saving of $6.72, or nearly 50 per cent.

Drawback Pointed Out.

"The only drawback to the parcel post shipments at this time is that they have no regular wagon for picking up these shipments, but postmaster E. A. Purdy, of Minneapolis, offers to put on an additional wagon especially to handle these shipments if he is guaranteed a certain amount of shipments a day.

"This is an item that is well worth while saving."

Messrs. Hay and Nicholas are attempting to persuade enough film men, who are willing to save half of their transportation bills, to get together so that they may have all their films shipped by mail as soon as necessary arrangements can be completed.

The suggestion has been eagerly seized upon and it now looks as though some definite plan would be adopted.

Mail Official Favors Scheme.

Postmaster Purdy announced some time ago that he would gladly furnish space in the basement of the postoffice where films could be rewound, inspected to a slight degree and reshipped. It is pointed out that this would mean a great saving of time—eliminating to some extent the missing of transportation connections, as many shipments could be remade at the post office and in that way shorten the time during which shipments are in transit between the depots and exchanges.

Some of the exchangemen, however, point out that there are several obstacles to the parcel post system, the chief being pickups from exchanges and restrictions on weight beyond a certain zone.

Many others, however, say that these disadvantages could be overcome, especially in view of the offer of Postmaster Purdy to provide special service for pickups if a certain amount of business could be guaranteed.

The Minneapolis postmaster has frequently assured exchange managers and exhibitors of his willingness to do all he could to improve conditions for parcel post delivery of films and accessories.

The fact that practically every film distributing center is now using the parcel post system extensively is emphasized by the exhibitors and distributors who are anxious to have that method used to a more general extent than at present in this territory.

Elsie Bartlett to Appear in Series of Feature Films

ELSIE BARTLETT, known to motion picture followers as the "Paramount-Flagg Girl" by virtue of her splendid work in the James Montgomery Flagg comedies, will shortly forsake the "legitimate" stage in order to resume her motion picture career. Miss Bartlett, whose last screen appearance was in the leading role in James Montgomery Flagg's comedy, "Con and Economy," is now negotiating with a prominent producer with a view to starring in a series of feature productions.

Miss Bartlett is now playing an important role in support of Ernest Truex in "Please Get Married," a current Broadway success. As a model for Montgomery Flagg, Miss Bartlett attracted the attention of Florenz Ziegfeld who pronounced her one of the most beautiful girls in the country and signed her to appear in a current edition of the Follies. Five months after she made her stage debut in the Follies, Miss Bartlett saw her name go up in electric lights as the featured member of the cast of the musical comedy "Oh, Oh, Delphine!"

After an unbroken line of successful appearances in musical comedy Miss Bartlett made her bow in a serious role, playing opposite Lou Tellegen as his leading lady in "Blind Youth." At the conclusion of her engagement in that production, Miss Bartlett turned her attention to the screen, making her first appearance as leading woman in a series of pictures produced by the Division of Films of the Committee on Public Information. Miss Bartlett's success in pictures was instantaneous and resulted in her being engaged by Mr. Flagg to play the leading female role in his series "Girls You Know" comedies.

GOLDWYN TALKS OF WRITERS' PLANS

Chairman of Board of Eminent Authors Pictures Says Company Was an Outgrowth of Experiments

THE production plans of the new picture corporation organized by Samuel Goldwyn and Rex Beach to give exclusive production and presentation to the works of a selected group of famous writers, afford Mr. Goldwyn the opportunity to put into practice an idea which he has long cherished.

Sometime ago, at a banquet of motion picture men, Mr. Goldwyn startled his hearers by announcing that the Goldwyn Company would no longer spend its energy on rapid-fire production. He said that the time had come for picture manufacturers to consider the quality of what they were doing and let the quantity take care of itself. Mr. Goldwyn makes this statement apropos of the plans of the Eminent Authors' Pictures, Inc., for which he is chairman of the Board of Directors:

"In this new venture we have all the parts which ought to go into the composition of imaginative and powerful motion pictures. For years producers have been vacillating between the author who jotted off the scenario as if he were chopping wood and that other author who sold the picture rights to his play or book with no idea of any value to him in the production except what money he could get out of it. The new corporation which Mr. Beach and myself have formed has done away with that. We are not unique, I suppose, in turning at last to the authentic works of writers who have been able to gain a widespread audience, but what separates us from every producer who uses the work of a writer already well-known is that we have recognized, after long experience, that the only way to get the thing we are paying for to the screen that we aim at, is to let the author himself have a vital and significant part in production. It would be foolish to assert that we are arriving at that point easily. For myself, I can say frankly that the idea was firmly established in my mind only after a great deal of experimenting. It was the experience of Mr. Beach himself and of the Goldwyn Company in handling the Beach pictures that finally convinced us that the author's own authority of his pictures was the final magic word to produce a motion picture that would have literary quality and creative genius."

Gouverneur Morris
One of the Eminent Authors who will assist in production of their works by Goldwyn.

To Make Prints at Thanhouser Plant.

Dr. W. E. Shellenberger, president of the Arrow Film Corporation, announces that hereafter all prints of pictures sold by the Arrow Film Corporation will be made in the laboratories of the Thanhouser plant in New Rochelle. This plant is fully equipped to take care of big business and is already handling about 250,000 feet a week.

INTERNATIONAL ALLIANCE ELECTS SHAY

Installed for Ninth Time at Ottawa Convention Where Bolshevism and Prohibition Are Denounced

CHARLES E. SHAY, of New York, was re-elected International President of the International Alliance of Theatrical Stage Employes and Moving Picture Operators at the session of the annual convention of the alliance held on Thursday, May 29, in the Horticultural Hall at Lansdowne Park, Ottawa, Ontario. Shay was elected to the post for the ninth successive year by the unanimous choice of the convention. Other officers selected include:

First vice-president, William F. Canavan, of St. Louis; second vice-president, Richard Green, Chicago; third vice-president, Steven B. Newman, Salt Lake City; fourth vice-president, Fred J. Dempsey, of Boston; fifth vice-president, William Covert, business agent of the Toronto Moving Picture Operators' local; secretary-treasurer, Frank G. Lemaster, Denver; delegates to American Federation of Labor, Charles E. Shay, New York; L. G. Dolliver, San Francisco; John J. Barry, Boston, and P. J. Ryan, Montreal.

On the motion of Joseph Leahy, of Chicago, seconded by Charles O'Donnell, of Toronto, the convention went on record as being opposed to the prohibition of any malt or spirituous liquor and the delegates of the alliance to the American Federation of Labor and the Dominion Trades Congress, be instructed to vote against prohibition if the question arises.

East and West Will Co-operate.

Delegates from Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg went on record as affirming their loyalty to the alliance "in view of the present labor conditions in Saskatchewan, Alberta and British Columbia." This means that there is solidarity between the East and West insofar as the alliance is concerned at least.

The report of the general secretary-treasurer showed that total receipts during the past year were $292,669, of which $190,642 was raised by per capita tax. On salaries, $42,368, was expended; publicity propaganda took $29,337 and the magazine of the alliance absorbed $24,277. There is a balance on hand of $6,817.

Declares Against Collective Bargaining.

In welcoming the delegates, of whom there were 300 from all parts of the United States and Canada, P. M. Draper, of Ottawa, secretary of the Dominion Trades and Labor Congress declared that he was opposed to the idea of the "one big union" and against any movement which tended to depart from the ideals of honest labor.

In his opening address, President Shay also scored the radicals and declared that he had "no use for anybody who has any red in his flag unless the white and blue are with it." He complained that some of the operators' locals were inclined to play major league sport with a nickel ball.

Greetings were brought from the Federation of Musicians by Joseph Webber, president of the Federation. A telegram of confidence and sympathy was sent to Samuel Gompers, president of the American Federation of Labor, who was recently injured by an automobile.

Want Eight-Hour Day.

A lengthy discussion arose over the question of the eight-hour day. All delegates favored the subject and confidence was expressed that it must soon prevail.

One khaki-clad delegate was present at the convention, this being Lieutenant Frank V. Gilson, of Brooklyn. Ottawa, Ontario, delegates to the convention included R. Marcil and Joseph Thibeault. Local union officials in charge of the reception, accommodation and entertainment were: E. Gorman, Steve Waggoner, F. Gooden, G. Graham and W. Lane, the latter being the secretary of the Ottawa Moving Picture Operators.

The delegates attended local theatres, went for an outing to Aylmer Park at Lake Deschenes, Quebec, took a motor drive around the city under the auspices of the Rotary Club and enjoyed other diversions in the Canadian Capital.

Leatrice Has Even Charmed Away the Spines from the Cactus.
Leatrice Joy was the girl with William Farnum in "The Man Hunter," and, judging from this view from the Wild West, she is quite successful in the hunting art.

Ontario Province Rules Showmen Must Be British

SEVERAL important changes have been made by special order-in-council in the laws of the Province of Ontario affecting the operation of moving picture theatres. One amendment to the Theatres and Cinematographs' act provides that applicants for licenses to operate a theatre of moving picture exchange in the province must first furnish the Provincial Treasurer, T. W. McGarry, with affidavits to show that the man seeking the license is a British subject by birth or naturalization. If this order is not complied with no license will be issued.

If a false affidavit is produced the theatre or exchange license will be canceled. Applicants for licenses as projection machine operators or apprentices must also furnish similar evidence before a card will be issued. This does not affect the usual examination which is given to applicants for an operator's license with regard to technical knowledge and experience.

The Provincial Government has also decided to raise the fee for an appeal from the decision of the Ontario Board of Censors on any film from $1 to $5. This must be paid before an appeal will be considered by the board of appeal. There is also a small reduction in the cost of theatre licenses for houses in small towns and villages throughout the Province.

The step to require all exhibitors or exchange managers in Ontario to be British subjects has been under consideration by the Ontario Government for a considerable time.

Quick Work by Kinograms.

Wednesday night, May 28, at 11.30 the Destroyer Bell anchored in the North River, New York, after a quick passage from Ponta Delgada, Azores, carrying pictures showing the arrival there of the NC-4 and also pictures of the crippled NC-3. Al Wetzel, the Kinograms' photographer, was on the spot and made these shots. At 12 noon, Thursday, May 29, the subscribers of Kinograms in New York City were able to show the pictures of this event to the patrons of their theatres. Boston, Philadelphia, Baltimore and other spots within seven hours radius of New York City, were able to present on the same day this achievement. Sixty prints left the Kinograms laboratory within twelve hours of the arrival of the vessel that brought the pictures from Ponta Delgada.

Blackton Signs Dunn and Alexander.

J. Stuart Blackton has signed Eddie Dunn and Gus Alexander each on a year's contract. Eddie Dunn is a former Vitagrapher. Gus Alexander is the diminutive comedian who "walked away with the show" in Commodore Blackton's labor picture, "Life's Greatest Problem."

ANOTHER THEATRE FOR WASHINGTON

Latest Link in Crandall Chain at Capital Will Be the Elaborately Constructed York

THE latest addition to the Crandall chain of theatres in Washington is the York Theatre. The announcement on May 22, that ground had that day been broken at the corner of Georgia avenue and Quebec street proved a surprise, not only to the public, but to the members of the trade. Mr. Crandall had adhered to his policy of withholding information until the deal had been consummated and operations started.

The York will have a frontage of 135 feet on Georgia avenue and 72 feet on Quebec street. It is located in the heart of a thriving residential section and on a car line. It is near enough to Walter Reed Hospital to attract attendance from that place, as well as from Takoma Park, a large residential section lying partly over the line in Maryland.

Called a "Gilt Edged" House.

The plans have been drawn by Reginald W. Geare, who superintended the building of the Metropolitan and Knickerbocker theatres for Mr. Crandall, and he has incorporated in them many improvements that have suggested themselves out of the experience obtained with these other houses. There will be many innovations, according to Mr. Geare, who calls it a "gilt edge" house. It will really be a glittering proposition, as the World correspondent sees it, for the exterior is to be of brick approaching a gold color. All of the interior decorations are to be in gold, silver and black and will be very striking.

As may be judged from the above description, this house is to be different from anything yet attempted in the District of Columbia. The Georgia avenue elevation is to have nine arches, each containing a self-illuminated three-sheet. The light is to be hidden from sight. The lobby will run twenty feet on Georgia avenue and sixty feet on Quebec street. There will be five entrances and a ticket booth of a type similar to that at the Metropolitan. The lobby will be done in Italian marble with gilt ornaments and fixtures.

The lobby is to have built-in easels, each capable of holding a one sheet poster. These are to be similar to the easels designed by Mr. Geare for the Metropolitan. They might be described as elaborate show cases built into a marble wall in a sort of frame, for the display of placards and photographs to the extent of a one-sheet in size.

Good Ventilation Promised.

The stage is to have three proscenium arches with curtains and draperies and beneath it will be an orchestra pit of a size large enough to comfortably seat ten musicians. The heating and ventilating systems are to be quite elaborate and executed along plans suggested by the experience had with similar systems at the other theatres. In winter heated air is to be carried to the space above the ceiling and forced into the theatre and exhausted under the stage. It will be possible to change the air in the new theatre every half minute.

The operators' booth is to be 25 feet wide and 12 feet deep. It is to be fitted with the most modern equipment and arranged with a view to granting comfort to the men while working. On either side of the booth will be special boxes for the private use of those connected with the house.

It is estimated that the house will cost $87,000, but the big guess is that it will run over $100,000 before being completed the latter part of October. The house will not have a balcony but will seat about 900 people on the one floor.

Will Rogers Leaves for Goldwyn's Coast Studios

WILL ROGERS, of Follies fame, will leave New York this week for Culver City, Cal., where he will begin work for Goldwyn on a series of characterful pictures. The screen vehicle chosen for his first work is an adaptation of the first of the Billy Fortune stories which appeared in The Saturday Evening Post under the title of "Doubled Stakes." W. R. Lighton is the author.

Rogers has expressed a desire to portray Billy Fortune on the screen and he will be given an opportunity as well to collaborate on the framing of the titles which are to go with the picture. Rogers' gift for bright phrases has made his reputation on the "legitimate" stage and it is believed that his inimitable humor will put across any picture that bears his name.

Metro Enlarges Studios.

With the purchase by Metro Pictures Corporation of the five-acre square across Cahuenga avenue to the east of the main lot in Hollywood, the studios now cover twelve acres. The addition will be used for street scenes and outdoor sets. Space is being cleared on the main lot for new buildings for indoor, scenario offices and property department.

Don't Cheer Up, Old Man!
The longer you feel sad the longer Norma Talmadge will console you in her Select, "The Way of a Woman."

Treasury Department Now Takes Uncertified Checks

NEW regulations just adopted by the Treasury Department should result in relieving exhibitors from the necessity of paying admission and other taxes by means of certified checks, as has hitherto been the case. The new revenue law authorizes collectors of internal revenue, at their discretion, to accept uncertified checks and the new regulations provide for a different manner of routing these checks than that heretofore followed, which will relieve the collectors of responsibility for the money represented in any bad checks they may accept.

The revenue law provides that collectors may accept uncertified checks in payment of taxes, provided such checks are collectible at par, without any deduction for exchange or other charges. If the bank on which an uncertified check is drawn should refuse to pay it at par, the check should be returned and treated as a bad check. All bad checks must at once be made good by the taxpayer, together with all expenses incident to the attempt to collect it and its return, and if the maker of any such check fails to make it good, the collector is authorized to proceed at once with the collection of the tax as though no check had been given.

Under the old procedure of handling checks, they were all turned in to the Treasury Department at Washington, and collected from that point. Any bad checks were charged to the collector accepting them, and he was made responsible for the amount thereof. This, naturally, tended to make collectors reluctant to accept uncertified checks and, in view of the great number of taxes payable monthly under the new law, the department has changed the procedure so as to relieve collectors of much of this responsibility.

Engage Kellette to Direct Paramount-Briggs Comedies

TO further the big production and exploitation plans which Famous Players-Lasky Corporation is said to be making for the Paramount-Briggs Comedies, Alex Yokel, vice-president and general manager of Briggs Pictures, Inc., producers of the pictures, has engaged John William Kellette to direct the comedies.

Mr. Kellette has been with Fox for the last five years, during which time he was scenario writer, assistant director and director of a number of well-known plays, including the Annette Kellerman spectacle, "A Daughter of the Gods." He also staged a number of the Lee children's pictures and productions starring Evelyn Nesbit.

Carl Schultz, who also has been with Fox for a number of years as technical expert and studio manager, has been engaged by Mr. Yokel as studio and technical manager for the Paramount-Briggs Comedies.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising.

PLANCK PLANKS DOWN REAL SERVICE

Head of Famous Players-Lasky Detroit Publicity Branch Shows Keen Analysis of Local Conditions

C. E. CADY, owner of the Family Theatre, Detroit, one of the most successful and best known exhibitors in that territory, had been told time and time again that the fetish, shrine, god, or whatever you will of the Famous Players-Lasky Corporation was "Service to its exhibitors." Hearing it often enough he soon got to believe it and from time to time, as the necessity arose, he availed himself of the counsel of the Publicity and Service Department of the Detroit branch of Famous Players-Lasky, presided over by Thaddeus J. Planck.

But the prize problem of all the problems that Exhibitor Cady had ever put up to Planck to solve came up recently and Planck solved it. The trouble was this: Cady told Planck that although the Family Theatre was clean, comfortable, and up-to-date in every respect, that his house manager was a gentleman in every sense and action, and that he was showing Paramount-Artcraft pictures he could not induce the better class of people to patronize him. He had analyzed the problem, but had failed to trace the trouble to its lair.

Letter Gives "Inside" Facts.

Planck asked questions. He found out then that Cady was using sufficient newspaper space and posters in a proper manner, and that the people whom he desired for patrons did not patronize his competitor, neither were they patronizing the picture theatres in Grand Rapids, the nearest large city, thirty-five miles away. Therefore, argued Planck, it was either a case of these people not being "educated" to seeing motion pictures or else a case of plain disgust, engendered in the pioneer days and still remaining. Planck had Cady send him a list of 250 names of people who, Cady believed, did not care for motion pictures. To these 250, all women by the way, Planck sent a rattling fine letter, giving a few "inside" facts about the motion picture, its production, and exploitation, which he felt had an appeal. Just one letter. And this one letter had such an effect that shortly afterwards, Cady reported, he noticed in his audiences, many of the people whom he desired for patrons. And having seen a Paramount-Artcraft picture once (the attraction was Cecil B. DeMille's "The Squaw Man") they became regular and consistent patrons.

Cady Again Goes to Planck.

Having satisfied himself that the Famous Players-Lasky Corporation meant everything it had said in regard to "Service." Exhibitor Cady went after Planck again and had him draw up a letter on "The False Faces," and "Don't Change Your Husband," both Paramount-Artcraft pictures, which he mailed to the same list of 250 women, and he noticed thereafter that those who had come in answer to the first letter came again and that there were new faces among them.

Herb L. Weil, of the Family Theatre, Port Huron, Mich., hearing what fine success Planck was having as a letter writer went after him for a letter on Benjamin Chapin's "The Son of Democracy," which he mailed to 157 school teachers, ministers, etc., and the results were beyond all expectation; and all this service without a cent of cost to the exhibitor.

Looking over the sales records of his office, Planck decided the exhibitors weren't using as much lithograph displays as they should. The question in his mind was how to make this fact known to them. Experience had taught him that the average exhibitor was not prone to read a letter. Therefore some other method had to be devised. And this is what Planck did:

Sent Check to Letter Readers.

He drew up a four-page letter in his usual snappy, gingery style, presenting unassailable arguments in favor of more posters. With each letter he enclosed a check for eleven cents, payable to the exhibitor, explaining it in his letter as follows: "Having found that the average motion picture exhibitor's earnings are $12 a day and that it take five and one-half minutes to read this communication I have figured that if you read it through I'll owe you eleven cents. Therefore, in view of the fact that your business is conducted strictly on a cash basis, I am enclosing check for the amount mentioned above."

The morning after the letters were mailed, eight-tenths of the exhibitors came to Planck in person to tell him that they had read his letter and that he was right. And they proved that they meant what they said by increasing their paper orders. Incidentally, Planck offered to cash the checks, but the exhibitors refused, saying they would rather keep them as remembrances of a clever sales idea.

New Airdome Opened in Charleston.

Charleston's latest picture theatre is the Shamrock Terrace Airdrome. It is established on the site of what was once an ultra-fashionable hotel and stands at the entrance of the finest residential district in the South Carolina city. The airdome was built by Commander Mark St. Clair Ellis, U. S. N., Commandant at the naval training station of the Charleston Navy Yard. The management is in the hands of W. D. Powell.

The open-air house opened May 28, with Bessie Barriscale in "All of a Sudden Norma." The proceeds of the first night's performance were given to the Navy Relief.

"Want to Play Peek-a-Boo?"
Ask Sylvia Breamer, who stars in Independent Sales features.

Famous Players to Watch Projection of Its Films

WITH a view to assisting exhibitors to obtain the best projection possible and reducing the damage of film to a minimum the Famous Players-Lasky Corporation has introduced an innovation in its department of distribution.

This innovation is in the form of an entirely new department which will handle the varied projection problem which confront exhibitors, at the same time eliminating so far as possible the causes which contribute to the damaging of prints and consequent inadequate projection.

Creates New Department.

In charge of the new department. the headquarters of which will be at the home office in New York, is Earl J. Dennison, whose duties will take him at more or less regular intervals to every Famous Players-Lasky exchange in the United States. Besides establishing a standard system of film inspection in the various branches, he will personally examine and report upon all film in stock, look into complaints from exhibitors and examine damage cards which are now being distributed in standardized form to all exchanges, to be kept as a detailed record and check upon every print in circulation. In this way the blame for damage can be placed exactly where it belongs, whether it may lie with the manufacturer, the exchange or the exhibitor's operator.

Doris Kenyon to Appear on Stage and on Screen

BY an agreement entered into between Theodore C. Deitrich, president of De Luxe Pictures, Inc., and A. H. Woods, the theatrical producer, Doris Kenyon, star of De Luxe Pictures, Inc., will appear next season in a new play by Avery Hopwood to be produced by Mr. Woods.

Miss Kenyon's appearance on the stage will in no way affect her screen work, which will be continued under the management of Mr. Deitrich. The contract with Mr. Woods provides for Miss Kenyon's appearance in New York City only, with the exception of one week during which the stage production will be tried out on the road. The New York City engagement is expected to open about the middle of August.

Miss Kenyon expects to make one more picture before starting rehearsals on the Woods play, and will continue her screen work throughout the coming winter in conjunction with her stage appearance.

It is understood that after the first production in which Miss Kenyon returns to the footlights, Mr. Deitrich will be associated with Mr. Woods in all future stage productions in which Miss Kenyon appears.

PICKFORD FILM PLEASES REAL ORPHANS

Inmates of Public Institution Help Joe Gorman Make "Daddy Long Legs" Town Talk in Lincoln

JOE GORMAN, of the Rialto Theatre, Lincoln, Neb., is not the showman to pass up an opportunity, and Joseph last week did what hundreds of exhibitors throughout the country may do if they will only pay attention. That is all they will have to pay for this idea—just attention.

Joe, as all Nebraska knows, was the first one, years ago, to put an electric calliope inside of a wagon covered with big signs, and go tooting about the streets. Joe, you will remember, frequently employs a vocalist to come from Chicago to Lincoln just to sing for one of the pictures running at the Rialto. Joe has one of the most promising looking bank accounts among the prosperous exhibitors of the Middle West, and here's how he does it.

Recently he was showing "Daddy Long Legs." Even the Rialto in Lincoln counts four days a good, long run, but Mary Pickford commanded a week. The Rialto has been coining money at 15 cents admission, but the Mary Pickford picture brought the prices up to 25—and, sh-h-h-h! they may not come down again.

Uses All the Billboards.

Five or ten twenty-four sheets, and a corresponding amount of smaller paper is a customary Lincoln order, but Joe bought all the boards and put up thirty twenty-four sheets; forty three-sheets; twenty six-sheets, 500 window cards and 10,000 heralds for the latest Pickford gold mine. A quarter page is usually the limit, but "Daddy Long Legs" was played up in half pages.

But that is not the big idea. Anybody could do that; but only a real showman could pull the Joe Gorman stunt. Near Lincoln, just like most towns, there is an orphanage.

Motherless and fatherless girls and boys play about, wearing durable aprons and overalls. Everybody is interested in an orphan, and everybody likes to see an orphan treated considerately.

One morning Joe, bright and smiling, trundled up to the orphanage in his big automobile. The kids saw him coming. Joe strode to the matron's office and introduced himself.

"Would the children like to see a moving picture show?" he asked

The matron beamed. "Yes, indeed," she said.

"Mary Pickford?" asked Joe.

The matron was unable to express her absolute delight.

"I could make it on Saturday, so they wouldn't miss school," said Joseph. The matron said it would be the easiest thing in the world.

Joe Uses the Wire Again.

Joe for the fifty-eleventh time called up Manager C. E. Holah, of the A. H. Blank Enterprises in Omaha.

"Dear Friend Holah," he said, "can you get me a print of 'Daddy Long Legs' here by next Saturday morning? I understand the picture isn't released until next Sunday. I start showing it Monday for an entire week, you know."

"Joseph, old top, I'd walk all the way to Lincoln with it if there was no other way getting it to you," said C. E. And now for the climax.

The papers, of course, played up the way those kiddies enjoyed seeing Mary Pickford in an orphanage play. Everybody in town thought that was just too nice, the way Mr. Gorman treated those children to a free show. But Joseph wasn't through.

"I understand," he said to the matron in his most winning way, "that some of the children show considerable talent as juvenile actors and actresses. Isn't that so!"

The matron told all about some of the pageants they had staged, some of the playlets they had given, and the juvenile Chaplins and Pickfords in her flock.

Rialto Packed at All Shows.

"I wonder if your class studying such things wouldn't enjoy putting on a little prologue for the picture?" said the winning Joe.

The matron thought the idea was just too splendid for anything, and—well, the story's over, except——

Every show, matinee and night, saw the Rialto packed, jammed and crowded to capacity. Real orphans, in real checkered dresses acted out a simple little prologue for the Mary Pickford picture, and the newspapers are still bubbling about it.

It was an easy matter, also, for the largest department store in Lincoln to arrange a big window display of gingham dresses and overalls for children's summer wear. The store was counting on such a window, anyway, as that was the time for it, and some pretty cut-outs of Mary Pickford in the window only added to its attractiveness.

Capellani Engages Helen Lowell.

The most recent stage favorite to capitulate to the lure of the silent drama is Helen Lowell, who has been engaged by Albert Capellani to play an important role in support of Dolores Cassinelli in her first subject as a star for the Albert Capellani Productions, Inc., temporarily titled "The Gutter." Although Miss Lowell has held a place of prominence on the "legitimate" stage for over twenty-five years, her appearance in the new Capellani subject marks her first venture into motion picture work.

Miss Lowell is rated as one of the most versatile artistes on the "legitimate" stage, she having played important roles in a wide variety of productions ranging from Gilbert & Sullivan's "Iolanthe" to J. M. Barrie's "Quality Street," in which she supported Maude Adams. She has just concluded a successful Broadway engagement in support of William Courteney and Thomas Wise in "Cappy Ricks."

Films Club Holds Dance.

The Film Social Club, the membership of which is made up of the operating forces of the various film exchanges, gave its first dance and vaudeville entertainment at Unity Hall, 341 West Forty-seventh street, New York, on Thursday evening, May 29.

Reviews printed in the Moving Picture World may be used by showmen for advance notices or for criticisms in the local paper the day after the show. Clip them out or copy them; have them handy for an emergency. Get full value for the money you spend in local advertising.

Henry Walthall Has Some Up-to-Date Tips for the Lovelorn in "Modern Husbands."
This Robertson-Cole production, released through Exhibitors Mutual, is ultra-modern in every respect.

DON'T TREAT THE ROAD MEN ROUGHLY

Plea of "Smiling Jimmie" Kelly, in Opening His Series of Articles Treating on General Topics

By James B. Kelly, P. O. Box 1204, Dallas, Tex.

WE will take up the cause of the poor downtrodden "film peddler" who looms into a burg bright and early in the morning all full of "pep" and "ambish," to find that the one and only exhibitor is off on a fishing trip and won't return until late in the afternoon; also that there is only one train a day and the D. F. P. has the beautiful prospect of sitting around all day in a "tank" hotel writing letters; or, he can go out in the yard and throw pebbles at the sparrows.

About four in the p. m. he "hops" himself up to the fact that the exhibitor is an old friend of his, who was once a "D. F. P." himself and it's a cinch that being an old friend of his he'll land him for a series of pictures. But poor benighted boob! He little realizes that nine-tenths of those who become exhibitors "over night" immediately assume a "hard boiled" air and look upon a "D. F. P." in the same light that a baseball fan looks upon an umpire.

Therefore, after hanging around all day he doesn't even secure a pleasant smile from his former friend and brother sufferer and leaves the town that night at 1 a. m. with an empty order book, heavy heart and vowing vengeance on said exhibitor.

Leave an Open Date for Him.

Now I realize that Mr. Exhibitor only has six days a week in which to show his programs and he can only show from five to seven reels a day, and therefore he can't use all of the films that have been offered him. But if he is a wise exhibitor he won't tie himself up with a program for every day in the week, but will leave at least one day open in each week for "open" and "spot" booking. Then if our friend D. F. P. has something real good he can place it very nicely even if it be a month hence.

There is absolutely no excuse for an exhibitor to be "hard boiled" toward an exchange representative because the road could always secure a much better deal from a traveling representative than I could by going into the branch office and taking up the valuable time of the manager. When you give a traveling representative an order, he is going to make it his special business to see that your order is filled properly, as you are his "Own Special Customer."

His interest is with you, whereas on the other hand you may cause him to be sore on you and it will hurt you in the long run. Who knows that some day that same D. F. P. may be manager of your favorite exchange and he will never forget the treatment received at your hands on that "fatal" visit.

Treat 'Em as Nicely as You Can.

I want to call attention to another matter that may come up and will cause Mr. Exhibitor not only loss of sleep, but will also cause him to lose many sheckels. Did you ever realize that when you do not treat a traveling representative civilly you are "flirting with opposition"? It's the traveling representative who digs up "locations" for other exhibitors, and the minute you start to treat him "rough," he sets about making it his business to see that some other exhibitor gets into your town.

I know of many exhibitors who have the only show in their town, although the town could really pay two, simply because they "stand in" with all the D. F. P.'s and nobody "sicks" anyone on that town. On the other hand I know of some poor boob exhibitor in a much smaller town who is simply pestered to death with opposition, tent shows, etc., all on account of the fact that once upon a time he extended the "icy mitt" to some innocent looking film peddler, little realizing that some day he would get it in the neck, through his "hard boiled" treatment of this same "D. F. P."

Moral to All Exhibitors.

If it is absolutely impossible for you to give a film peddler business when he visits you, at least treat him civilly and let him show you what he has; for remember he fully believes that he is handling the very best films in the world. When you give him the "Double O" and tell him that you are busy and haven't time to talk to him or look at his wares, you insult his intelligence. Bear in mind that no matter how lowly he may seem, some day you will need his friendship and advice and when you do it will be **not.**

Stall him along with a little camouflage and smiles, and if it is absolutely impossible to give him anything, at least send him off thinking that you are the best fellow in the world. Make a friend out of him and it will mean many dollars in your pocket. Above all, try and book at least **one** picture from him.

Starts Work on "Widow by Proxy."

Following a week's rest at Palm Springs, Cal., Marguerite Clark has returned to the Morosco studio at Hollywood and has started work on her new Paramount picture, "Widow by Proxy," adapted from Catherine Chisholm Cushing's play, which served as a successful starring vehicle for May Irwin several seasons ago. Julia Crawford Ivers wrote the scenario and Walter Edwards is directing.

Miss Clark's leading man will be Nigel Barrie, who recently returned from service in the Canadian Army. He will be remembered as Miss Clark's leading man in "Bab's Burglar" and others of the "Bab" series produced in New York for Paramount release.

Beloit Is a Busy Town.

F. D. McCarthy, manager Rex and Strand Theatre, of Beloit, Wis., reports four days' capacity business on "Mickey."

At the present time the Paramount and Artcraft program is filling the house to capacity each night. Now that the soldiers have returned the outlook for the summer is very bright.

Wallace Reid in "You're Fired" Seems Fired with the Ambition to Succeed in Divers Roles.
And Theodore Roberts thinks he could well use a diver's suit if Wallace treated the soup in the above fashion often in this Paramount.

PASTOR ADVOCATES SUNDAY AMUSEMENT

Yates Minister Says the Lord Is Glad to See His Children Enjoy Proper Recreation on the Sabbath

CLERGYMEN who are opposing Sunday moving picture shows on the ground that the Lord's Day should not be commercialized would do well to take heed of the action of the Rev. Browning Dunne, of Yates, N. Y. This minister believes that the Lord should be worshipped on Sunday, but also that the Lord is glad to see his children who toil on six days of the week enjoy proper recreation on Sunday.

At a hearing on the Sunday question, Lawrence Smith, representing interests in favor of Sunday baseball, quoted: "Six days did the Lord labor, but on the seventh he rested." The fact that this quotation was not rhetorically correct brought out a number of good-natured comments, but all present admitted that it was correct in fact, and Charles O'Brien, of the Victory Theatre, even admitted that it was no exaggeration to include a picture show in a day's restful recreation.

For Recreation on Sunday.

Mr. Dunne told those present that it was true the Good Book says that the Lord rested on the seventh day, but owing to the fact that at the time the book was written there were no movies, there was a reasonable excuse for them not being mentioned. Pointing out that times have changed and that the world is entering a new era, he said that he knew of no reason why recreation might not be indulged in on Sundays. He even thought that properly regulated it might be of great good to all concerned.

Anyway, down in that peaceful region, where perhaps amusements are more appreciated because they are not as plentiful or as varied as in some other communities, they have fixed up an ideal Sunday program for the summer months. In the morning the Rev. Mr. Dunne wants everyone to come to his church; in the afternoon, Mr. Smith says, weather permitting, he will guarantee a corking good ball game, while Mr. O'Brien is going to give a good picture show in the evening.

And So All Are Happy.

Thusly, it may be seen that with a little reason and a little more horse sense the Sunday question may be settled to the satisfaction of all concerned. The baseball fans are going to church in the morning and the minister is rooting for the Sunday-school team in the afternoon. The movie fans likewise feel more like dropping some change in the plate because they have the satisfaction of knowing that their minister is not stubbornly opposing their wish to see a show on their only day of rest.

Dolgeville Gets Sunday Pictures.

The Board of Trustees of Dolgeville, N. Y., have adopted a resolution permitting Sunday picture shows between 2 and 6 p. m. and after 8.30 p. m. There was no opposition.

Will Boycott Sunday Show.

All Binghamton and Broome County picture houses which open on Sundays will be boycotted by the members of the Barca Philathea Union of Broome County. The boycotting resolution was adopted at the meeting of the union last week. The union also launched a movement for a new picture house or at least a new management for one which will agree to keep dark on Sundays. Such a theatre will only be patronized by members of the union in the future.

Utica Puts Off Sunday Shows.

The Common Council of Utica at their last meeting, for the second time, put over the Sunday motion picture question. Several protests were received at the meeting, but no definite action was taken. There is now in the Hippodrome Theatre office enough signed petition sheets to reach the length of five city blocks, but strange as it may seem the local managers have not yet presented these petitions, deciding to wait until opportunity is given for a public hearing.

Geneva to Decide Sunday Shows.

The Common Council of Geneva at its meeting on June 4 will undoubtedly decide the Sunday show proposition in that city, following a public hearing. Both the pros and antis were represented at the last session of the council. Michael F. Tracey, secretary of the Geneva Federation of Labor, presented a petition of 1,000 names all in favor of Sunday shows.

Pastors Condemn Action of Authorities.

Clergymen of nearly every denomination in Syracuse devoted Sunday, May 23, to roasting the motion picture interests, the Syracuse authorities, and others, for turning the day into a holiday. Fire and brimstone seethed from the sermons and the clergymen warned that they would be found entering politics to fight those who have given Syracuse a "Continental Holiday." William H. Anderson, of the Anti-Saloon League, was in Syracuse to help the local ministers. However, the sermons did not have the least effect in attendance at either the picture or vaudeville theatres.

Oswego Has Sunday Shows.

Oswego had its first Sunday movies on Sunday, May 25, and drew capacity crowds. The entire net receipts of every house were given to the Home Welcome Committee to help pay the expenses of the big welcome home celebration to be held the latter part of June.

SCHENECTADY MANAGERS INDIFFERENT

City's Larger Theatres Insist They Cannot Afford to Pay License Demanded for Sundays

PROPRIETORS of motion picture theatres in Schenectady, instead of being discouraged over the action on the part of Mayor Simon, in vetoing the action on the part of the common council in permitting the operation of Sunday shows, are taking the opposite stand owing to the fact that certain prohibitive restrictions would have been required of them. The larger theatres, according to Charles C. McDonald, manager of the Van Curler Opera House, could not afford to pay the license required for a first class Sunday picture show and meet the day's expenses. Furthermore, there was no reason, say the managers, for the city charging one rate in one zone and a higher rate in another.

Mayor Simon, in vetoing the council's action, said:

"To encourage attendance at Sunday shows would not operate either for the moral or physical benefit of the people, whose weekly holiday can be more profitably spent in the home or the open."

Politicians intimate that the action on the part of the Mayor will have a far-reaching effect and that the veto will become a political issue next fall. There is no doubt but there is a wide demand for Sunday pictures in Schenectady, and it is now said the refusal of the mayor to approve the action of the aldermen will affect the mayor's candidacy if he decides to seek a renomination.

An Issue in Watertown Election.

In Watertown, after the mayor had vetoed the action on the part of the council, the aldermen got busy for a second time and passed the ordinance over the mayor's veto and as a result the northern city will have Sunday shows in the near future. As in Schenectady, however, the question of Sunday movies now threatens to become a decidedly live issue at the municipal election next fall, and every candidate for a place on the city ticket will be asked to state definitely his stand on Sunday movies. Those opposed to Sunday motion picture shows declare that they will seek to elect aldermen who will repeal the ordinance permitting Sunday movies.

A rather unusual situation has cropped out in Watertown. Employes of the picture houses demand one day a week to themselves and as a result it is quite possible the theatres there will be dark on Tuesdays, the Papayanokos Brothers controlling all but one of the houses in the city. This arrangement would not only provide the employes with a day of rest but also would do away with the necessity of securing a feature picture for a single day as pictures in Watertown are now used for two-day periods. GRANT.

Daily Starts Movie Bureau.

An information bureau, where theatregoers and exhibitors may secure information regarding any detail of the industry, has been inaugurated by the Washington Times, Washington, D. C., and will be under the management of Bob Lee.

As part of the new service a motion picture directory is printed in the paper daily, in which are shown the programs of the Washington houses.

At the same time the Exhibitors' Aid is opened—a bureau that will be devoted to supplying information to men in the industry in this city. The bureau expects to be able to answer all queries about the production, distribution and exhibition of moving pictures, stars, apparatus, bookings, and releases.

NEW CIRCUIT FOR EASTERN CANADA

Pantages Announces Extension of His Theatre Field to Provinces of Quebec and Ontario

THE official announcement regarding the invasion of Eastern Canada by Alexander Pantages, the Western theatrical magnate, and the plans for the building of a circuit of theatres in Eastern Canada shows that an entirely new development is under way in moving picture and vaudeville circles of Ontario and Quebec. The company to control the new circuit has been incorporated as Eastern Theatres, Limited, headquarters at Toronto, with a capitalization of $1,800,000. The company proposes to own and operate a circuit of Pantages moving picture and vaudeville theatres similar to the Pantages theatres in the United States.

Prominent Men in Directorate.

The personnel of the directorate indicates that the company will be closely associated with Regal Films, Limited, Regent Theatres, Limited, and Paramount Theatres, Limited. The directors include a number of wealthy Canadians such as W. J. Sheppard, Waubashene, Ontario, president of the Georgian Bay Lumber Company, Alfred Rogers, Toronto, president of Elias Rogers Coal Company; D. L. White, of Playfair & White, Midland, Ontario; J. B. Tudhope, president of Carriage Factories, Limited; J. P. Bickell, Toronto, president of Regent Theatres, Limited, and Regal Films, Limited, and F. E. Maulson Toronto, of Irish & Maulson. The managing director is N. L. Nathanson, of Toronto, who is also managing director of Regent Theatres, Limited, Paramount Theatres, Limited, and Regal Films, Limited.

The company holds a long term franchise for Pantages' vaudeville bookings and shows will be arranged by the Pantages Booking Circuit of New York and Chicago. The new theatres in Eastern Canada will be managed in conjunction with the Pantages Theatres in the United States and Canada. It is stated that Mr. Pantages owns outright or controls over sixty theatres in the two countries already.

Now Building First Theatre.

What is known as the "parent theatre" of the new circuit in Eastern Canada is already being constructed on Yonge and Victoria streets in the centre of the retail business district of Toronto, the main entrance being on Yonge street, the main thoroughfare. This will have a seating capacity of 3,500.

Announcement is made that the Eastern Theatres, Limited, will sell booking rights to other theatres "intended to be erected in several cities of Eastern Canada." The "parent theatre" at Toronto is to be ready by January 1, 1920. Plans for this house have been drawn by T. W. Lamb, architect.

ONTARIO HAS MOVING PICTURE LIBRARY

Pioneer Institution Distributes Educational Programs with Seasoning of Comedy Features

THE Ontario Government has made considerable progress with its department of moving picture films. The Province of Ontario claims to be a pioneer in the establishment of a moving picture exchange for official purposes as a "library" of films was opened about three years ago. More than 200 different subjects, with several prints of each subject, are now to be found in the official exchange and the preparation of thirty more films is under way.

The Provincial Department of Agriculture has probably made more use of moving pictures for educational purposes than any other department of the government. The forty-seven district representatives of the Department of Agriculture are provided with portable projection outfits including a storage battery for the generation of current when a local service is not available. Picture shows are held in many small rural communities where there are no theatres. The program for these shows usually consists of an agricultural feature and several "fillers," the latter including selected comedies, travelogues, scenics and general educationals, all of which are supplied from the Government's bureau. Chaplin's "A Night at the Show" is one of the standard comedies which is to be released by the Government exchange.

Pictures Have Large Circulation.

It is estimated that fully 700,000 citizens of Ontario have seen Government pictures during the past two years and arrangements have just been made for the release of a considerable number of the official prints throughout all Canada through Regal Films, Limited, at the rate of two per month. These will be supplied to about 400 theatres of Canada.

The official Ontario films are loaned free of charge to all responsible applicants, the latter being required to pay the transportation charges. A number of the Ontario prints have been presented in the United States under official auspices and some have been loaned to the Community Motion Picture Bureau of New York. Five portable projection machines are being used at the Canadian Khaki University at London, England, for the presentation of twenty-eight different pictures which belong to the Ontario Government.

Provides Diversity of Subjects.

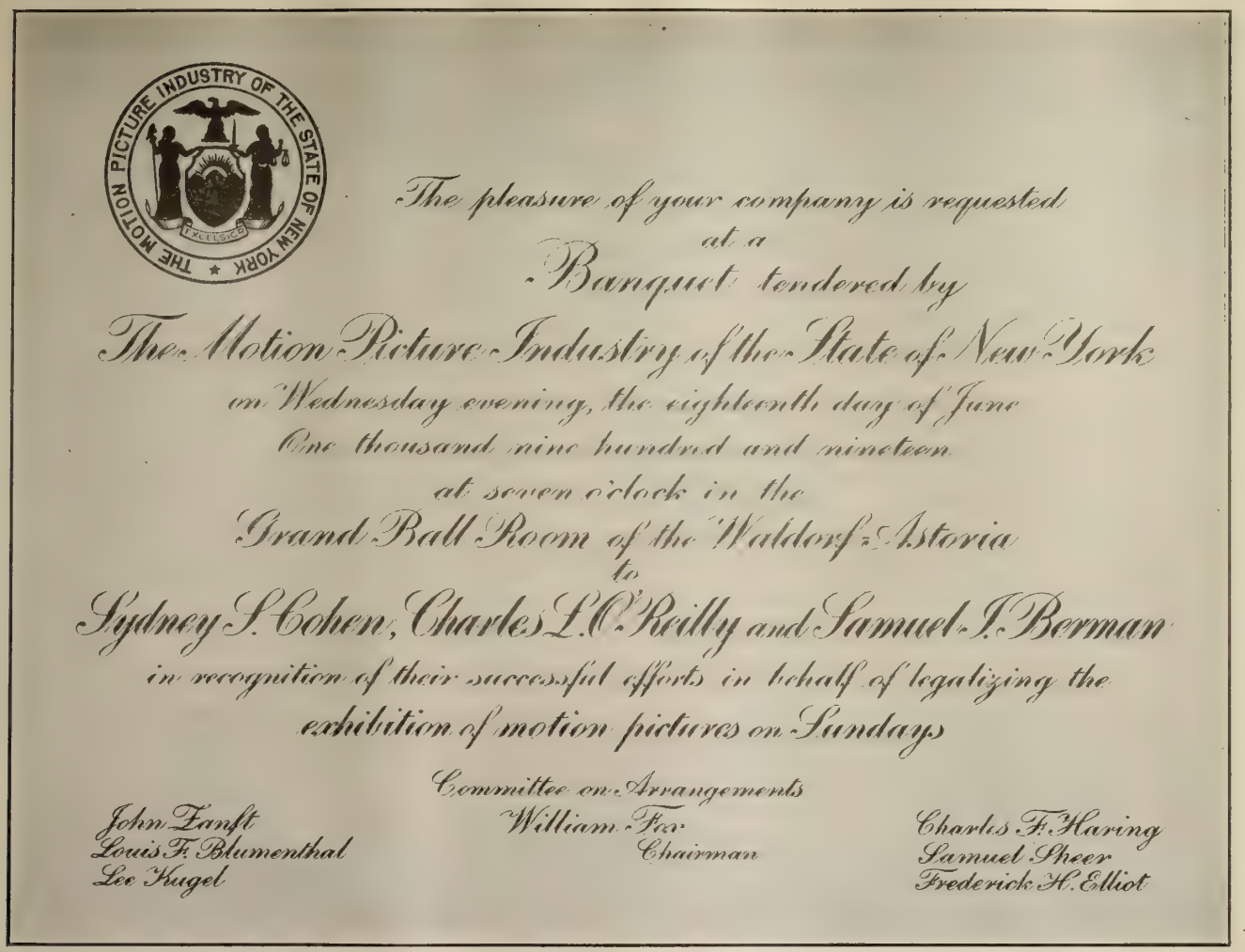
Natural resources of Ontario, important industries, farm life in Ontario, vocational training, ad ice to mothers on nursing, bread-making, use of farm implements, advantages of good roads, the building of good roads and other educational features are included among the many subjects which are included in the Government films. It is announced that these and other Government releases have been shown to over 200 organizations and at fall fairs, conventions and other gatherings during the past two years.

No picture is released for presentation unless it is technically perfect and its details are fully approved by Government authorities.

Bin Moore Joins Fox.

Hampton Del Ruth, editor and supervising director of William Fox Sunshine Comedies, has added Bin Moore to his directorial staff. This makes four directors now working under Del Ruth in his process of building up the finest comedy organization on the West Coast.

Diogenes Can Blow Out the W. K. Lamp at Last: Here's a Man Who Is "Beauty Proof."
Harry Morey, in the Vitagraph story of the above name, finds that a Northwest Mounted Police role is the only one to release Diogenes from his eternal search.


THE MOTION PICTURE INDUSTRY OF THE STATE OF NEW YORK
EXCELSIOR
The pleasure of your company is requested
at a
Banquet tendered by
The Motion Picture Industry of the State of New York
on Wednesday evening, the eighteenth day of June
One thousand nine hundred and nineteen
at seven o'clock in the
Grand Ball Room of the Waldorf-Astoria
to
Sydney S. Cohen, Charles L. O'Reilly and Samuel J. Berman
in recognition of their successful efforts in behalf of legalizing the
exhibition of motion pictures on Sundays
Committee on Arrangements
William Fox
Chairman
John Zanft
Louis F. Blumenthal
Lee Kugel
Charles F. Haring
Samuel Sheer
Frederick H. Elliot

An Invitation That Tells Its Own Story—A Tribute to Fine Effort, Organization and Hard Work.
There Will Be Many Novelties in the Way of Entertainment at the Waldorf-Astoria Dinner to Messrs. Cohen, O'Reilly and Berman. Applications for Reservations May Be Made to Louis Blumenthal, Treasurer, Times Building.

EASTERN THEATRE MERGER ANNOUNCED

Stanley Company of America Formed with Capital of $15,000,000—Headed by Jules E. Mastbaum

CONSOLIDATION of many of the biggest financial, theatrical and motion picture interests in the East, including men who are known far and wide as financiers and purveyors of amusements, into a corporation with a capital stock of $15,000,000, has been announced by Jules E. Mastbaum, president of the Stanley Company, of Philadelphia, and a member of the real estate firm of Mastbaum Brothers & Fleisher.

The new $15,000,000 corporation is the Stanley Company of America and the consolidation of the several interests includes the taking over of many motion picture and vaudeville theatres and circuits, buildings used for public amusement, etc., involving a sum reaching several millions of dollars in real estate alone, which makes this one of the largest mergers of any business interests that has taken place in Philadelphia in several years.

The new Stanley Company of America, it was announced, has been incorporated under the laws of Delaware and is given the rights to provide amusement for the public in any way, besides being empowered to purchase and erect buildings and perform every necessary detail in connection with theatrical, motion picture, vaudeville entertainments, and amusements in general. The field of operation will not be limited to Philadelphia and adjacent territory, but will include the whole United States, and possibly foreign countries.

The officers are: President, Jules E. Mastbaum; vice-presidents, J. McGuirk, A. R. Boyd; treasurer, L. D. Beggs; assistant treasurer, L. Sablosky; secretary, Morris Wolf; chairman of the Board of Directors, A. Sablosky. A. L. Einstein will be director of publicity and advertising.

Many Interests Involved in Merger.

There are many interests involved in the merger. Those best known are the Stanley Booking Company, with all of its many theatres; the Central Market Street Company, operating a chain of motion picture theatres on Market street; the Sablosky and McGuirk enterprises, the Alexander R. Boyd enterprises, and the Stanley Booking Corporation.

The motion picture theatres which come into the new company are the Stanley, Arcadia, Palace, Victoria, Regent, Great Northern, Family, Savoy, Princess, Ruby, 333 Market Street, Auditorium, Globe, Fifty-ninth and Market Streets, Rialto, Orient, Paschall, Woodland, Empress, North Broad Street, Broad Street Casino and the Capital, now in course of construction. The vaudeville theatres are the Globe, Broadway, Crosskeys and Alhambra. Theatres outside of Philadelphia are the Broadway, New York; Globe, B. F. Keith's, on the Garden Pier, Colonial and Virginia, Atlantic City; Colonial, Camden; Hippodrome and Orpheum, Reading; Hippodrome, Pottsville, and the Victoria, Harrisburg.

A Stanley Theatre at Nineteenth and Market streets will be erected at a cost of $2,000,000 and more. Then work is to be started on a theatre for vaudeville and motion pictures at Fifty-second and Chestnut streets. A high-class vaudeville and motion picture theatre will be erected in Logan. The Capital Theatre at 724 Market street, now nearing completion, will be opened in the early autumn, and will be devoted entirely to motion pictures.

TEASER CAMPAIGN HERALDS "SALOME"

Publicity Director for Saenger Amusement Company Gives Details of Newspaper Drive for Fox Feature

WE have been favored by the Exhibitors Service Bureau of the Fox Film Corporation with advance copy of an excellent article on newspaper advertising that will appear in a forthcoming issue of Fox's Exhibitor's Bulletin. L. H. Grandjean, director of publicity for the Saenger Amusement Company, with headquarters in New Orleans, wrote the story that tells in detail how he conducted a two-weeks' "teaser" campaign in various towns ranging in population from 15,000 upward.

To those who receive and read the Exhibitors' Bulletin this article will not come as news, but it is to be assumed that hundreds of subscribers to Moving Picture World will not get the Bulletin; if they do they may not read the Grandjean article—and, for these reasons, we incorporate the story in this issue where our exhibitor-subscribers may all see it and be able thus to avail themselves of the showmanship and experience of an expert advertising and publicity man of the character and standing of Mr. Grandjean.

Here Is Mr. Grandjean's Article.

I wish to make it clear at the outset that while this discussion concerns the exploitation of an individual production, it covers points applicable to many productions. I have taken "Salome" as an illustration because I wish to direct attention to a particular campaign, believing that the general style of this campaign may frequently be adapted to other pictures.

It is my opinion that two weeks' newspaper exploitation of a picture is not too great for the average small city, and this article deals with advertising which was done in our circuit towns where the range of population is from 15,000 upwards. In the case of "Salome" we used teaser copy.

For starting the campaign we select the dates as the points to be emphasized, coupling this up with the theatre name-plate and announcing: "Something's Going to Happen Here April 18 and 19." A single column space, one and one-half inches, is used and the first publication is twelve days in advance of the showing.

Stringing the Teaser Along.

On the following day the copy is changed to read: "One Word Tells the Whole Story. What Is It? We'll Tell You Before April 18 and 19." Again we use one and one-half inches, single, and feature the dates and the theatre name-plate. Gradually the size is increased and the scope of the text broadened.

Thus, on the fourth day, we say: "The Suspense Is Awful. Why Can't We Tell You? Is It a He? A She? Or It? What's to be at the Rapides April 18 and 19?" This advertisement runs two inches, single.

The following day we announce: "Ah! It's a SHE Coming April 18 and 19—Tomorrow We'll Print **HER** Picture." On the sixth day we use seven inches, single, with a cut of Theda Bara, as Salome, her face being masked by routing out her eyes and forehead. Over the cut we announce: "Here She Is!" Below It: "And Now the Question Is, **WHO IS SHE?**" followed by name-plate and dates.

It is Saturday and as no Sunday newspaper is printed in the town where this campaign was first run—Alexandria, La.—we have given our patrons some food for thought over Sunday. On Monday Salome still wears her mask in the illustration of a seven and one-half inch, single, and the legend above the cut states: "Now We'll Tell You: She's a Wild Woman." Below the cut are additional details: "Yep, a Wild Woman—and the Most Noted Dancer You or I Ever Heard of. You'll See April 18 and 19," and then the name-plate.

Teaser Used First Day of Campaign.

Theda Bara Is Unmasked.

On the eighth day, we have the same Salome illustration used previously, except that the features of Theda Bara are visible, and our caption is: "Oh, Look! Her Mask Is Off!—So Now We'll Tell You Her Name. And the Sewing Circle Will Have a Live Topic to Discuss. For She Is (the cut here) Salome, the Python of Palestine." Then follows more copy, the name-plate and the dates.

This advertisement is ten inches, single. And on this day, for the first time since the inauguration of the campaign, we use a press notice and a two-column scene cut in the amusement columns.

The Sixth Day Teaser.
Stock cut was used, the eyes and forehead being routed out.

The cut is selected to fit the story; we always take care that cuts tally with the stories.

Our campaign now is in full blossom and eight inches, double, are used for our next advertisement. A three-column scene cut illustrates the advertisement and another one of similar size is used in a story in the amusement column. Stress still is laid on the dates—three different mentions, one of them, "The Day After Tomorrow and Saturday," driving home the time.

Patrons Finish the Campaign.

Eleven inches, across three, is devoted to the advertisement the day preceding the showing. We use a different illustration and the sort of copy we would have used if we hadn't breathed a line about the shown in previous advertisements. Seven inches, two columns, are used on the first day of the showing—all type, no illustrations. And on the last day we come back with four and one-half inches, two columns, all type.

With our biggest advertisement we run in the news columns our largest scene cut, showing massive settings and hundreds of people, and a story to suit. On the day of the showing we place a two-column scene cut, but the last day we have none—we are expecting our pleased patrons to do most of our advertising on the second day.

All Out of the Press Book.

This is a flexible campaign. We tested that when the shipment of cuts from one town to another of our circuit delayed the start of the Hattiesburg campaign. It was shrunk from twelve units to seven, and was comprehensive at that.

It is significant that every cut and every word in the advertisements, and in the advance notices, was supplied by the exchange and the William Fox press book, with the exception of the "teaser" copy, which we wrote. All the necessary material is there. Some of the arrangements of the advertisements might be varied, and you might pick a line from one advertisement and a line from another in the press book.

But that is largely a matter of taste. The Fox Film Corporation has given everything—even the right for you to use your own discretion! If you're in doubt on a "Salome" campaign, use the advertisements and stories just as they are in the press book.

Pacinis Acquire Two More Houses.

The Charles Pacini Amusements has secured a 99-year lease on the Hotel Maywood corner at Wisconsin and Main, Kenosha, Wis., and will build a modern moving picture theatre on the site with a seating capacity of 1,800. The new theatre will cost about $175,000 and Charles Pacini, president and general manager, intends to build another house on the West Side of the city with a capacity of 1,200 at an outlay of $80,000.

This will give the company four houses in Kenosha, the Majestic and Butterfly, now operating, and the two new houses, which will be built this year.

The company has also taken over the Majestic Theatre, of Harvard, Ill., a cozy 325-seat house, and will feature Paramount and other well-known films.

W. J. O'Brien has been appointed manager and he will be assisted by his brother, A. J. O'Brien, who has just returned from California.

BACH TELLS PLANS FOR DOOLEY FILMS

Company to Make Twelve Two-Reel Comedies a Year Featuring Johnny Dooley—First Three Finished

THAT the elements essential to success with screen comedies and up-to-date musical comedies are identical is the belief of C. L. Bach, president of the Johnny Dooley Film Comedies, Inc.

"Experience has shown that a lot of pep, a good comedian and a number of beautiful women are necessary with musical shows," says Mr. Bach, who should be in a position to know, as he is a successful theatrical producer, being at the present time interested in "Listen, Lester," one of the biggest successes of the season in New York.

"Working on this basis," continued Mr. Bach, "I secured the services of Johnny Dooley, who has an international reputation as a comedian and whose unique method of 'putting over' his comedy has won favor not only in this country but in Europe. The 'pep' is supplied in the form of bright, clever stories based on Bide Dudley's 'Office Boy' stories, published in the New York Evening World and last, but not least, the other important element has been supplied by surrounding the comedian with twenty beauties who comprise the Johnny Dooley Beauty Brigade. All of these girls appear nightly in successful Broadway shows.

To Make Twelve Pictures a Year.

The schedule for the Dooley comedies calls for twelve a year. The first three have been completed and the cast is now being selected for the fourth. The general title will be "The Office Force," with Johnny Dooley as the "freckle-faced office boy." Various leading women will be used, being selected from a standpoint of beauty as well as suitability to type. Martha Mansfield, of the Ziegfeld Midnight Frolic, and Lillian Hall and Alice Mann, known for their work before the camera, appeared in the first three productions.

"The Dooley comedies will all be high-class, free from slap-stick or horse-play," continued Mr. Bach. "However, Johnny will make use of his acrobatic ability and introduce a number of thrilling stunts. A feature of his work is his absolute fearlessness. In one of the films he made a running dive across the studio, landing seated in a chair after executing a complete somersault in the air. He has also planned to use a full-rigged ship in a later film so that he may have the opportunity of running all over the rigging without using his hands."

Career Began with a Circus.

Johnny Dooley has had an interesting career. Running away from home he joined a circus and as an acrobat learned many falls, leaps and dives which he will use in his pictures. He later toured Europe in pantomime and for six years has been a vaudeville headliner in this country. For several months he appeared in the leading comedy role in "Listen Lester," but recently resigned as this was interfering with his film work. At present he is working in the studio by day and in the evenings is appearing in the Ziegfeld Frolic. His work is said to be on the continental style and to differ from the broad type of humor adopted by a number of American screen comedians. Next year he expects to devote his time entirely to films. He possesses a high degree of intelligence and interpolates many clever stunts and bits of business into his own work.

Distribution Plans Not Settled.

No arrangement has as yet been made regarding distribution, although many offers have been received from both program and state rights concerns. Mr. Bach is convinced that the Johnny Dooley comedies will prove to be immensely popular not only in this country but abroad, and anticipates taking a trip to Europe so as to personally arrange for foreign distribution.

This series of comedies is being directed by John D. Schulze, while Harry Keepers is the cinematographer. The office of the company is located at 812 Longacre Building, New York. As an added feature in the third comedy, Sophie Tucker, a vaudeville headliner, known as "The Queen of the Jazz," appears.

SEWELL.

Judge Harry Olson
Of Chicago's Municipal Court, whose theories of crime detection and correction will be incorporated into a Vitagraph drama.

Conditions Analyzed for Rothacker Release Plans

THE Rothacker "system," which has won such commendation recently for the service installed at the Chicago printing and developing plant and also for the quality of print turned out, will now apply itself to a comprehensive study of exchange and releasing conditions all over the United States.

This first hand survey comes as preliminary to the release of several single reels by Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, who is studying conditions with the idea of finding the best means of releasing his product. Among the single reels for distribution are a novelty reel, a scenic, and the Rothacker Review, which will be described to the trade shortly.

G. S. Anderson is now completing a trip covering Canada, Buffalo, New York, Philadelphia and other Eastern points. S. Calvert is traversing Kentucky, Indiana and Michigan. C. P. Tobin is covering Michigan. E. O. Blackburn is taking in the territory of New Orleans, Texas, Memphis, Oklahoma and Missouri, while Stanley West is looking over the Middle West.

Mr. Rothacker himself has left Chicago for an exhaustive study of conditions on the Pacific Coast. When all the information has been compiled and analyzed, the releasing plans of the Rothacker organization will be announced.

Wharton Made Supervising Head of San Antonio Films

PLANS for the future of the Theodore K. Wharton Company became known last week when Mr. Wharton returned to Ithaca. He has been appointed supervising director of the San Antonio Picture Corporation, which will star Maclyn Arbuckle in productions to be written by Irvin S. Cobb, Holman Day, Harry Wilson and George V. Hobart. In addition he will also produce three serials at the Wharton plant at Ithaca for Pathe.

The three will be made during the summer, and Renwick Park promises to be a lively place in spite of the sale of the Wharton producing paraphernalia there. Wharton has also contracted with George Eastman of Rochester for the filming of a special picture for the Monroe County War Chest. Mr. Wharton will make his headquarters in Ithaca, going occasionally to San Antonio, where his brother, Leo, as general manager and vice president, will have charge of the new enterprise there.

Adolf Philipp Opens Offices.

The Adolf Philipp Film Corporation, which was organized a few weeks ago, have opened offices and studios at 11 East Fourteenth street, New York, formerly occupied by the Prizma.

The studios are being entirely renovated and are being equipped with an entirely new electric light plant.

By Mr. Philipp turning over twenty-nine of his plays to the Adolf Philipp Film Corporation the company is in a position to duplicate these successes for the screen. He will introduce a new feature in the way of incidental music to his productions.

Albert E. Smith
President of Vitagraph, who is using the Olson crime theory for a police feature with Alice Joyce.

PRIVATE SHOWING FOR WILLARD FILM

Champion Divided His Time Between Acting in Studio and Training for Fight with Dempsey

"THE Challenge of Chance," a seven-reel special feature in which Jess Willard is being starred by the Continental Pictures Corporation, according to the announcement from the representatives of the company, will shortly be ready for private screening.

It has already been announced that the company purposes conducting a national billboard campaign prior to the release of the picture; and an extensive advance publicity campaign, embracing hundreds of the leading newspapers of the country, has been under way for several weeks past. In addition, a system of scientific "spotting" has been employed to place special publicity stories and pictures in spots where they will attract the attention of a specific class of readers.

Advertising in Experts' Hands

This campaign, together with the future exploitation and marketing of the production, is in the hands of E. Lanning Masters, Inc. This organization is divided into several bureaus—marketing, exhibitor's service, producers' service, advertising, publicity and financing.

The picture has been completed. Willard left California last week and is now at his training quarters in Toledo. Director Revier, with Arline Pretty, who is to be featured with Willard, is expected to come east in a few days. Mr. Revier, it is said, will have prints by the time he arrives.

The story was written by Roy Somerville and includes some massive outdoor scenes, including a big racetrack action and a border raid. Thousands of people have been used in some scenes, taken in Old Mexico and in Southern California.

Champion Acts and Trains

Special interest is attached to the making of the subject owing to the fact that the heavyweight champion was engaged in training for his title bout while working in the pictures. He devoted his mornings and early forenoons to training and the rest of the day to work before the camera. His gymnasium was set up in the studio, and most of his training was done in secret.

Outside Photographers Banned

Willard gave additional value to the Continental's seven-reel special by banning cameras from his training quarters as soon as he began work. He ruled that no pictures should be made of him in fighting regalia during the early stages of his work in California and the result was that the only authentic photographic news of the champion's condition which newspapers and magazines have been able to get up to date have been the "stills" taken in connection with the making of "The Challenge of Chance." This resulted in the New York Evening Telegram using a half-page layout showing Jess in scenes from the picture.

Plans are now being made for a special showing of the picture to exhibitors, and the producers express confidence that the finished production will prove a revelation to them.

CO-OPERATIVE STUDIO FOR COAST

As Public Tire of Southern Californian Scenery, San Francisco Mutually-Run Plant Is Suggested

REPRESENTATIVES of producing companies, San Francisco civic and commercial organizations, with members of the Board of Supervisors, met on May 28 in the rooms of the Chamber of Commerce and pledged their moral support to a proposed plan for a co-operative moving picture studio for that city, which could be used by various film producing concerns.

Joseph A. Eliason, of the Herman Film Corporation, attended the meeting and declared that producers realized that a change must be made in the location of studios, widespread complaints having come from the public to the effect that it was tired of Southern California scenes. He said further: "Many studios operating in other cities will gladly come to San Francisco if proper quarters are available, and they are assured the united support of commercial and municipal bodies. San Francisco and the peninsula furnish the most advantageous field for moving picture enterprises on the Coast, including climate and natural scenery."

As a result of his representations, resolutions were adopted giving full indorsement to the plan by the interests represented at the gathering.

Supervisors to Lend Aid.

The supervisors present pledged the support of the city's lawmaking body and, C. A. Day, of the Chamber of Commerce, said that this organization would gladly co-operate with producing companies. William J. Otts, president of the William Otts Production Company, was present and announced that he had selected a site for a studio here and would begin operations at once. Another meeting will be held at an early date, at which a concrete plan of operation will be submitted.

Scarcely a week passes but that some company comes here from the Southland to secure suitable exteriors, and many directors have stated that most of their work would be done here, if suitable studio facilities were provided. The numerous offers to lease studios have encouraged local interests to give the plan of erecting a large one their attention.

Eddie Foy to Make Comedies.

Eddie Foy and his family of seven will go to Denver for the summer to make two-reel comedy pictures which will be known as the Foy Fun Films. George McManus, well-known New York cartoonist, has created a special cartoon character for Mr. Foy. Albert W. Hale is manager of productions for the National Film Corporation and will direct Mr. Foy.

Simple Food and Plain Clothes Are Merely the Beginning of Anita Stewart's Wants in "Human Desire."
Her next First National release is filled with power of which the above scenes are merely the prelude.

"LOST BATTALION" INCIDENT FILMED

Men of 77th Division React Heroic Episode of Argonne—Duplicate Original French Scenery

THE MacManus Corporation has taken for the plot of its first big production the heroic stand made by the First Battalion of the 308th Infantry, which will be known to history as "The Lost Battalion."

The deeds of this gallant force while surrounded in the forest of the Argonne are known to everyone who has followed the story of the battles that have been fought on the fields of France. Readers will recall the special greeting that was given to this particular unit of the 77th Division as it paraded under the command of Major General Alexander and received the plaudits of millions, when it paraded up Fifth avenue on May 6.

Identical Equipment Used.

The interest of the MacManus picture, which will be called "The Lost Battalion," lies in the fact that it is a perfect reconstruction made under the direction of the officers and men who fought that engagement, with the guns and equipment they used to withstand the onslaught of the enemy. Major-General Robert Alexander took such a keen interest in seeing that Mr. MacManus should make no error in the slightest detail in his production, that he himself visited the scene where the action was laid and made a thorough inspection of the trenches, forest-land, and terrain that had been selected by regimental engineers as conforming in almost every aspect to the actual spot in the Argonne Forest, where the Lost Battalion made its stand.

Incidents Reacted by Soldiers.

Lieut-Colonel Charles W. Whittlesey accompanied General Alexander on the several visits made, and selected the actual subordinate officers who showed unusual gallantry and accomplished deeds of daring in the face of untold odds. The public will receive a surprise when they realize that there is being presented to their vision not mere actors, but the actual heroes who fought in that fight. Not only were the sites chosen for the production of the scene by military experts, but every man who played a part in that tragedy of the war, was engaged by the MacManus Corporation to re-enact his original role.

Love-Theme Introduced.

Mr. MacManus' production is not founded entirely on the deeds of daring in the Argonne. He has provided his story with an original motive, a love theme. As it is generally known, the 77th Division was New York's own division. The wealthy boy of the avenue greeted on an equal footing the son of the Italian peddler.

Thus the story of the draft, the training in the camp with all its humorous lights and shadows, the breaking up of the home, the parting of lovers, the separation of husband and wife, the breaking up of families, the rupture in business relations, are accurately emphasized and treated in such an original manner that the sidelights of the story in their pathos and their humor almost overshadow the grim tragedy of war.

Harry A. Palmer mobilized the non-military characters necessary to the plot and who are individually prominent as screen favorites. Burton King directed the production, his associate director being Leander De Cordova, who in turn was assisted by John Coleman and Frederick F. McGuirk. The dramatization of the story of the Lost Battalion was accomplished by Charles A. Logue, whose recent writing of the Houdini serial and other photoplays have given him distinction as an author of silent drama.

Miss Marion Coakley and Gaston Glass were selected to portray the non-military roles.

Realism Affects Actors.

These actors admitted they did not feel they were playing the parts allotted them. They felt more like spectators. The realism of the production as it was played by the soldiers themselves overwhelmed them in its intensity. Each one felt as if he and she were mere spectators of a real battle. The continuous firing and din unnerved not a few of the players, and the bits of realism that were injected by the soldiers themselves appalled them.

The production called for realism hitherto unknown in filmdom. Trees were splintered, boulders were shivered, craters were formed where shells were thrown. Bombs burst in the air, real bullets chipped through the foliage. Starlight shells illumined the gloom of "No Man's Land," and the silhouetted barbed wire bore upon its prongs shreds of clothing, with here and there a soldier re-acting the spasms of the wounded.

Credits State Right Men with Saving Open Market

IN connection with the statements recently appearing in various trade journals regarding the open market system of releasing pictures, H. F. Jans, president of Jans Productions, Inc., takes up the cudgels for the state rights distributors and presents their side of the controversy.

"I want to give credit where it is due," says Mr. Jans, "but wish to state that while many of those mentioned as originators of the open market and exhibitors co-operation were still theorizing upon the feasibility of these innovations, the territorial rights buyers and managers of state rights exchanges throughout the country were actually putting these theories into practice.

"All honor to the men in Seattle, Atlanta, Minneapolis, Boston and thirty other exchange centers. They have not been mentioned, but every exhibitor knows these men were the pioneers of the innovations so strongly publicized at this time. The individual state rights men in the various districts were the actual stumbling blocks in the path of prospective domination of exhibitors through programs. These independents were the salvation of exhibitors from the very beginning. To these unnamed men belong the glory of the present situation.

Sturgeon Is Director of "Destiny."

Owing to an inexplicable error, the credit for the direction of "Destiny," Dorothy Phillips' new Universal production, was given to Allen Holubar. Universal announces that Rollin Sturgeon was the director of the picture, and kindly asks that anyone giving publicity to this picture, make note of the correction.

A Few of the Military Gentlemen Who Made the Boche Understand the Power of the Yankee Cuss Word.
At the left, "Go to Hell" Whittlesey; in the center his staff, and at the right Major General Alexander, commander of the 77th Division, all of whom appear in the MacManus film, "The Lost Battalion."

KATHERINE MACDONALD HEADS COMPANY

Player of Title Role in "Woman Thou Gavest Me" to Appear in Series of Pictures—One Completed

CLOSELY following the release of the Paramount-Artcraft Special, "The Woman Thou Gavest Me," comes the news that Katherine Macdonald, who plays the leading and title role in that production, has formed her own producing company and will make six special features during the coming year under her own management, to be released by B. P. Fineman. Although Miss Macdonald had left the Famous Players-Lasky organization after she completed her work in "The Woman Thou Gavest Me," no authoritative news of her future plans was obtainable until the announcement was made in the advertising columns of the trade press that she had completed the first picture made by her own company and that the method of release would be announced later.

Following this, announcement was made at the offices of B. P. Fineman this week that arrangements had been completed whereby Mr. Fineman would release the Katherine Macdonald productions. The transaction was arranged between Mr. Fineman and Sam E. Rork, one of the executives of the Katherine Macdonald Pictures Corporation, who was in New York last week for the purpose of arranging for an advantageous release.

Star Had Rapid Rise.

About a year ago, Miss Macdonald was comparatively unknown to the motion picture fans. The first real opportunity to display her abilities was afforded her when William S. Hart selected her to play the leading female role opposite him in "Shark Monroe," an Artcraft picture. Her work in this production attracted immediate attention, both from the public and the daily press throughout the country. She was immediately re-engaged to play opposite Mr. Hart in another production, "Riddle Gawne," and repeated the success she made in her first really important effort.

Following this, she was engaged to play opposite Douglas Fairbanks, and won her new laurels through her work with the star in "Headin' South," also an Artcraft picture.

By this time she had achieved a real position in the film firmament. She has been interviewed many times in popular motion picture periodicals, and the intimate details of her daily life, which the public demands to know about its favorites, have been extensively pictured and storied.

Production Is Limited.

Miss Macdonald had originally planned to have eight photoplays produced during the coming year, but that she changed her plans in order that the pictures might gain quality and distinctiveness.

In Mr. Fineman's statement regarding the release of the Katherine Macdonald pictures, this restriction of output is touched on. Mr. Fineman said: "Not more than six productions starring Miss MacDonald will be made during the next year, and the same number is the maximum planned for the following year. This will give Miss Macdonald's producing organization ample time to make pictures that will be worthy of her talents."

Personnel of Organization.

Miss Macdonald's producing organization includes Charles E. Evans and Sam E. Rork, both men of long experience in the show business as well as in pictures, and Colin Campbell, the director, who is remembered for the successful photoplays, "The Spoilers," "The Garden of Allah," "The Crisis," "The Still Alarm," and others.

Mr. Fineman was a member of the Famous Players-Lasky organization until very recently. He was largely instrumental in the inauguration of the exploitation department, which is to be a feature of the Paramount-Artcraft distributing plan for the next season.

EAGLE RIVER "DISCOVERS" CHAPLIN

Residents of Wisconsin Town Familiarized with "Shoulder Arms" by Children's Word Struggle

HOW many words can you make from the letters in the two words, "Shoulder Arms?" This was the question that put the boys and girls under fourteen years of age, in Eagle River, Wis., to real hard work. Eagle River is a town of perhaps two thousand, and the Dreamland Theatre, which seats 120, is usually ample to accomodate the crowds. It was hard work for the salesmen for the First National Circuit, to book Charlie Chaplin with Frank W. Carter and Thomas W. Macquacker, managers of the house.

"Too much money for such a small house!" they grumbled. But the salesman convinced them that they might try him out once, and having put their names on the dotted line, they put their heads together to evolve a totally different procedure of exploitation than had previously been used. A children's contest was the result—and although it is still several days before the picture will be played, the managers have no qualms as to its financial returns.

Scheme Works Well.

Heralds were scattered about town, advertising the fact that two complimentary tickets would be given to the boy and girl who succeeded in making the most words from the letters in "Shoulder Arms." But they were not prepared for the deluge of words that descended. It never occurred to the managers that the number of words would run into the hundreds—but they did. The boy winner, Harrison Weil, handed in 587 words, all good English language words, and the girl winner, Maxine McIntyre, handed in 443 words. Both children are less than ten years old, although the contest was open to those up to fourteen. They did the job systematically by taking the dictionary and going through it for words having the same letter. The words were written neatly in columns and numbered so that they could easily be counted.

Overflow Meeting in Opera House.

"The advertising we got out of the stunt was wonderful," wrote Frank Carter, manager, to H. J. Fitzgerald, of the Milwaukee office. "We have a boy engaged to parade the streets dressed as Charlie, the day of the show. He will wear the funny shoes, hat and baggy trousers, and carry a cane, and will bear the sign, 'Show Now Going On at the Opera House.' We have decided not to use the Dreamland for this show, as we know it will not accommodate the crowds, and have rented the Opera House, seating about 250, and will show a continuous program from noon until midnight. We have added a drum with sound effects, to the piano, so we can bring out all there is in the picture. It will be a big day in Eagle River when Charlie is here. Incidentally we have raised our admission price to 25 and 35 cents!"

Katherine Macdonald
Appears well content with the contract for the release of her own productions by B. P. Fineman.

Baltimore Y. M. C. A. Uses Motion Pictures in Teaching

THE method of teaching by motion pictures has been adopted by the Baltimore Y. M. C. A. in order that the more important phases of its work in developing character as well as physical and moral health may be emphasized.

Through the use of motion pictures a definite propaganda of information is being developed. Instructive films which deal with physical and moral development, economics, Americanization and religion are to be shown at the Central Building in Baltimore, three nights a week, Tuesday, Thursday and Saturday, at which soldiers and sailors are present. Later on they will be shown every night. The pictures have been given an enthusiastic reception.

The Community Motion Picture Bureau of the National Y. M. C. A. are making and distributing the films to the "Y" centers.

CRITICISE FILM TRADE BOARD RULES

Expect New Association of Kansas Exhibitors to Adjust Difficulties Among Showmen and Exchanges

THE atmosphere between the exhibitors and the Kansas City Film Board of Trade will doubtless be cleared within the next few weeks. The new association of Kansas exhibitors is expected to tackle this subject with aggressiveness. No hint has been given as to what the association will do; but this much can confidently be predicted: less actual unpleasantness unless a few changes are made in the rules of the Board of Trade.

The Kansas City board has been established on a substantial basis and has a membership including most of the exchanges. As long as some of the exchanges are out of it there is always the danger that its rules cannot be enforced; there is always that chance of the exigencies of competition causing a slackening of interest.

Exchangemen's Conflicting Beliefs.

The exchanges which are in the board earnestly believe that they are working in the right direction. Some of the exchange managers outside the board are equally earnest in their contention that the board is not approaching the subject from the right angle. In only a few cases in or outside of the board do purely selfish considerations prevail —the majority of the managers really want to bring about the best conditions for all parties in the industry.

One objection to the program of the board is that the benefit of its operation are one-sided—the exhibitor does not have any recourse in case accidents happen to his disadvantage.

Some exchange managers and most exhibitors now have the position that all contracts between exchanges and exhibitors can best be handled between the exhibitor and the exchange manager. As one manager put it, "It's up to me to get the money and make adjustments. And while there are many ways in which associations of exhibitors as well as managers, can help the industry, I don't believe the Film Board of Trade has this helpful slant yet."

To Show Strength of Organization.

The tone of the Kansas convention at Hutchinson was one of co-operation and helpfulness. Conferences may be held at which outlines may be developed for working out a satisfactory plan of operation for a Film Board of Trade, one that will be satisfactory to the exhibitor as well as to the exchanges. The present prospect, however, is that the exhibitors will show how strong their organization is and will try to demonstrate to the board that it cannot continue to operate under its present system.

The Kansas exhibitors have tried to organize before, but they couldn't make their agreements stick. They agreed once to resist the requirement of a deposit; but only a few exhibitors stuck it out—most of them came across with the deposit when it was required. One exhibitor—in a fine town with one of the best theatres in the state—held out consistently against the deposit, and he is now angry with the state exhibitors because the rest of them did not stick it out, too. He is fearful that the Kansas exhibitors will not hold together.

Atkinson and Cohen Are Promoted by Metro Heads

ANNOUNCEMENT is made from the offices of the Metro Pictures Corporation of the appointment of William E. Atkinson as general manager in entire charge of the active business of the company. Mr. Atkinson has hitherto been business manager of Metro and has been with the concern since shortly after its organization. Within the year he has taken over the management of the exchanges, and up to this time he has been in charge of the foreign department.

His appointment as general manager brings about an advancement for another original Metro man, Harry J. Cohen, who now takes full charge of the foreign department.

"Red Lantern" Shown in Seattle with Many Props

PRESENTATION of the "Red Lantern," Nazimova's latest release, at the Clemmer Theatre, Seattle, this week has created a great deal of interest. The theatre front is made up with paint, bunting, and lanterns, to look like a Chinese temple, and the doorman is dressed like a mandarin. The ushers are dressed in different colored satin Chinese costumes.

After a preliminary concert the orchestra begins playing an Oriental tune, while the curtain parts to disclose a street scene in Peking, similar to that first shown in the picture. The stage lights are out when the curtains first separate, the scene showing very dimly, as at night; then gradually the lights come on, disclosing the scene fully.

In a moment a girl appears, dressed in the black Chinese costume similar to that Nazimova wears in the first scene, and trots across the stage, carrying a basket like that Nazimova carries. She goes to the opposite side of the stage and sits down, takes off her shoe, then puts it on again, and goes dancing off. The showing of the picture then begins with full orchestral accompaniment. The atmosphere thus created at the beginning is maintained throughout the performance by the excellent interpretation of the orchestra.

George Rogovoy, 'cellist of the Imperial Russian Orchestra, later a member of Damrosch's New York Symphony Orchestra and of Hammerstein's Philadelphia Orchestra, has been engaged for the Guterson orchestra at the Clemmer.

Clark Photoplay Company Formed.

Frederick Russell Clark, president of the Clark Photoplay Company, a new organization of Chicago, makes the announcement that it will produce three high class state rights features a year and a two-reel comedy every second week.

Mr. Clark's first lieutenant and chief executive is Vice-President Bob Horner. M. H. Luehrs is secretary.

Which Would You Prefer as a Hot Weather Occupation—George Walsh's Job (Left), or Albert Ray's "Position" (Right)?
George is engaged in "Putting One Over," while Albert is trying, with Elinor Fair, to "Be a Little Sport," both Fox features.

Advertising for Exhibitors

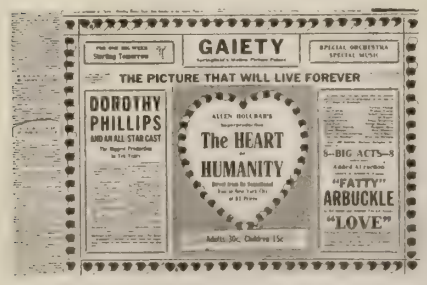
Conducted by EPES WINTHROP SARGENT

"Fillers."

EDUCATE yourself to look upon your short subjects as features and not as fillers. Select them with care, advertise them with enthusiasm and make the most of your entire program instead of trusting to the main title to bring you business. You cannot pull as much business with a Ford Weekly as you can with a five reel Pickford, but you **can** pull some people with the Weekly whom perhaps the Pickford will not reach, and you can cinch some others, whom you might not reach with Pickford alone. Get good small stuff and then advertise it attractively. Make every item on your program work for you. Every item can be made to work and work hard if you present it properly, but before you can make your patrons respect your short length numbers you must first show them proper respect yourself. Tell what you have in your news weeklies. Advertise your scenics and educationals attractively. Dignify your short comedies with the title and the star. Make people realize that your show is all good and does not merely consist of one feature with some junk thrown in to fill up with. Make every item count and you'll have just that much more of a chance at business, but book with care, build your program, and then bill what you have built.

Full but Readable.

This seven elevens (sounds like a crap game!) from the Gaiety, Springfield, Ill., is a good example of a composite advertisement. If the reader has no time, he cannot escape the central display. That is an advertisement in itself taken in connection with the top line. If only



A Seven-Elevens from Springfield, Ill., Which Is a Good Example of a Combination Advertisement.

that is read as much is told as is offered in the style of advertisement approved by those who do not like overcrowding. If interest is gained, then the larger facts are told in the side panels, and if additional material is wanted, there is a six-inch reader in the left hand column to go with the display. The center display with its use of lines is well done, a clean-cut bit of drawing with type lettering, and keeps this part of the display away from the rest. Three similar panels would not have done the work, but the drawn design gives practically a double advertisement, reaching both classes of readers.

Improving.

Annabel Davidson, of the City, Strand and Rialto, Brockton, Mass., sends in some late samples to show the improvement she is making in displays. She has not yet trained the compositor to the value of white space. He fills the spaces just as full as he can get them, but the copy is laid so that he cannot wholly spoil it by using faces too large. The City uses double feature bills, which is the curse of the New England States as well as certain sections of New York and Pennsylvania, leading to saiety on the one hand and disgust at the manner in which the films have to be raced in most instances. The week-end advertisements are large, running around five tens for the City, as in this first example. The newspapers do not do well with fine

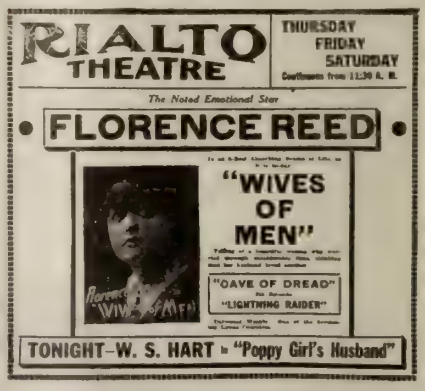
CITY THEATRE
FIVE DAYS
STARTING
MONDAY, MAR. 17
The Great
NAZIMOVA
The Star of a Thousand Moods, as a
BEWITCHING ORIENTAL GIRL
In Her Most Noted Stage or Screen Triumph
"EYE FOR EYE"
A Startling Story Depicting the Passions of the East, and the Chivalry of the West
Eight Reels of Intense Action
MARY PICKFORD
In a 5-Reel Paramount Classic, with the Star Playing a Double Role
"RAGS"

A Five-Tens in Which the Copy Is Well Laid, But for Which the Printer Has Used Too Large Faces.

screen cuts in Brockton. That for Petrova is too fine, and it spoils the striking costume by mudding up. The copy is well planned and the relative display given the lines is good, but they are set in such large faces that there is no room

Another Five-Tens in Which the Cuts Show Better.

for white space which sometimes gives a better display than type. The name of the star and main title are all right, but the "A Startling Story" should have been set in 18 instead of 24 point, and the "eight reels of intense action" should have been smaller still. The Paramount feature stands up better, but "she could fight like a wild cat when she was young" is a little awkward. "She could fight like a wildcat" would have been better. The qualifying phrase suggests something not shown in the action. Some reference should have been made to the fact that this is a reissue. The cuts for Mix and "Little Women" are better, because they are larger screen; particularly the Paramount. These cuts are planned for general press work. They do not show well on programs, but they certainly give good results in newspaper displays. That underline, "From Tarantula, Arizona, to Concord, N. H.," is a good idea and will be clearly understood since the lower bank states that "Little Women" was photographed in Concord, the actual scene of the story. This display is a little lighter than the other and the paneled "also" makes a better connection between the two offerings. A third display is a three sixes for the Rialto. This carries an excess of panel work, but it looks better



A Three-Sixes with an Excess of Paneling.

than the average and the paneling is done in such a manner as not to spoil the sense of the advertising talk. The various items are separated by panels instead of the various parts of a connected statement, and this helps much. Here, again, the cut is too fine a screen. It takes a lot of denial to trust entirely to type when cuts are to be had, but unless the cuts are of the sort which work well on the paper used by the local sheets, it is far better to get a good type impression than to take a chance with a cut almost certain to smear.

Has Another.

Now that the Sterling, Greeley, Colorado, has come under the management of Charles Decker, who used to run the Majestic at Grand Junction, there is a new house sheet. It is not yet as ambitious as the Movie Fan, but it is only in its

second number and we imagine that in time it will work up to the standard of the old sheet, which was one of the best house organs gotten out anywhere as well as about the most permanent.

Not Wise.

The Third Street Theatre, Easton, Pa., makes a tactical error when it announces Pauline Frederick in "Paid in Full" and adds:

> Please Note:—This is probably the last picture in which Pauline Frederick will be seen at the Third Street Theatre for some time. Miss Frederick has left the employ of the Paramount organization who was responsible for her success, and has gone with an inferior company.
>
> Don't fail to grasp this last opportunity to see Pauline Frederick's crowning achievement, in which she reaches the zenith of her screen career. Never again will she appear to such advantage.

Should the Third Street later on desire to turn to Goldwyn, it would have some tall explaining to do, and at best such a note is unwise and certainly uncalled for. Miss Frederick has the right to change her employment without incurring the enmity of the exhibitor, and that "inferior company" is in very bad taste.

A Rope Lobby.

This rather weak photograph shows the lobby display of the Mission, Seattle, for Harry Carey in "Roped." The banner at the top of the lobby is painted, but the panel inside of the lobby is done with actual rope, tacked down to make the script title. The design is very effective. The top stem of the capital letter touches

The Lobby of the Mission, Seattle, Showing a Real Rope Script for a Film Title.

the portrait of the star, cut from a one-sheet, and the tail of the "d" runs to a similar circle lettered with the name. If the three-sheet provided a cut out, it would have been effective had this been set up in the lobby with a lariat about the neck. The idea is good, but might have been considerably extended.

Tell It Right.

The Hill takes half of a front page of the circular program to remark, "We want you to see Gladys Brockwell in 'The Forbidden Room.' Don't miss this one." If Johnny Mack really wants his patrons to get the idea, he should tell his printer not to use Cloister type. It belongs to the old English family and it is not easy to read. When you want to say something, say it in the plainest possible way.

Booming Things.

A. L. Middleton is booming things for the Queen down in De Queen, Ark. His latest envelope is headed, "See directions inside how to live happy," and below is "Where do we go from here? Directions inside." Of course you go to the Queen. He showed "The Greatest Thing in Life" at fifty cents a head, and he did not throw in the war tax, either. That is going some. Mr. Middleton has improved a lot as a copy writer in the last year or so and he can discard press book copy and get out snappy stuff. A teaser in a late issue reads "Don't change your husband until after May!" This, of course, is the date he shows the De Mille production. In the last couple of years Mr. Middleton has worked the Queen up from undated stuff of the cheaper sort to the best in the market, and he has done it all with hustle and advertising.

The Way to Talk.

The Greenwich Theatre, Greenwich, Conn., uses a ready-print house program, but it has an editorial page that is worth the cost of the entire twenty-page issue. The chief merit of a program is the opportunity it gives you to talk to your patrons, and the Greenwich does this right. A recent program, for example, leads off with:

> Last Monday, March Thirty-first, I chanced to pass by the Rivoli Theatre of New York. And there, displayed upon the panels, in all elaborateness, was the title, "Three Men and a Girl." Imagine, can you, my feeling of satisfaction that on the same day, "Three Men and a Girl" was being shown at the Greenwich Theatre. You see, in New York, no other theatre will be able to show that picture until after its week's engagement at the Rivoli has been completed.
>
> And so in our showing of our other photo-dramas. The best, always, and first at that. To be sure, there are some very excellent productions of former days, which, like good music, should be brought back before the public, should never pass into oblivion. An example of these is "Poppy," the picture which made Norma Talmadge the popular star she is. "Poppy," the mesh of which was woven by the delicate fingers of the sensitive artist, Cynthia Stockley, will tell her story on the Greenwich screen on Monday, April Seventh. It has never been played in Greenwich, and is too beautiful to be left out of Greenwich.

It is worth the cost of the entire program just to get that first paragraph over, and the second, with its defense of late bookings is just as good, though it reverses the first statement. The man who gets out a program and does not use an intimate editorial is wasting his opportunities. The personal contact of the manager with his patron is his best asset. Since this is seldom possible, the intimate editorial page is the next best appeal and should be followed up.

Racing Again.

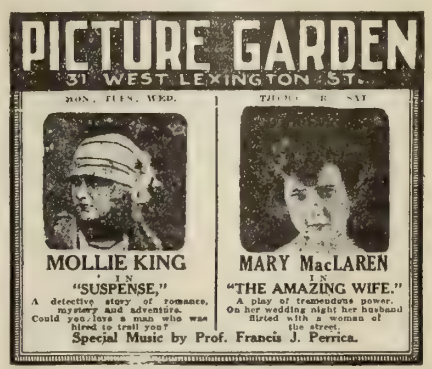
Our small son put a new angle on racing film the other night when he was shown "The Heart of Humanity" in an hour and forty minutes, which is about ten minutes to the reel. He was told he would not be taken again if he asked so many questions. "But I had to," he offered in defense. "It went so fast I couldn't understand what it was about." It was pretty hard for the grown-ups for that matter, and the value of the fine production was lost through the excessive speed. It is unfair to the patrons, and it is unfair to the producer.

In Brief.

On the two inside pages of a 4x5 program, the Star Theatre, Weser, Idaho, manages to get in a complete list of attractions for a month and to get interest for them. Five lines is the most any feature gets, but the management has the trick of condensing the facts without killing the appeal. It is a nice study in condensation, and it shows that even in a couple of lines you can get the big idea over.

A Horrible Example.

We think this advertisement from the Baltimore Sun one of the poorest to come under observation in some time. The Sun shows a pretty high average of good advertisements, but something went wrong with this, and the trouble lies in the cuts. In a space of only fifty lines deep two cuts are used and they not only overcrowd the space but their form and excess of black background makes it look more like a sterescopic picture than a display advertisement. Two cuts in so small a space are not desirable, but if


PICTURE GARDEN
31 WEST LEXINGTON ST.
MON., TUES., WED.
MOLLIE KING
IN
"SUSPENSE,"
A detective story of romance, mystery and adventure. Could you love a man who was hired to trail you?
MARY MacLAREN
IN
"THE AMAZING WIFE."
A play of tremendous power. On her wedding night her husband flirted with a woman of the street.
Special Music by Prof. Francis J. Perrica.

A Two-Column Advertisement, Fifty Lines Deep, in Which the Cuts Ruin the Display.

they must be used it would be better to rout out the background and vignette the bottom of the cut. This would lighten the effect and make it possible for so small a space to carry a pair of them. Even two of the thumbnail cuts would be rather heavy, but this layout is as harsh as can well be imagined. Straight type would have been much better.

Much Better.

Now that the Dayton, Dayton, Ohio, has dropped the hand drawn stuff, the advertising is very greatly improved, as these two examples show. Particularly good is the design for "The Brand." The Chaplin appendix detracts from the artistic

A Three-Twelves and a Two-Seven and a Halfs from Mark Gates, of the Dayton.

effect somewhat, but not from the advertising value, and this is an advertisement and not a picture. The composition of the display is out of the ordinary with its suggestion of the snowy plains and the totem pole balancing the fir tree on the right. It is one of the best drawings the Dayton has yet sent in. The smaller display is also cleverly done, the placing

of the scene sketch in the frame made by the outline of the cat's body gives character to the attractor just as does the larger sketch, and the artist has drawn a real wildcat. And the best part of both displays is that there is not a line which cannot easily be read.

Without Stars.

This three sevens from the Baltimore Sun shows how the New Theatre handles plays without stars. It identifies three leading players and in a note by manager L. A. DeHoff he adds: "While there is no special star featured in this play, every player in the cast acts with wish, skill and harmony that the result is astound-

A Baltimore Advertisement for a Play Without a Featured Star.

ing." This will appeal to many persons who prefer a good ensemble to a star poorly supported. The three leading players are named with an identification line in eight point italic below. This virtually stars them without making the appeal too obvious. The advertisement has been nicely set and white space gains prominence for the showing.

Another Reverse.

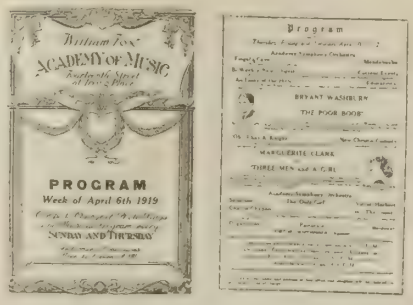
Here is a five twelves from Syracuse, N. Y. for "Common Clay." It is by no means a poor advertisement, and yet it would have been much better type-set and with white space instead of black. The press comments are more or less a waste of space. We do not believe that even the smaller towns care as much for

A Five-Twelves from Syracuse.

New York comment as they used to, and not one of the press notices gives as much about the story as could be told in original matter. There is no mention of the stage success of this play, and no specific talk on the strong points of the drama, merely general chat about the story. The portrait cut stands up fairly well, but by no means as well as it would have done against a white ground. Reverse work should be very sparingly used. It is seldom as good as black type on white paper.

A Fox Program.

This is the program for William Fox's Academy of Music, New York, once the home of grand opera in America but now far from the fashionable section. The cut shows the cover and one of the inside pages, the program covering a week and carrying a half week to each page. Each program carries four singles, two



A Front and an Inside Page from the Program of the Academy of Music, New York.

features and three musical numbers, but the run is not hard and fast. The Academy is now in a business section and runs continuously from noon to 11 p. m. There is a special effort made to have one complete feature between 12 and 1 and another between 1 and 2 for the benefit of the lunch crowds. Then the program starts to run straight through. The back page matches the front in design and carries full information about the house, prices, times of showing, arrangement of program, and all similar details.

Keep a File.

The manager who simply packs his press books on or under his desk, without system, is like a ship's crew with the lifeboats in the hold. Arrange your material so that you can find it in half a minute, and you will have more time for the proper preparation of your advertising.

A Bleich Strip.

Here is another idea in a strip advertisement from George A. Bleich, of Owensbork, Ky. Mr. Bleich takes liberal spaces daily for each of his three theatres, but he contends that his best advertising is done in the Sunday issue when the people read at leisure and plan for the week. For this reason he always advertises his entire week's program in the Sunday issue, and he has shown many odd arrangements. We like the present

A Four-Inch Strip Across the Page from George A. Bleich, Owensboro, Ky.

display because it gives the strongest featuring to the early showings. Directly below the house signature he makes an especial appeal for Geraldine Farrar in "Shadows." Just below that he lists his specials as "Featurettes" giving the list for the first five days. In a general advertisement such as this the idea gives the small stuff a special distinction and makes the reader realize that they are small features and not merely some odd lengths of film put in to make the show the proper length. We think that Mr. Bleich could go still further and name the titles of the comedies with good results. It pays to play these things up.

Press Books.

In getting out a press book for "The Ghost of Slumber Mountain," Lee Kugel offers a layout that anyone can follow. He does not tell you to have your property man build a Dinosarus a hundred feet tall and display it in the lobby. He knows that most theatres have no property men or that the occasional property man is apt to be too busy sweeping off the sidewalk or taking tickets to build a beast. As he put it himself, "I suggest doing just what I should do were I ahead of a show and going into a town." It is printed only in one color, but it has ideas on every page, and the best idea is to tell the exhibitor to do just what any well trained agent would do and then give him the material to do it with. Its a wonderful picture to advertise, and Mr. Kugel has given a press book that will permit a clean-up. The advance stuff is the sort that any editor will carry, and his copy for lobby cards and banners is a new idea in press books.

Roosevelt Again.

The McClure publicity department points out that the Grand, Harrisburg, Ill., did use copy prepared by that department with which to fight Steve Farrar's two-reel "Real Roosevelt." It quotes the text used. The point we sought to make was that the Grand should have thrown overboard all press book copy and have fought Steve with stuff along his own lines. It should have put punch into the fact that this was the real and not the fake picture. It should have told why Roosevelt could not pose in the scenes. The press book copy is too polite for a live scrap between live exhibitors.

Read Up.

Know what you are talking about before you undertake to talk to others. Use some scheme of classification of press book and trade paper material and take the time to read up thoroughly on your shows before you attempt to write a single line of advertising.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive projectionist should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex om meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

Managerial Foolishness.

Guy MacAllan, Tompkins, Sask., contributes the following sample of managerial over-officiousness. Seems to us it is pretty nearly time that even the most confirmed dark ages manager woke up to the fact that it is no longer permissible for employers to dictate to employes what he shall or shall not belong to. The employer simply purchases from the men employed a certain number of hours of service, of a given class, per day. He has the right to demand that amount of service, and that the service be of the class it is presumed to be, but beyond that he has no more moral right to dictate to the man he employs than the man he employs has the right to dictate to him. The term employer and employe is a very much misunderstood one. The manager has the right to discharge the employe if he does not perform his duties efficiently and give that which he sold to the manager, viz., ability and willingness to project to the theatre screen a satisfactory picture, and to perform that duty efficiently. Beyond demanding this service the employer has absolutely no right over the employe. Friend MacAllan says:

"Find enclosed 40 cents for question booklets. Am not a projectionist, but an apprentice. Have handbook and am subscriber to the World, both of which have helped me a lot. A short time ago I applied for position as apprentice in a certain theatre in Swift Current. The manager wanted me to sign a paper to the effect that I would not join a union so long as I worked for him; also he wanted me to be unfair to the projectionist. What I told him will hold him for a while, I guess. Am to take the examination for license in August, and hope, with good luck, to come back with a first-class license."

The Swift Current manager (?) should have lived down South in slavery days. He could then have purchased slaves and cracked his whip to beat the band.

Newport Naval Station Equipment.

Edwin C. Walsh, who is now returned to civil life, but was at the time of writing in the navy, writes from Newport Naval Training Station as follows:

"Am about to be discharged, and before that happens will tell you, and through you the men all over the country, what the navy does in the way of amusement for its men at this station. Theatrical performances are given in two places, viz., Barracks B and the new armory. They frequently have minstrel shows and acts given by different regiments or schools; also by the station athletic department. But the standby is the motion picture, of which all the well known and best programs are run. Recently we showed the 'Making of a Sailor,' most of which was taken at this station. The projectors are late model Simplex. The current is A. C., and at Barracks B we have a motor-driven generator supplying D. C. for projection. At the new armory we have a 70 ampere G. E. set which gives excellent results. Projection was in charge of A. Martens, of Local 453, Westchester County, New York; A. G. Smith, Local Union 249, Dallas, Tex.; S. R. Garwood, Atlanta, Ga., and E. C. Walsh, Local Union 233, Buffalo, N. Y. Have always taken great interest in the projection department; also it was always of much interest to the rest of the men, who, by the way, extend to you their best wishes. In attached picture I am reading the projection department."

Edwin C. Walsh
Who has returned to civil life from service in the navy.

Motion pictures certainly did their full share during the late scrap. They boosted for the various Liberty Loans, and boosted effectively, too. They whiled the days of tedious waiting both on this side and behind the battle front. They performed wonders in hundreds of ways in forwarding the various processes of "make ready." They cheered the sick and made the mangled for the moment forget their maiming. They give the soldier "over there" a glimpse of his loved ones back home, and they gave to us a glimpse of the horrors our loved ones faced over there. Yea, verily, did the motion picture do its part, and then some.

From Edmonton, Alberta.

From four hundred miles north of the "line" Charles S. Stuckey steps on the editorial toes as follows:

"Well, old friend, after an absence of a couple of years here am I again, the same old guy and a whole lot wiser. Just as a reminder, I was one of the active ones during the series of questions you run in the department. Heard a lot about your visit to Edmonton, though unfortunately I was away at the time. And now here comes a slam. Why is it the projection department articles don't seem to be as lively as they used to be? Surely there must be lots of good, live material floating around. I know it must be a rather thankless task to edit such a department in a way to suit everyone. Now DON'T think I'm finding fault! I am not. And, as you have often said that criticism to be beneficial must be constructive, here is my suggestion: Suppose you have an article from your pen each week explaining the action of something relating to electricity, optics or equipment. For instance, one article could explain the action of a constant current generator, such as the Transverter. You may reply that the projectionist ought to dig down and get the information for himself, but, while I agree with that to an extent, still there is a limit, and it is not easy for the non-technical projectionist to wrestle with the technical electric books from which such things must be dug. Your Handbook is excellent, but it, of course, does not go deeply into matters of this kind. I have a set of Terrill Croft's 'Practical Electricity,' and they are about the best and most simple, easily understood books on electricity I know of. They also have a pretty nifty book on mathematics for those who care for that sort of thing; also an interesting section on light ray reflection.

"Have heard lots of talk among film exchanges about punch holes lately, but nothing done by those institutions to overcome the evil except to bawl out the projectionist. May I offer this as a partial solution, viz: At present all exchanges

ship their films on 1,000-foot reels. In many theatres these reels are doubled up for projection. Why not ship all photoplays of 2,000, 4,000, 6,000 or greater length on 2,000-foot reels? In assembling the films on 2,000-foot reels at the theatre there is necessary waste, and waste again when they are returned to the small reels. Most projectors now in use have magazines large enough to hold a 2,000-foot reel, and if this were done the remaining small magazines would very soon disappear. This plan would reduce wastage, and if each double reel except the last ended with a slow fade-out and each reel except the first began with a slow fade-in there would be no more punching. A still better scheme would be to have a certain scene cut five to eight feet after a title. Surely any projectionist could remember the title, or he can make a cue sheet. Some projectionists believe in signal devices. I do not, because they cause laziness, and are apt to incline toward too much of an automatic system of projection, which practically leaves the whole projection of the picture to the mechanical devices instead of being under complete mind control of the projectionist. Then, too, such devices usually cause more or less damage to the films. Get this signal device stuff out of their noodles if you can. It's bad dope. And now, Old Sport, a word concerning this, our fair city. Projection, take as a whole, is as good, if not better, than in any city of its size I have seen, and I've traveled quite some lately, too. At present am working with Brother W. B. Allen in the new Allen Theatre, which same is up to date in every respect. In fact we consider its projection plans to be the best in the country. It would certainly make some big town projection rooms look pretty cheap. In our house program the projectionists are named as follows: 'Mechanical Engineer' and 'Chief Projectionist.' Edmonton is now and for some time past has been 100 per cent. organized, of which fact Local Union 360 is quite proud."

Say, Mr. Man, you've a nerve with you coming over with a blast like that. But we'll forgive you because maybe an occasional kick at the editorial slats serves a good purpose in keeping us working right up in the collar. I cannot agree with you that the department has become dry. I believe it isn't that at all, but the fact that you have yourself advanced, so that much of the stuff which used to interest you does not do so any more, and we are compelled to keep a considerable part of the department running on comparatively elementary stuff, because a goodly percentage of the men are still in the elementary class.

Your suggestion as to articels is a good one, and will most likely be adopted, but you must remember that from my viewpoint very much of that would be objectionable, because of the fact that it would appeal to a comparatively small number of men; also the possible subjects are not so many. What I have been considering is the conducting of a long range "examination," meaning by that the asking of examination questions such as any examiner would be justified in asking or any union committee would be justified in propounding to candidates for membership. But I would like to know how many of you would be interested. My idea would be to have such projectionists as cared to answer the questions, and then to give the answer maybe a month after publication of the question. It would be somewhat similar to the old series of questions you spoke of. How does the idea strike you, gentlemen?

As to the big-reel idea, I cannot agree, for the very simple reason that we have to do those things which we can do. We CAN get some sort of changeover signal, but to get the producers or the film exchanges to do anything to help projection is just about as easy as it would be to move Pike's Peak off its base. The changeover signals certainly are open to the objections you name, but—. Glad to have the good report of Edmonton projection, also to know she is thoroughly organized. Good work!

A Wide Awake Manager.

S. A. Hayman, Grand Island, Neb., orders the lens charts and exercises his typewriter on the following:

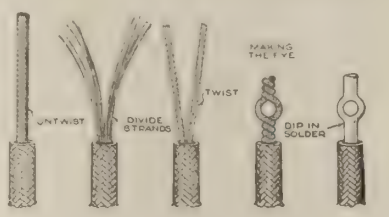
"I want to compliment you, Mr. Richardson, on all you have done to lift the industry to a higher level. Unquestionably many of our theatres have based their success upon your study and knowledge of projection—I know that is my case. I happen to be manager and proprietor of the Lyda Theatre, this city, and I study the projection department of every issue carefully. Having taken the electrical engineering course at the University of the State of Nebraska, I feel pretty well qualified in that line. Look after my own projection and believe I have as fine a screen result as any theatre in this state can show, though, as you say, we are never perfect. And so I am going to continue to study every word old man Richardson writes. I spare no expense in my projection room. It contains the very latest projectors. My projectionist is allowed anything he wishes. Result? Well, here is a sample. In March, with a house seating 287, I ran 4,400 children and 25,000 adults, and that in a town of 10,000. How is that?"

In the language of the immortal Teddy, it's Bully! Going some, if you ask me! The lens chart has gone forward long ago. You no doubt have it by now. It is always a pleasure to meet a progressive, wide-awake man, be he manager, projectionist or exhibitor. Many thanks for your kind words as concerns the editor. We simply try to do the best we can and —let it go at that.

Solder Terminal.

From one of the electrical magazines, I am sorry I do not know just which one, the following was clipped. It might come handy to projectionists. If a good hard solder were used, I think such a terminal would do for rheostat connections, unless the rheostat be overloaded, hence over heated.

"A satisfactory way of making a durable, efficient terminal is to form a solid loop at the end of the ordinary high-



tension cable. The wire end is bared of the insulation for about 2 in., and the copper strands are untwisted and divided into two parts. Next, each of these sets of strands is twisted to make two large strands, after which the loop is made by twisting the two parts together for a short distance, then placing them around a small round rod and twisting the two ends together. The job is completed by dipping the loop in solder."

Sixty-Five Foot Picture.

P. L. Akins, Co. C, First Bn., A. P. O. 710 (Pfwat th' divil ever that is) writes from overseas, or rather sends a postcard, on which he speaks of a picture "sixty-five feet wide and good light," with the "good" underscored. Far be it from me to question Brother Akins' veracity, **but** Missouri is a good old state and I live in it for a spell. S-h-o-w me, Brother Akins. Show me. That's all.

Interesting Letter from Toronto.

A modest Ontario projectionist having something to say, arises, makes his bow and discourses thusly:

"I read the department regularly, with much interest and not a little profit. My 'library' contains almost complete volumes of the Moving Picture World, including pink covers, down to the time when the Red Cross required all available papers. In February 15 issue, California's 'Queer Proposition' drew sympathetic attention from me, for, after using 60 cycle A. C. for years with fairly satisfactory results, 25 cycle was wished on me by the benevolent powers that be, viz., the Ontario Hydro Electric Commission. Admitting the best solution of this circumstance to be a modern motor generator set, a converter or Mercury Arc Rectifier, still there are those who are obliged to consider cost too thoroughly to invest in such an expensive device, and this brings me to the doo-dab which stands between my arcs and a 25 cycle supply, viz., the Excelsor Electric Current Converter. This little affair consists of three units, as follows: a ½ H. P. synchronous motor, connected to a specially designed commutator, an auto-transformer 220-70 volts, and an automatic polarity switch. The transformer delivers up to 100 amperes of the 25 cycle to rings on end of the commutator, through carbon brushes. The commutator, rotating in synchronism with the alternations of the current, delivers same to arc as D. C., which is first class —all jake as far as it goes, BUT it can't manufacture voltage to supply the zero period between alternations, so what I have is heavily pusating current at the arc. Hence and therefore my fellow feeling for California.

"Early in the use of the device, I discovered that neither two or three wing shutters were satisfactory, therefore got busy with pasteboard and Jack knife, and now use a shutter with five blades. Made the main blade of just sufficient width to cover the movement period, and then divided balance equally between light and darkness. It is not a perfect solution, but is far and away better than any I have heard of to date, including several which decorate the wall over my work table. Have the notion that if flicker blades were made different widths it would break up the trouble at desired speeds. I lose in screen brilliancy, yes, but can use higher amperage if I desire, except when using both arcs at once. With my lens system lined up according to Hoyle, at a speed of 50 or less, I have flicker or synchronism, or both. At 60 results are fair, at 70 all is jake. At 80 to 90 I am unable to detect the slightest flicker of any sort, but I don't care to run that fast. The practical result is, therefore, that comedies usually flicker, while dramas of modern vintage sail smoothly. Query: Why are they thus made? And now, with due respect to conservation it does not pay, individually, to 'save current,' because it only costs us .15 of a cent per K. W., we being favored with a very low rate for power, and arc lamps being rated as power. Lights for illumination come higher. Power rate as follows: $1.25 per H. P. per month for the maximum demand. First 230 K. W. at 1.5 cts. per K. W., next 230 at .5 of a cent, and remainder at .15, which is some rate.

"Am afraid that I have stretched the editorial patience, but would like to take a slap at machine manufacturers. Bought two new projectors, and was, of course, up against the shutter trouble. Explained trouble direct to manufacturer and received reply expressing sympathy. Great! But why the h—eck didn't they at least say, fight it out with cardboard and we will supply shutter in metal after your own pattern? If the latter survives scissor attack, it's an ear mark for the Enterprise Optical Company! Should you print

any of this, please credit to 'Ontario,' without my name."

Now wouldn't that get your goat? A chap writes thus interestingly and right at the end I am told to go back, scratch out his name and even the name of the city, thus hiding his arc light under a bushel, as it were. As to your shutter scheme, it's a new stunt to me. Should think you would cut a tremendous per cent. of light, but if flicker is reduced it is worth it. I cannot agree that as a business proposition it would not pay your employers to install a modern motor generator or a Mercury Arc Rectifier. Its cost would, it seems to me, come back very quickly at the box office, through increased patronage brought about by better screen results. But anyhow, your description is interesting. As to machine manufacturers and shutters, we have repeatedly pointed out the advisability of sending out an adjustable shutter instead of the standard shutters now sent, which cannot possibly fit the local condition perfectly except by accident. The machine manufacturer replies with a statement of fact to the effect that the average projectionist does not know enough about his business to handle an adjustable shutter intelligently, and therefore the manufacturer, would be in hot water, and the machine blamed for the fault of the projectionist who had improperly adjusted the shutter. And there you are. Doubtless the Enterprise Company did not go into matter further with you because they feared results would be unsatisfactory, not knowing your ability to handle such a matter intelligently. As to the semi-converter you are using, seems to me you might flatten out the wave with a choke coil, but of that I am not at all certain, and anyhow, it would be a job for a very competent technical electrician to tackle. Come again. You write interestingly and therefore need have no fear of scissors. But don't be so danged modest.

Voltage Drop on Projection Room Leads.

John H. Auerbach, a stock broker of New York City, whose hobby is projection, sends the following very interesting letter. Suppose some of you professional projectionists read it over a few times, remembering that it is written by a man who never was, and in all probability never will be, a professional projectionist —simply studies it for his amusement. But he knows more right now about the problems of the projection room than most of the men who make their living in them, and ten times as much as some of them. His letter is as follows:

"Dear Mr. Richardson: Once more I take the liberty of using up some of your valuable time in making you peruse another of my epistles. In the handbook, page 45, under the heading of 'Figuring Voltage Drop,' you say: 'The question of drop in voltage in theatre circuits is usually given too little consideration,' and again on page 47 we read: 'In many instances it will be found that they are paying heavily for energy wasted in line resistance. There are many operating room feed circuits that are giving a 5 per cent. drop, or even larger than that, and all this waste energy is registered on the wattmeter.'

"Now, in considering incandescent circuits, where we are dealing with a fixed resistance in the lights themselves, I can readliy see that any further unnecessary resistance in the line is a waste, which will be registered on the meter and will tend to diminish the candle power of the lights. The same would be true in the case of a projection arc operating in series with a rheostat of fixed resistance. It is easy to understand also, that if we use a constant current motor generator set to furnish our current for the projection arc, that any unnecessary resistance in the line must be overcome by the generator producing a higher voltage, the same being done, of course, at our expense. But this is what I don't understand. In a projection circuit in which the arc is in series with an adjustable rheostat, I fail to see why this element of line resistance is of such great importance. Assume that we are using 50 amperes at a 50 volt arc on a 110 volt D. C. system, and are using an ammeter. To produce this result we must have 1 1/5 ohms resistance in the whole circuit, outside of the arc resistance, no more, no less. Now, theoretically, at least, from the standpoint of current expense, what difference does it make (leaving out the question of any copper wire deterioration under the influence of heat which incidentally does not appear in your chapter on voltage drop) where this resistance comes, whether it is in the line or rheostat or both. By watching the ammeter we cut in or cut out resistance in the rheostat at will, to compensate for any change in line voltage or line resistance, and manipulate the carbons in order to keep the arc voltage and amperage constant. We should perhaps find that we used less rheostatic resistance with a No. 6 wire than with a No. 4 wire, but where does the increased current expense come? Where is the waste?"

Under the conditions named there is none, except in the incandescent circuit of the projection room. In the handbook, it was utterly impossible to go into lengthy detail in many things, else we would have a book of more than a thousand pages. It was absolutely necessary to keep the size of the book down so that it could be sold at a comparatively low price, if we were to reach the very people we most desired to reach, viz., the projectionists who had not as yet studied at all. They had to be educated into buying text books, and if the price were too high, that would be increasingly difficult in proportion as the price mounted. It was therefore necessary to, in many cases, merely state what might be termed a general principle, without much elaboration. This is not, mind you, intended as an excuse, but a statement of fact. The handbook should have been at least 1,500 pages in size.

I see nothing to criticise or elaborate in your argument. What you say is correct, but it does not alter the fact that projection room wires, and all other copper wires, for that matter, ought to be large enough to carry the current with very moderate voltage drop. The deterioration of copper wires through heating was not dealt with in "Voltage Drop," because in my opinion the heat generated by any voltage drop contemplated in my remarks under that heading, would not be sufficient to cause serious deterioration in the wires for a very long space of time. It is practically negligible.

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A Remarkable Tribute.

C. A. McMahon, Editor Projection Department Canadian Film Digest, writes as follows. The letter is remarkable, in view of the position Brother McMahon holds. He says:

"I have just read, with great interest, your latest masterly effort in the science of projection. I refer to the main article of May 3 issue. The achievement is magnificent, and impels me to write in acknowledgment. In many ways a world of good should come from this concrete and indisputable proof of the divergence of the condenser beam beyond the aperture, and the resultant waste surely will stimulate the optician to find the remedy and apply it. Well do I remember the stand taken by the authorities that the condenser beam was a convergent ray beyond the aperture. My mind goes back to your comment on an article by an optician, concerning his remark that 'the divergence of the condenser beam between aperture and objective is due to spherical aberration.' Your stand against that proposition on that occasion is now more than proven. In fact, your stand has always been consistent, and the experiments you have made and have encouraged others to make in the optics of projection has accomplished much improvement already, and will accomplish more. Along this line stands out very clearly October 23, 1915, issue, in which Mr. Griffiths submits four charts, all of which show exactly what you have now proven in such a splendid way. I should think you would rub it in, and with brother Griffiths to assist, it should be a veritable massage. I want to personally thank you for May 3 issue; also to thank you on behalf of the readers of the projection department of 'Digest'."

Editor to Serve on Committee.

We are in receipt of following from Dana Pierce, Chairman of the Electrical Committee National Fire Protective Association. We have, of course, promptly accepted Mr. Dana's invitation:

"Mr. F. H. Richardson, Moving Picture World, New York City.

Dear Sir: Acting as Chairman of the Electrical Committee of the National Fire Protection Association, I would like to request that you serve as a member of one of our so-called Technical Sub-Committees to investigate the present status and possibilities of improvement in rewinders for motion picture films, as they are used in exchanges and theatres. I have no doubt but that your general familiarity with projection matters will render you of valuable assistance to us in this investigation. If you will be so kind as to accept this appointment, Mr. Lodge, who is Assistant Electrical Engineer of Underwriters Laboratories, Chicago, who will act as chairman of the committee, will advise you of the lines of investigation to be undertaken and the questions at issue. Signed: Dana Pierce."

Reel Trouble.

H. Merrill Young, Reading, Pa., wants to know where he can get good reels. Has a Power's 6 A, and trouble with jerking of reels in upper magazine when reels are nearly empty. Says he would like to have the editor make the trip through Pennsylvania, and is sure the Reading local union would give us welcome; also other Pennsylvania locals.

You can get good reels from the Nicholas Power Company, 90 Gold street, New York City. Those with the five-inch hub will stop all that trouble. Would also suggest that you try the Boylan Even Tension reels, which will be on the market very soon. Watch advertising pages for announcement. They will, I think, be exactly what you want. The trouble probably lies in the upper magazine tension.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Sahara."

Released by W. W. Hodkinson.

Prepared by Dr. Hugo Riesenfeld, Managing Director of the Rialto and Rivoli Theatres, New York.

Open with Barbe Bleue S A 135.
1—Scene—Louise Glaum with fire. Cymbal effect—quite long.
2—T. Paris. Continue Barbe Bleue.
3—T. And still the toast. Valse Bleue W-28.
4—T. Their baby son. No. 13 (Schertzinger).
5—T. For a long time it will be only a tent. Simple Aveu. (Curtain and singer at this point.)
6—T. The sun-bronzed African desert. Danse Arabe (from Nut Cracker Suite) S-4.
7—The Russian Baron Alexis. Ecstasy I-72.
8—Segue. Love's Torments (no introduction) W-8.
9—T. The African night. Danse Orientale (Oriental drum effect) D-61.
10—T. This letter came this afternoon. Premier Amour (short cymbal effect) M B-16.
11—After T. What do you know of El Shabar. Mountain Music (no introduction) S-71 3.
12—T. Through the sand-rimmed days. Among the Arabs, from Suite S-37 1.
13—T. Tonight I start for Cairo. A Dream D.S. M B 104.
14—D. Husband is seen aproaching. Serenade No. Int. M B 145.
15—T. Again the night stars. No. 338. Orchestra Tacit 8.
16—T. And the shuttle of the year. Organ Solo Silent Night (Chinese gong effect).
17—T. The Palace of the Dawn. Les Mosquees (Orientales) S-47 2.
18—T. Mustapha, a perfect servant. An Eastern Romance R B 18.
19—T. The street of the beggars. Dans S'Arab from "In the Village" S-71.
20—D. Hand of old beggar appears over rail. Les Perses (start at 20) D. S. to No. 27 S-51.
21—T. Alice Ballanger, the lady with the cool white hands. The Nile M B 111.
22—T. The fete to Baron Alexis. Dance Bohemienne B-52.
23—D. Beggar appears in doorway. Play again Dance Bohemienne.
25—D. She signs to dancers to stop. Melancolie M B 153.
26—T. The new day. Cherry Blossoms M B 193.
27—T. He is a wreck physically and mentally. Theme No. 13.
28—D. Doctor leaves and husband jumps from couch. Agitato No. 177.
29—Segue. Theme No. 13.
30—T. And day follows day. Evensong—repeat minor part—I 110.
31—T. Tonight you either throw your pauper knight. Love theme (Herbert). M B 119.
32—T. My husband. No. 1 Imaginary Ballet—Letter B and Repeat B-2.
33—D. Husband appears. Agitato No. 432 (pause at shot).
34—D. After shot. No. 109 M B 109.
35—T. Into the shimmering sand-sea. S-50 3 till sign.
36—Segue. Theme No. 13.
37—T. The lady with the cool white hands. Legende M B 15.
38—Segue. Love Song S B 55.
39—T. The storm. Organ wind effect then Furioso No. 310.
40—T. Then the peace of the silken dawn. Silent Sorrows A 224.
41—T. I love you. Theme No. 13.

"The Woman Thou Gavest Me."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

1—At opening. 2:02. Largo from New World Symphony, Dvorak.
2—D. Fade-in of Village. 5:14. Elsa entering cathedral from Lohengrin, Wagner.
3—T. Far off, in the. 2:10. Withered Flowers (No. 41, Berg Series).
4—D. Fade-in, reception scene. 2:05. Canzonetta (Allegretto), D'Ambrosio.
5—T. Meanwhile in London. 1:30. Pizzicato Bluette (Allegretto), Lack.
6—D. Fade-in to men at table. 5:31. Overture, "Fingal's Cave" (Allegro), Mendelssohn.
7—T. The hour that. 5:11. Moor Pensive (Moderato), Applefield (Fox).
8—T. Six weeks later. 4:04. Oriental (Andante)—Cesar Cui.
9—D. Mary and Martin seeing each other. 3:34. Visions No. 42 (Andante) (Berg Series).
10—T. After dinner. 4:04. The Wooing Hour (Allegretto), Zamecnik.
11—T. I can't bear this. :50. Andante Dramatico No. 62 (Andante) (Berg Series).
12—T. Next morning. 1:02. The Wooing Hour (Allegretto), Zamecnik.
13—T. Sunset in the. 4:54. Cavatine (Andante), Raff.
14—T. In the land to. 3:24. Extase (Andante), Ganne.
15—D. Martin drives away. 1:08. Andante Doloroso No. 51 (Berg Series).
16—T. In Scotland pride. :59. Misterioso Dramatico No. 22 (Allegro) (Berg Series).
17—T. Meantime in the. 1:16. At Sunset (Moderato), Brewer.
18—T. India. 3:39. Adieu (Moderato), Karganoff.
19—D. Fade-in, MacNeil and wife on lawn. :55. Dramatic Tension No. 36 (Berg Series).
20—T. The days go softly. 1:49. 1st Movement, Ballet Music from Faust, Part I (Waltz tempo).
21—T. Lord Raa is not. 4:12. Overture from "Fingal's Cave" (Allegro), Mendelssohn.
22—D. Insert: Paragraph in newspaper. :56. Dramatic Andante No. 24 (Berg Series).
23—T. Escaped by a. 1:24. Dramatic Agitato No. 1 (Allegro), Hough.
24—D. Fade-in, maid at door. 1:26. Pathetic Andante No. 1 (Berg Series).
25—T. A snug retreat. 1:44. Mignonette (Allegretto), Friml.
26—D. Flash to Martin's crew in hut. :45. Dramatic Agitato No. 1 (start at No. 2), Hough.
27—T. At Beveridge's, Ltd. 2:35. Nocturne Op. 48 No. 1 (Andante), Chopin.
28—T. Upon returning to. 1:22. Dramatic Andante No. 24 (Berg Series) (increase to action).
29—D. Fade-in to Mary's bedroom. 3:16. Thoughts No. 35 (Berg Series).
30—D. Flash to Lord Raa at desk. 4:01. Vampire (Andante), Levy.
31—T. Pardon the forced. 2:03. Crafty Spy (Moderato), Borch.
32—T. In the fog. 3:44. Intermezzo (Allegretto), Arensky.
33—T. And the happy. 1:12. Peacefulness (Andante), Borch.

"Full of Pep."

Released by Metro Pictures Corporation.

Prepared by S. M. Berg.

Theme—Serenata (Characteristic Ballad Amorosa), Crespi.
1—D. At screening. 2:30. Comedy Allegro, Berg.
2—T. What's the matter, mister. (Train effects) 2:30. Theme.
3—T. A few days later. (Telephone bell) 2:45. Birds and Butterflies (Intermezzo Capricioso), Vely.
4—T. Now that you're through. 1:45. Flirty Flirts, Levy.
5—T. In Santa Dinero. 2:45. Mexicana, Herbert.
6—T. The Captain of the President's. 3:15. Luzon—Ellsworth.
7—T. But, father, surely you can. 2:45. Mirabella (Mexican Serenade), Shaw-Dixon.
8—T. A fortnight later in Santa. 2:45. Premier Bolero, Hackh.
9—T. And I will call for Senor. (Bell.) Anita (Spanish Serenade), Allen.
10—D. When servant drinks pep. 3:00. A La Mode (One-step), Rosey.
11—T. I taste only one so glorious. 2:45. The Belle of Mexico (Waltz Giocoso), Joio.
12—D. When scene fades to Lopanzo. 3:00. Orizaba (Moderato Mexican), Dewey.
13—D. When Jimmy leaves palace. 3:15. Theme.
14—T. How dare you, the duenna. Capricious Annette (Moderato Caprice), Borch.
15—T. You have a way weeth. :45. Theme.
16—T. Not much of a tenor. (Victrola effects.) I Love You (direct cue on record).
17—T. For ten days, Jimmy. 3:15. Sobre La Plaza (Characteristic Danza), Rollinson.
18—T. General, while you were at. 2:00. Dramatic Tension No. 36, Andino.
19—D. When Jimmy joins Felicia. 1:00. Theme.
20—T. At nightfall when. 1:30. Scherzetto (from Symphonette Suite), Berge.
21—D. When soldiers enter. Rondo (excerpts Beethoven Sonata Pathetique), Berge.
22—T. Now I know where the cooties. 3:30. Savannah (One-step), Rosey.
23—D. When Lopanzo finds telegram. 4:30. Half Reel Hurry, Levy.
24—D. When Jimmy kisses President. 2:30. Theme (to end).

"Modern Husbands."

Released by Robertson-Cole through Exhibitors Mutual.

1—At screening. 5:00. Nocturne No. 13 (Lento-Dramatic), Chopin.
2—T. Jonathan Cosgrove, who plays like. 1:45. Pizzicati "Sylvia" (Allegretto) (cut introduction), Delibes.
3—D. Door bell ringing. 2:00. Dramatic Andante No. 39—Berge.
4—T. Having had time to reflect. 1:45. Chanson D'Amour (Poco Moderato), Saar.
5—T. Sauce for the geese. 1:15. Babillage (Allegretto), Castillo.
6—T. Sauce for the ganders. :45. Orientale (Allegretto), Cui.
7—D. After dance. 1:15. L'Amour du Papillon (Allegretto Caprice), Henneberg.
8—D. After fade-out, Brockwell and Mrs. Duane. 1:30. Love's Wilfulness (Andante Appassionato), Barthelemy.
9—D. Close-up, Duane after he enters room. 2:45. Dramatic Andante No. 39, Berge.
10—T. In the early hours of the morning. 1:30. Fox Trot.
11—T. And Oh, what a difference in the. :30. For He's a Jolly Good Fellow (in minor).
T. Mrs. Cosgrove has also been rocking the. 1:30. Amaranthus (6/8 Moderato), Gilder.
12—T. After losing thousands. 1:00. Whispering Flowers (Allegro Agitato), Blon.
D. Cosgrove and wife at table. :15. Tacet.
13—T. There was an ulterior motive. 3:45. Dramatic Tension No. 36 (Moderato), Andino.
14—T. Then came the parting of the ways. 3:00. One Who Has Yearned Alone (Andante), Tschaikowsky.
15—T. And Julia Duane faced. :45. Berceuse "Jocelyn" (Andante Expressivo) (cut introduction), Godard.
16—T. With the passing of a year. :30. Kunihild (Andante Serioso), Kistler.
T. While Julia had been fairly successful. :30. (Resume Berceuse).
D. Back to Duane in room. :45. (Resume Kunihild).
D. Nurse with baby. :15. (Resume Berceuse).
17—D. Back to Duane. 2:30. (Watch for shot) Prelude, Rachmaninoff (heavy dramatic lento).
18—D. Street scene. 1:45. Petite Serenade (Allegretto), Horton.
19—T. Cosgrove plans to surprise. 2:00. La Danse des Demoiselles (Valse Lento), Friml.

20—T. He awakens to a new life. 2:00. Pensee D'Amour (Andantino), Ely.
21—T. Evening came with its lights. 2:15. Melodie, Rachmaninoff.
22—T. Burning the candle at both ends. :45. Clock striking 2:00, followed by tympani rolls.
23—T. The hours between midnight and. 2:30. Dramatic Andante No. 39, Berge.
24—D. When Mrs. Cosgrove sees Brockwell. Dramatic Tension No. 44 (Agitato), Borch.
25—T. You are going to leave. 1:15. Agitato No. 6 (Allegro-Furioso), Kiefert.
26—D. Cosgrove knocks at door. 3:15. Inflammatus, Rossini.
27—T. At the end of the appointed time. 2:45. Prelude "Cyrano" (Dramatic Andante), Damrosch.
28—T. The next morning Steve hears. 1:45. Dramatic Andante No. 30, Berge.
29—D. Mrs. Cosgrove at telephone. 2:45. Melodie, Tschaikowski.
30—T. Steve's orders for speed were obeyed. 2:15. Prelude, Jarnefelt.
31—T. After a conference with the police. 2:15. The Slimy Viper, Borch.
32—T. Every dog has his day. 1:30. Prelude "Carmen," Bizet.
33—T. Mrs. Cosgrove has put her heart. 2:30. Berceuse "Jocelyn," Godard (to end).

"The Haunted Bedroom."

Released by Famous Players-Lasky.
Prepared by Filmusic Studios.

Theme—Legend of a Rose, Zamecnik.
1— At screening. 3:24. Le Secret (Allegretto), Gautier.
2—T. Prior to the civil. 1:34. Agitato No. 2, Andino.
3—D. Fade in to Miss Bennett and editor. 2:20. Dramatic Andante.
4—T. In old Virginia. 2:07. Carry Me Back to Old Virginia (Andante).
5—T. At Whitside. 3:17. Admiration (Moderato), Jackson.
6—T. The faint dawning. 2:12. Misterioso No. 3, Andino.
7—D. Flash to boy driving horse and buggy. 4:37. Tendresse (Andante), Ravina.
8—T. The only circumstance. 1:24. Misterioso No. 3 (Berg Series).
9—D. Flash to close-up of Miss Bennett in buggy. 3:21. Dramatic Narrative No. 1 (Moderato), Pement.
10—T. This is the missing. 4:23. Misterioso No. 1, Langey.
11—T. Then the blinded. 1:16. Dramatic Tension No. 36 (Berg Series) (now tympani roll on ghost-wind howling-hoot owl effects—all pp).
12—T. An eerie strain. 2:26. Poet's Dream (Andante), McDowell.
13—T. The genial mid-day. 2:53. Reve D'Amour (Moderato), Zamecnik.
14—D. Flash to Miss Bennett and Rowland. 1:14. Theme.
15—T. Some one was prowling. 3:17. Furioso No. 1, Langey.
16—D. When Miss Bennett goes to sleep. :49. Dramatic Tension No. 67 (Berg Series).
17—D. Miss Bennett sees ghost and screams. 1:17. Hurry No. 1, Langey.
18—T. The morning and. 2:58. Andante Dramatico No. 62 (Berg Series).
19—D. Roland leaving room. 3:02. Theme.
20—T. In the whited hamlet. 5:17. Furioso No. 1, Levy (to action).
21—T. How came you. 2:59. Dramatic Andante No. 39 (Berg Series).
22—T. Again at random. 4:19. Misterioso Dramatico No. 22, Berg.
23—T. Miss Bennett catches the ghost. 4:58. Dramatic Tension No. 9 (Berg Series)
24—D. Woman screams at sight of ghost. 2:37. Agitato No. 11, Luke (start quietly and increase to action on title ending "We quarreled").
25—T. I dragged him. 1:30. Silent Sorrows (Andante), Borch.
26—D. Miss Bennett and Roland shake hands in doorway. 2:23. Theme.

"Jacques of the Silver North."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Sunrise on the Mountain (4/4 Adagio), Borch.
1—T. Don Baird who has. 3:10. Theme.
2—S. Jacques playing the guitar. 2:40. Characteristic Barcarolle (Allegretto), Borch.
3—T. Joseph Clyde Treffery. 1:05. Mountaineer's Dance, Conterno.
4—T. We know Jacques here. 4:50. Sinister Theme.
5—T. I hope that some day. 3:05. Dramatic Suspense.
6—T. Days of contentment. 1:05. Continue pp.
7—T. A stranger arrives. 2:05. Theme.
8—T. Lost in the wilderness. 2:00. May Dreams (Moderato), Borch.
9—T. Ravens Roost, a new camp. :45. Continue pp (watch shot).
10—S. Girl on top of big rock. 2:25. Savannah (One-step), Rosey.
11—T. You're making a mistake. 2:25. Dramatic Tension No. 36, Andino.
12—T. All right, mister. 2:20. Dramatic Agitato, Hough.
13—T. I reckon now we'll all kiss. 1:45. Serenade Romantique, Borch.
14—T. The spreading dawn. 1:50. Theme.
15—T. Returning from their inspection. :40. Continue pp.
16—T. 'Neath the spell of Indian Summer. 2:30. Mountain Song.
17—T. Memory tells her father. 1:35. Silvery Brook (Waltz), Braham.
18—T. Liquor and a stacked deck. 1:45. Dramatic Narrative, Pement.
19—T. Treffery on his way. 1:45. Hunkatin (half time), Lang.
20—T. The golden green of autumn. 2:25. Dramatic Tension No. 9, Andino.
21—T. Damn your insolence. 2:25. Theme.
22—T. The return of Jacques. :55. Agitato, Minot.
23—T. Treffery, I no can find him. :40. Continue pp.
24—T. We will take this trail. :50. Continue pp and slow.
25—T. Memory's plan. 1:45. Flirty Flirts (Moderato), Levy.
26—T. At last m'sieu we meet. 1:15. A La Mode (One-step), Rosey.
27—T. I never thought you would. 1:30. La Bella Argentina (Spanish Dance), Roberts (to be played as piano solo).
28—S. Girl begins to dance. 1:25. Dramatic Reproach, Berge.
29—T. Boys, a kiss to the man. :40. Repeat Cue No. 27.
30—T. We've lost him now. 4:15. Hurry No. 33, Minot.
31—T. The return journey. 5:10. Furioso, Levy.
32—T. The home-coming. 1:35. Dramatic Andante, Berge.
33—Theme. 3:05. (To end.)

"The Social Pirate."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Bleeding Hearts (Andantino Sentimento), Levy.
1—D. At screening. 3:30. Theme.
2—D. When scene fades to cabaret. 2:15. A La Mode, Rosey.
3—D. At end of dance. 1:30. Birds and Butterflies, Vely.
4—T. Ladies and gents, I now. :15. Orchestra tacet.
5—D. When Dolores plays (violin and piano only). :45. Humoreske (direct cue), Dvorak.
6—D. When fight starts. 1:45. Agitato No. 6, Kiefert.
7—T. Mrs. Norma Ridgeway. 2:15. Fairy Phantoms, Friedman.
8—T. Next morning. 4:15. May Dreams (Moderato Romance), Borch.
9—T. Despite her illness, Dolores. 2:00. Dramatic Tension, Levy.
10—T. After a fruitless search. 2:45. Sinister Theme, Vely.
11—T. Your room will always be. 1:15. Adagio Cantabile (Excerpts Beethoven Sonata Pathetique), Berge.
12—T. Senor Valrez sailed. 2:00. Theme (Violin only.)
13—T. At the Locusts. 2:15. Valse Divine (Valse Lento), Rosey.
14—D. When Dolores starts to play. :15. Humoreske, Dvorak.
15—D. When audience applauds. :15. Orchestra tacet.
16—D. When Dolores plays again. :15. Visions (Violin and piano only), Buse.
17—T. On the eve of departing. 2:15. Constance (Moderato Romance), Golden.
18—T. At the end of a successful concert. 2:15. Rose Leaves (Andantino Idyl), Ashleigh.
19—D. When Bruce joins Dolores. 1:15. Theme.
20—T. The wedding house party. 1:45. Pathe of Flowers (Standard waltz), Waldteufel.
21—D. When Dolores reads letter. 2:45. Theme.
22—T. Would you be good enough? 1:15. The Blushing Rose (Andantino), Johnson.
23—T. You like my bracelet. 3:00. Sorrow Theme, Roberts.
24—T. I thought I heard a man's. 4:15. Dramatic Tension No. 36, Andino.
25—D. When Dolores leaves room. 4:45. Heavy Misterioso, Levy.
26—T. Next morning. 3:00. Vivo Finale (from Symphonette Suite), Berge.
27—T. Miss Fernandez dismissed. 3:00. Turbulence, Borch.
28—T. Late afternoon (watch for knocking at door). 2:30. Perpetual Motion (Allegro Agitato), Borch.
29—D When detectives enter drug store. 5:15. Half-reel Hurry, Levy.
30—D. When Bruce opens door (shots). 1:15. Agitato No. 69, Minot.
31—D. When Dolores leaves. 1:00. Theme (to end).

"I'll Get Him Yet."

Released by Famous Players-Lasky.
Prepared by Norman McNeil.

1— At screening. 2:25. Please Go Way and Let Me Sleep, Wills.
2—T. Take contract up with. 1:15. If I Only Had Fifty Million Dollars, Stephens.
3—T. Susie, I'm only worrying. 1:40. Please Go Way and Let Me Sleep.
4—T. At home. 2:20. Gypsy Love Song (from "Fortune Teller").
5—T. At the races. 1:50. He's Got to Get Out and Get Under—Abrahams.
6—T. Thursday night—Mixed dates. 2:05. Selections from "You're in Love," Friml.
7—T. Susie sees to it that Speed. 2:00. (Continue same.)
8—T. Father in no mood for love. 2:10. What's the Harm in a Walk? McNeil.
9—D. Father kicks Speed out. 1:25. What's the Matter with Father? Mason.
10—T. Susie never falters. 1:15. Curse of an Aching Heart, Piantodosi.
11—T. With patience of gas bill. 3:45. I'll Get You, Blyler.
12—D. Speed passes sugar to Susie. 1:25. Good-Bye, Tosti.
13—T. She buys ring and backs it up. 1:25. What's the Harm in a Bit of a Walk? McNeil.
14—T. Female of the species. 2:30. Canary Cottage (from "Canary Cottage"), Carrol.
15—T. First pleasures of a poor. 2:15. Only 45 Minutes from Broadway, Cohan.
16—T. What her one order did. 2:10. (Continue same.)
17—T. Robert Hamilton, Susie's lawyer. 2:00. All the World Will Be Jealous of Me, Ball.
18—T. Broke in Riviera. 2:40. Canary Cottage, Carrol.
19—T. Riviera board of trade. 3:45. Down Home Rag, Sweatman.
20—T. Forced to go to her own R. R. 3:20. All the World Will Be Jealous, Ball.
21—T. Difficulty of explaining. 3:10. Canary Cottage, Carrol.
22—D. Speed lifts paper off basket. 3:00. Pizzicato No. 14, Lake.
23—T. Just two bullets here. 1:10. I'm Sorry I Made You Cry, Clesi.
24—T. Peace reigns, until. 4:30. Agitato No. 12, Lake.
25—D. Speed out of house, picks rose. 3:35. For You a Rose, Edwards.
26—D. Speed fakes slamming gate. 2:40. Hurry No. 4, Lake.
27—T. Darling, I am S. F. Jones. Please Go Way and Let Me Sleep.

Live News from Everywhere

PICTURES PUT OVER TEXAS BOND ISSUE

Dallas County Voters Are Impressed by Screen Campaign After All Other Methods Had Failed

THE power of moving picture argument carried the $6,500,000 good road bond issue which has just been adopted by Dallas County voters. The bond issue is the largest ever passed by any county in the Southwest and, it is believed, by any county in America, for new road construction.

Arthur Dyer, secretary of the Dallas Automobile Club, conceived the idea of making a moving picture campaign. He took scores of films of bad roads in Dallas County, showing wagons and automobiles mired to their axles. He showed them in every moving picture house in the county and at every hamlet and crossroads. The pictures bore appropriate slogans urging good roads votes on a patriotic basis. The appeal had its effect and the road bond issue carried by a vote of three to one. Previous issues submitted had been beaten.

Exchanges Boost Dallas Express Business.

Thanks to the enormous business done by its two dozen large film exchanges, Dallas leads the entire United States in the amount of express business done per capita. This information was featured in the report of the Dallas branch of the American Railway Express Company for May.

Film shipments from Dallas, according to the express company reports, exceed those of Detroit. Dallas, with its big surrounding territory, claims to be the third largest distribution point of films in the United States. It takes a dozen big express wagons to handle the daily business of the film exchanges here, and the business is constantly increasing.

Thrifttown Charges Dollar Admission.

Thrifttown, Texas, was born on Thursday, May 9, when the great Thrift oil well on the banks of the Red River in Northwest Texas spurted high over the derrick. In the next few days oil drillers were on hand by the scores. Tents sprang up like mushrooms and Thrifttown evolved out of the bald prairie. On Sunday, May 11, Thrifttown opened its moving picture show for the benefit of the old-timers who had lived there for three days. The Royal Theatre is established in a tent. It charges a dollar admission, and the show is worth the price since films have to be hauled for miles over terrible roads by automobile. The old timers, however, cannot reserve seats. Thrifttown's democratic.

Hulsey Occupies Old General Offices.

The General Film Company offices have been vacated during the past week, and the quarters will be taken over by E. H. Hulsey, of First National. Wallace Walthall, former general manager, will remain in Dallas It is understood that he will go into the film business on his own account. Mr. Walthall is the brother of Henry Walthall, and during his month's residence in Dallas has made many friends here.

Film Row Will Be All Lit Up.

Film row, in Dallas, is soon to be as bright as the downtown theatre district with its great illuminated signs.

A big electric sign has been installed over the First National and Metro offices on Main street, advertising the particular films which the companies are featuring. Other film exchanges are planning to follow suit, and a little bright light district is to be created uptown.

San Antonio Wants Exchanges.

San Antonio, which has been going heavy on the production end of the game, is now after film exchanges. Their Chamber of Commerce is actively seeking them. R. D. Lewis, of the R. D. Lewis Film Company, of Oklahoma City and Dallas, is planning to open a branch in San Antonio, in June.

Pathe Films Supply Train's Return.

The enormous crowds from all parts of North Texas, which came to Dallas to welcome the Supply Train troops which represented Texas in the Rainbow Division, were filmed by Pathe. The pictures showing the welcome to the 42nd Division soldiers are now showing in all parts of the state.

Pictures Keep These Houses Open.

Majestic theatres of the Interstate Circuit will play moving pictures in Texas during the warm weather period when vaudeville houses close. The Majestic theatres, at Dallas, San Antonio, Houston and Little Rock, Ark., are all planning for moving picture features during the summer months. The Byers Opera House at Fort Worth, also owned by the Interstate Amusement Company, is already showing pictures. The Majestic theatres have booked "The Shepherd of the Hills" as one of their first summer features.

Cheering Up a Chair

Is the obliging task of Alice Mann, starring in "The Yellow Eel," the three-part serial to be released by McClure Productions.

Levy Will Build a New Strand.

A new $75,000 theatre for Fort Worth is announced simultaneously with the statement that Pierre C. Levy's Strand Theatre will be torn down to give place to a twenty-four-story office building. Mr. Levy has purchased a site directly opposite the one occupied by the Strand and will build the new Strand directly across the street, at Main and Seventh. Besides the new Strand Mr. Levy, as previously announced, will soon start work building his $500,000 eight-story moving picture theatre building.

Wallace Walthall Weds.

Wallace Walthall and Miss Alice Russell, of the Feature Theatre Stock Company, were married May 12. Miss Russell is a West Virginia girl, coming to Dallas from Huntingdon.

Mr. and Mrs. Walthall went to West Texas for their honeymoon.

Short Notes.

E. H. Hulsey, for many years owner of the controlling interest in the Old Mill Theatre, has bought out the Dalton Brothers, of Dallas, minority stockholders. The capital stock of the theatre has been reduced from $100,000 to $75,000.

The Selznick Pictures Corporation, of New York, has opened a branch house at Austin, having received a permit from the state department to do business in Texas. The capital stock is listed as 2,500 shares without nominal or par value.

The Queen Theatre is the latest moving picture house to be opened in Corsicana. It has a seating capacity of 750.

The Rothapfel Unit Program has been adopted by Hulsey's Old Mill Theatre. Special pre-showings were given during the last week in May.

Herschel Stuart, general manager of the Hulsey Enterprises, was running up the stairway of the Queen Theatre a few days ago and fell, breaking his collar bone.

Peeps Behind Footlights in "Trixie."

There is nothing the average fan enjoys quite so hugely as a peep behind the scenes into the off-stage lives of the stars of the footlights. Such peeps "Trixie from Broadway," Margarita Fisher's latest release, affords in abundance. The sprightly comedy-drama takes the spectator from out front into the dressing-rooms of the chorus, the business office of the theatre on pay-night, and a gay cafe where the sporty "angel" of the show stages a hilarious chow party after the performance. Agnes C. Johnston wrote the story.

Emory Johnson plays opposite Miss Fisher, and Olga Grey, George Periolat, Frank Clark and J. Farrell MacDonald complete the supporting cast. The scenario is credited to Frank Howard Clark, and direction to R. William Neill. "Trixie from Broadway" will be released by American, June 15.

Hale Hamilton's Not a Holy Roller
At least not when it comes to "rolling his own" in his Metro, "Full of Pep."

Spokane News Letter

Managers Preparing for Farmers.

SPOKANE theatre managers are preparing to present strong programs during the week of the farmers' convention which is to be held June 11, 12 and 13. A number of exhibitors are sidetracking the regular attractions booked for those dates and are endeavoring to secure special features to entertain the visitors.

The Clemmer Theatre expects to offer Mary Pickford in "Daddy Long Legs" during the convention week. At the Liberty theatre the bill will be Charles Ray in "The Sheriff's Son" for the early part of the week, and later in the week an all-star cast in "What Every Woman Wants."

The Majestic Theatre will offer Rex Beach's story, "Heart of the Sunset," and the Lyric Theatre plans to present Madelaine Traverse in "The Love That Dares." The Class A Theatre has booked Louis Bennison in "Speedy Meade."

The Woodward Theatre will be closed that week unless Manager Yorke is successful in his efforts to secure a screen production for the convention.

Spokane Wants Convention.

Efforts are being made by the managers of the motion picture theatres in Spokane to obtain the annual convention of the Film Board of Trade for Spokane. Arrangements for the convention are being made, but the convention city has not been selected yet.

The membership of the Northwest Film Board of Trade includes all the exchange managers and leading exhibitors of Oregon, Washington, Idaho and Montana.

Markwood Wins Suit.

The jury in the case of Lee Markwood vs. C. E. McBroom, receiver of the Washington Motion Picture Corporation, awarded Markwood $1,500 damages. The case grew out of the death of Markwood's five-year-old son from rabies, caused from being bitten by a dog belonging to an actor in "Trampled Truth," a film that was produced by the Washington Motion Picture company.

Lyric and Majestic Reduced Prices.

Beginning May 24 the Lyric and Majestic Theatres reduced admission prices from 20 cents to 15 cents, including war tax. Manager J. W. Allender said there would be no change in the program policy at either theatre and that at the Lyric return engagements of the best sellers of the bigger houses would be continued. At the Majestic first-run attractions presented for the first time in Spokane will be continued.

Liberty Made Scoop.

The Liberty Theatre scooped the town by being the first to present pictures of the naval airplanes leaving on the famous transatlantic flight.

Arthur Loeb, the hero of the Eastland disaster, appeared at the Liberty May 21, 22 and 23, with pictures of the disaster, which he explained. He appeared in his lifeguard bathing suit and wore the Carnegie medal that was awarded him for his work in saving lives. He is touring the country raising funds to pay for an operation on his head which was injured by a dive into the hole of the Eastland. The operation, if successful, will permit him to accept a deep sea diving job with the Government.

KANSAS CITY'S NEW CENTRE PROSPERS

Sponsler and Goldstein Have Taken Over the House and Are Running Ahead of Expectations

LEWIS SPONSLER and Wolf Goldstein have taken hold of the New Centre Theatre, Fifteenth and Troost, Kansas City—and the prospects are that here will be found one of the big successes of the business. The managers themselves say that they didn't expect to make any money before September, but that they are several weeks ahead of their schedule. Their house seats 1,046 downstairs, and 433 upstairs; last Sunday, at two performances, there were 1,300 paid admissions to see the Harold Lockwood picture. The previous Thursday, Friday and Saturday the total receipts were $2,400 to see (and hear) "The Red Glove" for two days, Sessue on Saturday. The young men have had the theatre since May 11, and they are now running to about $500 business a day, with some days running much stronger.

Was a White Elephant.

The New Centre has been a white elephant on several occasions. Once in awhile somebody would take hold, and show good earnings; but usually one thing or another caused the manager to quit, disgusted. The two men who have taken hold now, are both exhibitors. Mr. Sponsler formerly had the Little Bijou on the Chicago south side, and Mr. Goldstein had a theatre in Kansas City, Kansas. Mr. Sponsler has been a singer on vaudeville circuits, notably the Orpheum, for several years; and he sings during the program.

Universal Office Reorganizes.

Paul H. Bush, sales manager, and H. W. Talbot, office manager, of the Universal at Kansas City, have reorganized this office, and are showing marked results in the few weeks they have been in charge. Mr. Bush was formerly manager of the Detroit office of the Universal. Mr. Talbot is familiar with this territory, having been manager here previous to his transfer to St. Louis. E. L. Hammerstein has been added to the force as booker, coming from the Goldwyn St. Louis office. B. Portman, formerly assistant manager of the Globe Theatre at Kansas City, who a few years ago was connected with Martin & Estes, state rights distributors, now has northern Missouri territory for the Universal.

Braun Is District Manager.

T. C. Braun is "installed" as district manager for the Film Clearing House for the district including St. Louis, Kansas City and Dallas. The word installed should not be taken in its broadest significance, since Mr. Braun will have no single headquarters, but will spend his time among the various offices. His headquarters are actually New York, since he is a part of that office organization. He was formerly manager of the American at Pittsburgh, Pa.

M. A. Kahn Joins Crescent.

M. A. Kahn, formerly manager of the Bee Hive exchange at Milwaukee, has joined his brother, A. L. Kahn, manager of the Crescent Film Co., Kansas City, on May 26. M. A. Kahn will look after the sales of this growing concern, traveling the territory occasionally himself, and looking after the sales force.

Douglas Manages American Office.

L. H. Douglas, well known to exhibitors of the territory, is in charge of the Kansas City office of the American; L. G. Dewald, formerly manager of this office, has returned to the Oklahoma office, of which he was manager before coming to Kansas City. Mr. Douglas took charge May 20.

Equitable Is in New Quarters.

The Equitable Film Corporation is now occupying more convenient quarters on the fourth floor of the Ozark building, Kansas City. It has added to its office and shipping room force, additional inspectors to keep the films moving rapidly.

Foland Manages Sherry Office.

J. E. Foland now heads the William L. Sherry office in Kansas City. Mr. Foland was recently manager of the General office here, and was building up its business in great shape. He has now five states for Sherry, Kansas, Oklahoma, Nebraska, Iowa and Missouri.

Speaking of Local Color, There's Plenty of It in "Oh, Susie, Be Careful!"
Earle Rodney, at the right, is responsible for the color symphony in this Christie comedy with Dorothy DeVore.

BEN SIMPSON LEAVES SAN FRANCISCO

Former Triangle Branch Manager Is Succeeded by M. H. Kuhn, Formerly of the Salt Lake Office

BEN F. SIMPSON, manager of the San Francisco Triangle office for almost four years, has tendered his resignation and plans to leave for New York on June 1 to take up new duties in the film business in a capacity that has not as yet been made public. Division Manager J. W. Heisman is here to superintend the change made necessary by the retirement of Mr. Simpson and the local office will be in charge of M. H. Kuhn, manager of the Salt Lake City branch. The Mormon City office will be conducted under the direction of T. C. Malcom, formerly connected with the Mutual in San Francisco.

Board of Trade Selects Officers.

Owing to the resignation of Ben F. Simpson as president of the San Francisco Film Exchange Board of Trade, new officers have been chosen. These are as follows: President, Louis Reichert, manager of the local Metro branch; vice-president, Harry L. Knappen, manager of Select, and secretary-treasurer, Ralph Quive, manager of the Greater Vitagraph. Mr. Simpson had held this office for only a month, having succeeded Myron H. Lewis, of the Famous Players-Lasky Corporation, who was transferred to the East.

Film Man Laid at Rest.

Sam Powell, formerly connected with Sol L. Lesser in the exploitation of "Hearts of the World," and well-known on Film Row, passed away recently on his way home from France, where he served with the Y. M. C. A., death following an operation for appendicitis. Film exchange men attended the funeral here, the pallbearers being Louis Reichert, A. M. Bowles, Ben F. Simpson and E. H. Emmick. A widow and two children survive.

Turner & Dahnken Activities.

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, has returned home from a month's tour of the East and expresses the belief that the industry will witness unusual prosperity during the coming season, with the standard of pictures raised higher than ever.

Sam Y. Edwards has succeeded to the position of E. M. Asher as manager of the film exchange end of the business of Turner & Dahnken and likewise retains his former position as superintendent of theatres, his appointment having been confirmed by President Fred Dahnken, Jr., upon his return from the East. Mr. Edwards joined this organization three years ago as door man and has filled the position of publicity director, manager of the theatres maintained at Richmond, Berkeley and Oakland, road man and superintendent of theatres.

W. H. Jobelman, former director of publicity for the Turner & Dahnken Circuit, has secured his release from army duty and is now manager of publicity for the Tivoli Theatre.

E. V. Clover has resigned as manager of the T. & D. Theatre at Stockton, Cal., and has been succeeded by P. W. Brubeck, formerly in business at Fort Bragg, Cal., where he conducted the Union Theatre for years.

Bob Hopkins, writer of Tivoli Chatter, a weekly screen compendium of fun, is now doing work for Bill Parsons, Los Angeles, and is sending Tivoli Chatter from there for the present.

Fairbanks' Manager in City.

Leeds Baxter, business manager for Douglas Fairbanks, was a recent visitor in San Francisco to attend the initial showing of "The Knickerbocker Buckaroo" at the California Theatre. The building of the circuit of theatres in Europe by the "Big Four," composed of Mary Pickford, Douglas Fairbanks, Charlie Chaplin and D. W. Griffith, will be under the direction of Baxter, according to present plans.

Strike Up the Band.

Sergeant Ralph Marks, of the Acme Theatre, Stockton street, has returned safely from France to the undisguised delight of his parents, Mr. and Mrs. I. Marks, and a host of friends in the film world. Ralph was where the bullets were thickest in France, being with an ammunition division, and was headed for the front line when the armistice was signed. Thanks to the circus day training of his father the Acme Theatre has been advertised throughout Northern France, the red and yellow envelopes used, with the modest two-inch type employed for the return notice having brought fame to the house. This theatre, known as the most cosmopolitan moving picture house in the world, has become a Mecca for returning soldiers. Sergeant Ralph Marks is very popular here, having served as secretary for both local and state organizations of exhibitors.

All Star News.

Walter Rivers, formerly of the Alcazar Theatre, is now with the All Star Features Distributors as publicity man.

"Hearts of the World" was shown recently at the Lyric Theatre on Fillmore street, a five-cent house having a seating capacity of about one thousand, at an admission price of 25 cents. Sixteen hundred seats were sold at two performances.

Theatres Change Hands.

The United Theatre Exchange has been instrumental in making the following transfers of late: The Rex Theatre, Sixteenth and Valencia streets, San Francisco, from E. C. Cunningham to William Berlin; the Regent Theatre at Fillmore and Clay, from William Corbett and C. Noll to E. C. Cunningham; a one-half interest in the Broadway Theatre, on Broadway, from Max Blumenfeld to M. Mambler, and an interest in the Strand Theatre at Thirty-third street and Telegraph avenue, Oakland, Cal., from W. G. Bailey, W. A. McNeil and C. C. Griffin to O. B. Atkinson. J. R. Saul, who has been connected with the United Theatre Exchange for the past year and a half, has purchased a one-half interest in the business and the opening of a branch at Los Angeles is contemplated.

War Tax Records in Demand.

G. A. Metcalfe recently received a large shipment of theatre record ledgers, with space for war tax records, and notes a big demand for these, as well as for special tickets with the extra war tax printed on them.

Film News in Brief.

W. A. Cory, formerly an exhibitor of San Francisco, but now the head of a poster exchange at Los Angeles, was a recent visitor here, accompanied by his wife.

Nick Turner, formerly manager of the T. & D. Theatre at Berkeley, Cal., has joined the Select selling organization at San Francisco.

Everett Howell, of the Monache Theatre, Porterville, Cal., has been released from navy duty and is again with that house. He was a recent visitor in San Francisco.

Harry Kelling, manager of the Modesto Theatre, Modesto, Cal., has arranged to take his first vacation in seven years and will spend a month in the East, accompanied by his wife.

T. M. Nishioka, of the Ryan Theatre, Fresno, Cal., visited San Francisco recently and purchased a Power's 6B Cameragraph and a Westinghouse motor generator set for this house.

M. G. Stites has taken over the Crescent Theatre at Los Banos, Cal., and is operating it under the name of the Star Theatre.

The Theatre Visalia, Visalia, Cal., has purchased two Power's 6B Cameragraphs, and is thoroughly overhauling the projection room.

J. Rivas, who was a recent visitor in San Francisco, has purchased projection equipment from G. A. Metcalfe and will operate a moving picture house in Mexico.

Laufman and Delavan have purchased Power's 6A equipment and will operate a moving picture theatre at Crescent Mills and other towns in Indian Valley, Plumas County, California.

Recent visitors at San Francisco include A. C. H. Chamberlain, of the Madera Opera House, Madera, Cal.; C. H. Douglass, who is building a new theatre

Judging from the Captain's Expression Everything Is "Squared."
The Paramount-Drew comedy of the above name squares itself in more directions than the military.

at Merced, Cal.; George Sharpe, manager of the Liberty Theatre, Fresno; J. H. Knowles, of the Sonora Theatre, Sonora, Cal., and B. O. Waite, of the Minor Theatre, Arcata, Cal.

Eugene Roth, of the California and Portola theatres, San Francisco, is making a business trip to New York, accompanied by Mrs. Roth.

Frank Brown, formerly of the Alhambra and New Fillmore theatres, San Francisco, is now manager for Chas. Godard, Sacramento, Cal.

The Scribner opera house, Bakersfield, Cal., is to be transformed into a moving picture theatre by the Grogg Amusement Company.

Philadelphia News Letter

Zimmerman Celebrates His Birthday.

J. FRED ZIMMERMAN, dean of American theatrical managers, celebrated his birthday at his estate, "Villa Vista," on Decoration Day. He is seventy-four years old. Although he is said to be the oldest working manager in the United States today, Mr. Zimmerman is one of the most active, and every day he makes the rounds of his chain of playhouses and motion picture theatres and personally superintends a vast amount of detail in connection with their operation. He owns and controls the Keystone, Orpheum, Liberty and Fairmount in this city and the Edgemont Theatre in Chester, Pa.

Franklin Will Be Improved.

David Morris, of the Franklin Theatre, Third and Fitzwater streets, will make several improvements to his theatre during the summer months. One of the main features will be the remodeling of the front of the building and installing a new and handsome box-office. On the interior he will remove the balcony and increase his seating capacity and standing room space. Improved ventilation will be arranged for in addition to a new lighting system. When completed, the theatre will be one of the handsomest in the city.

Great Improvements for Palace.

The Palace Theatre, one of the large theatres controlled by the Stanley Company, is at present undergoing extensive remodeling and alterations without having lost a single minute of time of their regular performances. Many ingenious methods are being used by the architect, Joseph Heenan, to keep the work going on at all times. A large three-manual organ costing $30,000 will also be installed.

Brown Will Open the Oak.

J. Brown, who has received his discharge from the service, announces that he will open the Oak Theatre, at Spring Mount, for the coming summer season. Together with the theatre Mr. Brown will take over the Amusement Building and the airdome located there.

Bailey Takes Over Chestnut Hill.

Arthur I. Bailey, who recently received his discharge from the service, has taken over the Chestnut Hill Theatre, which has been under the management of the Stanley Company for the past year.

Kline Makes Good.

C. F. Kline, manager of the Coliseum Theatre, is meeting with success. Mr. Kline has been a newspaper man for twenty years, and has been president of the Sixth and Market streets Board of Trade during the past ten years.

Strand Will Be Remodeled.

Plans are being drawn up by Herbert Effinger, of the Strand Theatre, for remodeling the lobby entrance. It is rumored that a beautiful fountain will be installed.

MYRICK LEAVES OREGON FOR MONTANA

Former Manager of Portland's Liberty Theatre Will Succeed Ralph Ruffner at Butte's Rialto

E. J. MYRICK left for Butte, Montana, May 27, to manage the Rialto, the Jensen and Von Herberg theatre. It is understood here that Mr. Myrick takes the place of Ralph Ruffner, who leaves Butte for San Francisco.

Mr. Myrick came to Portland when Jensen and Von Herberg first entered the local field, acquiring the Columbia Theatre from Foster & Kleiser. Mr. Myrick built up the patronage until the Columbia became one of the best known theatres in the Rose City. When the Columbia owners took over the big Liberty, he was given the managership of this house, and for a time was the head of all the Jensen & Von Herberg houses here. He was president of the Motion Picture Exhibitors' League of Oregon, and chairman of motion picture activities in connection with war work and of civic committees that called in the aid of motion picture publicity.

Paul E. ("No Bull") Noble, Portland publicity manager for Jensen and Von Herberg, will probably be the new manager of the Liberty. Mr. Noble was formerly manager of the Portland Metro film exchange and of the Strand Theatre.

New of Portland Projectionists.

Local 159 M. P. M. O. U. is renewing activities these days, now that many of their members who served in the army have been discharged and are back in the business. Altogether the Local had fourteen members in the service and five are still overseas. These are Arthur O'Neill, George Evans, C. J. Christopherson, Oscar Hall, and W. L. Evans. I. J. Vincent, who has just returned after twenty-two months' service, expects to get back into the harness after a short rest.

W. A. Whitten, projectionist at the Circle, surprised his friends recently by asking for time off his shift. The reason was the birth of a baby girl to the house of Whitten.

C. F. Conant, of the Sunset, now conducts the Washington Slide Company in the Majestic Theatre Building.

Boyd Lawrence, also former projectionist at the Sunset, has gone into the automobile business at Pendleton, Oregon.

Circuits Solve Problem.

F. A. Bernardo, representative for Goldwyn, has solved the long distance shipment question by arranging a series of circuits so that, although the Goldwyn headquarters is in Seattle, the product can be supplied to Oregon exhibitors as cheaply, from an express standpoint, as films served out of Portland. Goldwyn has been getting a lot of business in the territory of late, and it is rumored that there is a possibility of opening a Portland branch office soon.

New Universal Booker.

R. C. Hudson is the new booker at the Film Supply Company, taking the place of L. S. Clark, who has been appointed assistant manager. Mr. Hudson was former Universal manager in Butte, Montana, and has been with Universal over three years. He started in the industry with the Majestic Theatre when Edwin James was manager. Eddie Hudson, booker for Pathe, is his brother.

Ridgfield Theatre Opens.

Steve LeRouge held a grand opening for the Ridgfield Theatre, Wash., May 24. This is the fourth theatre on the LeRouge circuit and seats 300. W. A. Stone, of the Service Film Company, installed two new Motiographs in the theatre.

New Pathe Salesman.

M. H. Glanfield has been employed as salesman for the Pathe Portland Exchange and will travel the Oregon territory as far east as Heppner. Mr. Glanfield is a newcomer in the film industry, but has a successful record as a salesman in other lines.

Tetters Buys the Sunnyside.

The Sunnyside Theatre, located at East 35th and Belmont streets, was sold during the week of May 24 to Tol Tetters. The new owner is an experienced showman from Oklahoma.

Northwest Briefs.

F. C. Weskill has sold his theatre in North Powder to McCurry and Dahlstrom, and is seeking a new location. He was recently in Portland booking for the new owners.

Dick Charles has purchased the Tenino, Washington, theatre. He now controls five houses.

Al Eden, manager for Select, and F. C. Burk, road man, were recent visitors in Portland.

L. E. Partridge, of Tillamook, Oregon, who was in Portland recently booking service, says business is getting back to normal. His house was closed five times by the flu.

Here's the Very Fan Which Fans the Wild Mystery of Wilde's Story.
Showing a scene from Triangle's picturization of Oscar Wilde's "Lady Windemere's Fan."

NEW LINTONIAN OPENS IN SENECA FALLS

Linton's Fourth House Is Very Well Arranged and Most Beautifully Decorated and Furnished

ON the night of May 21, W. H. Linton opened the fourth in his rapidly growing chain of theatres, the New Lintonian Theatre, Little Falls, N. Y., where he also operates the Hippodrome. The Lintonian is one of the most beautiful theatres in the Mohawk Valley, and Mr. Linton spared neither time nor expense in fitting it up. One would hardly recognize the Lintonian as a reconstructed amusement house, but rather as an entirely new theatre. Over the front of the main entrance is a massive marquise and on the walls of the exterior, are well arranged poster frames with glass coverings. A short flight of stairs leads to the main lobby. Here is the box office and the doors leading into the men's smoking room and ladies reception parlor. The latter is unusually beautiful. Leading off the main lobby is Mr. Linton's private office. A short flight of stairs leads to the main auditorium and foyer. The interior color scheme is old rose and ivory, grey and gold. In the center of the auditorium ceiling is a painting representing a blue sky.

Balcony Has Loge Effect.

Instead of the usual balcony seats a new balcony has been constructed, but with the loge effect carried out in its entirety. Here are boxes accomodating from 5 to 12 persons, containing wicker chairs, made especially for the Lintonian. The orchestra seats are of the up-to-date opera style and number one thousand.

The Lintonian stage is large enough to accommodate any size road attraction, but it is a show house partcularly well adapted to pictures. The booth is at the rear of the balcony, with nearly a level throw to the screen. Powers machines are used.

Opened With "Daddy Long Legs."

The picture secured for the opening was Mary Pickford in "Daddy Long Legs," a First National production. Along with this was a Kinogram reel. These pictures were shown on Wednesday and Thursday, and on Friday and Saturday "The Heart of Humanity" was the attraction, together with a Universal Comedy. Admission was 35 and 50 cents.

The house has a concert orchestra under the direction of Frank Stewart. Casper Shults, formerly part owner of the old City Theatre, is operator and stage manager.

Clifford A. Carroll, formerly dramatic editor of the Utica Saturday Globe, is general publicity man, taking care of the advertising for the Hippodrome, Utica, and the Lintonian, Little Falls.

The Lintonian makes the fourth theatre of which Mr. Linton is owner. He now controls the Hippodrome, Utica; the Hippodrome, Little Falls; the Lintonian, Little Falls, and the Richmond, Herkimer. In the latter he is associated with D. R. Letson, of that place.

Majestic Goes to Pictures Only.

The Majestic Theatre, which has been playing vaudeville and feature picture for some time past, eliminated the vaudeville, on May 26, and opened the summer season with pictures only, with "The Better Ole." In addition there was a comedy, news reel and scenic. A stage setting showing a trench in No Man's Land, with soldiers in uniform, was shown. For the last three days of the week the Thomas H. Ince special, "The Midnight Patrol," was the main feature. The house has a full orchestra. Admission is 11, 15 and 20 cents.

Speigel May Open in Utica.

Present appearances point to the entry of Max Speigel in the Syracuse amusement center. The story has it that Speigel and William F. Rafferty will soon close a deal either for the erection of a new house here, or for the lease and remodeling of the old Grand. Speigel is already financially interested in the Syracuse Strand, and for some time past has had his eye on the local field. It is said that plans for a new house were made some time ago, but the high cost of building caused the deal to be postponed.

Chenango Theatre Elects Officers.

The Chenango Theatre Corporation, owners of the Colonia, at Norwich, elected the following officers at its recent annual meeting: president, J. O. H. Reed; vice-president, Adam Tennis; secretary-treasurer, Caroline V. Hall.

Robbins Brothers Opened Utica Exchange.

Nathan Robbins, formerly manager of the Majestic Theatre, and his brother Al, have gone into the film business under the name of the Robbins Amusement Company. They have secured prints of seven pictures and opened an exchange in Utica. Among the pictures are "The Devil's Playground," "Nine-tenths of the Law," "The Lion in the Hills," and "The Crucible of Life."

Auburn May Have New House.

Auburn may have a new picture house, and the property at State and Dill streets may be leased from the Meeker Company, and converted into a theatre.

De Luxe Inaugurates Double Feature Policy.

The De Luxe, Utica, has inaugurated a policy of double feature bills, and it appears to be making a success.

Yes, We Certainly Believe She Is "An Innocent Adventuress."
Vivian Martin looks quite unworldly in her Paramount of the above name.

Pittsburgh News Letter

Virginian Theatre Changes Owners.

GEORGE KYROS, formerly of the Star Theatre, New Kensington, Pennsylvania, and Frank Plaginos, of the same town, have purchased the Virginian Theatre in Charleston, West Virginia, from the Empire Realty Company, and will take possession June 15. The house has a seating capacity of 750 and is up-to-date. While it has been used as a combination house in the past, running road shows and pictures, Mr. Kyros states that a policy of pictures exclusively will be instituted in the future. Some improvements are being made.

Mr. Kyros sold his Star Theatre, in New Kensington, last fall.

Apex Pictures Gets on the Map.

One more film concern is to be established in the Pittsburgh film field. The latest is the Apex Pictures, Inc., whose place of business will be on the second floor of 414 Penn Avenue. The promoters are F. S. Nigel, formerly an exhibitor of the North Side, who is now in New York buying pictures, and Carl Moldenhauer, now employed at the Hatch Exchange.

Elder Will Have a Grand House.

E. W. Elder, owner of the Grand Theatre, Wilmerding, closed the house Saturday, May 31, for remodeling, repairs and enlargement. The seating capacity will be increased to 300, the house will be re-decorated and re-wired, beautified and improved generally. The cost of the improvements will be about $2,500 and the work will be completed, it is expected, in two weeks.

Nemo Will Open in Mid-June.

E. J. Reass, owner of the Nemo Theatre, at Pitcairn, Pa., states that the new theatre he is erecting in that town is nearing completion, and that he hopes to have it opened about the middle of June. The new house cost about $14,000 for the building alone. It will be called the Pitt Theatre, and will have a capacity of 250.

Mr. Reass was in Pittsburgh recently, and placed his order for equipment, which includes Powers' 6-B machines, Gold Fibre Screen, and Hallberg Economizers.

Bello Rules the Roost.

Thomas Bello has purchased the Verdi Theatre at Belle Vernon, Pennsylvania, from Mr. Dunbar, and has placed Alexander Rosser in charge of the same. As Bello owns the Bijou Theatre, the only other house in the town, he is now the movie king of the burg.

Globe Film Moves.

The Globe Film Attractions, 414 Ferry street, Pittsburgh, removed May 31 to 127 Fourth avenue, where a much larger space

enables them to transact more business. These new quarters, however, are only temporary, as more space than can be had here will be needed. A permanent location on Forbes street will soon be announced.

Universal Celebrates.

To celebrate the contest recently held among two teams in the Pittsburgh Universal exchange, the object of which was the securing of the largest amount of new business, and which was won by the team headed by Burgan, a banquet was tendered all the employes of the exchange Friday night, May 23, at the Elks' Club. In addition to the employes, the wives of the manager and assistant manager and the roadmen were also present.

Exhibitors Form New Organization.

Several of the most prominent exhibitors in the Western Pennsylvania territory got together Sunday, May 25, and formed the Exhibitors' Film Co. No details as to the manner of operations of the new organization are forthcoming as yet.

Kinder in Town for a Few Days.

Captain Kinder has been in Pittsburgh for a few days resting up after a six-week stay in West Virginia. He has been putting over the Government film, "Fit to Win," there.

Gilchrist with Penn Exchange.

R. Gilchrist is now on the road for the Penn exchange. He is specializing on the new Harts, Security Pictures, and the "Silent Mystery" serial, while the other roadman, Eddie Wheeler, is looking after the other films.

Cameraphone Is Rechristened.

The Downtown Cameraphone, Fifth avenue, a Rowland and Clark house, has been reschristened the Savoy.

Puts on Pictures for the Summer.

B. E. Cupler, of the Bijou and Casino Theatres, Washington, Pennsylvania, was in Pittsburgh recently, and stated that the Casino, a road show house, will run big pictures during the Summer. The policy was put into operation several weeks ago and is proving successful.

Liebler Joins the Clearing House.

William G. Liebler, formerly a salesman at the Pittsburgh Goldwyn exchange, is now officiating in a similar capacity at the Film Clearing House.

Short Notes.

L. J. Scott, of the Morgan Lithograph Co., Cleveland, Ohio, was in Pittsburgh several days recently.

T. C. Bronstetter, Film Clearing House salesman, will for the present cover the city territory.

Harry Handel, formerly an exhibitor on the North Side, Pittsburgh, is still looking for a house. He would appreciate information as to any houses being for sale.

H. J. Smith, of the Hollis, Smith, Morton Co., Pittsburgh, has just come to town, after a highly successful trip on the road.

Paul Doucet in "The Gutter" Cast.

Paul Doucet, a character actor, well known in this country and abroad, has been added to the cast of "The Gutter," which Albert Capellani is now producing at the Capellani Studio, Fort Lee, with Dolores Cassinelli in the leading role. Mr. Doucet has been seen in a number of screen productions, including "Nearly Married," with Madge Kennedy and J. Stuart Blackton's, "The Judgment House."

French Again with Russell.

Charles K. French, the character actor, has returned to the American for an engagement in the new William Russell subject entitled "This Hero Stuff," by Stephen Fox. He is handling the roll of "Barnes," a dignified heavy, and declares himself much at home in it.

MINNESOTA FIRE MARSHAL GETS BUSY

And Starts Out After Scalps of Traveling Exhibitors Who Violate the State Fire Laws

GEORGE H. NETTLESTON, state fire marshal of Minnesota, is out after the scalps of certain traveling exhibitors who are violating the laws governing the regulation of moving picture theatres by the state fire department. In a statement recently issued, he said:

"This department has found that there are a number of traveling exhibitors who are going about the state putting on motion picture shows for two or three night stands in town halls or other buildings which have not been inspected and licensed by this department.

"In doing so the law regulating motion picture theatres is being violated, which cannot be tolerated by this office, inasmuch as the enforcement of this law has been one of the duties of the fire marshal.

"I wish to have it generally understood that such cases will be vigorously prosecuted by this office and we will be glad to have the co-operation of everyone who is interested in improving the motion picture business by having violations of the law in this respect reported to the department."

Big Time at Movie Ball.

Exhibitors of Minneapolis had a big time at a movie ball in the Elizabethian room at the Dyckham hotel, on the night of May 29. The ball was given under the auspices of the Theatrical Protective League. Dancing began at 9 p. m., and continued to the "zero hour." The affair was the second of the season arranged by the T. P. L., which some months ago staged a big carnival and barn dance.

Dutton Will Attend Convention.

O. H. Dutton, who has been elected a delegate to the international convention of the I. A. T. S. E. (stage hands), to take place at Ottawa, Ont., has left for Cleveland, where he will be joined by William Kunzman, representative of the National Carbon company. Together they will make the trip to the convention.

News Brevities.

F. A. Schuchard has sold his interest in the Empress Theatre in Elgin, Minnesota, to H. J. Bartz, who is now the sole owner.

Mrs. Steele, of Blue Earth, has reopened the Movie Theatre at Easton, Minnesota, which has been closed for some time.

J. E. Chidley, manager of the American Theatre at Miles City, Montana, has purchased the equipment and taken the lease on the Thrift Theatre, of the same city.

Rockford News Notes

Rockford Opera House Reopens.

THE Grand Opera House, of Rockford, Illinois, reopened under the management of D. J. Jarrett, the manager of the Rockford Poster Service Co. Business with the picture houses in Rockford is good, but not quite up to the record breakers when Camp Grant housed forty to fifty thousand men.

Jack Resigns from Midway.

A change in management of the big Ascher's Midway Theatre, Rockford, has just been made. Manager Herman Jack has resigned and will locate in other lines in Rockford.

He is succeeded by Charles House, who has been the theatre organist. Mr. House has had many years' experience.

Lamb Is Back.

Charles Lamb, manager of the Palm Theatre, reports good business in Marguerite Clark feature pictures. He has just returned from Springfield, Illinois, where he was on a committee of moving picture managers too look after their interests before the state legislature in session there now.

Harry Gramp, manager of the Orpheum, reports big business at his house.

Liberty Runs Show for Doughboys.

The Liberty Theatre at Camp Grant, under the management of Messrs. Breinig, is running regular weekly movie and vaudeville shows for the doughboys.

Harlem Park Is Open.

Harlem Park, the outdoor show ground for this vicinity, is open now and the Park auditorium, under the management of Charles Washburn, is showing the latest in films and vaudeville.

It's "Too Many Crooks," but Not Too Many for Gladys Leslie.
It's a crooked lot she dealing with in this Vitagraph, but judging from this situation she is perfectly capable of subduing the whole crowd.

LOUISVILLE EXPERIENCES BAD WEATHER

The Regular Houses Prosper but the Airdomes Are Now Having an Extremely Hard Row to Hoe

BUSINESS with the local exhibitors is reported as very fair, considering weather conditions. For the past six weeks it rained during some portion of almost every twenty-four hours. However, according to Fred Dolle, of the Alamo, and other exhibitors, business has been so good that the theatres have been making up for losses experienced during the influenza period, although Louisville houses were so far ahead on the 1918 season as a result of activity at Camp Taylor, that the loss did not hurt many of them. The spring races attracted many visitors to the city this year and have done their part in making business brisk. They have also pried some exhibitors loose from portions of their bankrolls.

Outdoor Shows Suffer.

Rivoli Gardens, on Preston street, made an effort recently to open the outdoor season with moving pictures and other attractions, but outdoor amusements are making no headway this season as against the rain and chilly weather. Fontaine Ferry Park has had very few good crowds to date. The dance hall is pulling, but the theatre and other amusements look dead. Airdomes in most cases have stayed "put," and don't expect to open until weather conditions settle. There are more airdomes operated as losing propositions annually through starting too early than from any other cause. Baseball very seldom pays dividends before June, and June nights are cool even as far south as Louisville. While the airdome has been considered a failure by many exhibitors, it has been due entirely to early opening. An airdome operating from mid June until mid September or early October would only have about three months in which to make taxes, operating expenses and profits, but if the overhead is lost during the first month there is no chance of breaking even.

Health Board Will Move to Louisville.

Louisville theatrical men, including both the moving picture exhibitors and the stage men, are much pleased over recent announcement by the State Board of Health, which is moving its offices from Bowling Green to Louisville. While this may result in local theatre men being checked up more closely on certain details, at the same time it will work for benefit to the theatrical world as a whole to have headquarters in the principal city of the state instead of a small country town. Last year, during the influenza epidemic, the need for a locally operating board was very apparent, especially as the board met but once a week, and conditions were changing rapidly. Members of the board in many instances made decisions on what they heard rather than what they knew to be a positive fact.

Big Features Has Moved.

The Big Features Rights Corporation has moved its offices from the Rex Theatre Building to the National Theatre Building, where it is occupying portions of the second and third floors. Manager Lee Goldberg reports that he is doing fine with the concern's most recent feature attractions, which are "The Unpardonable Sin," "Daddy Long Legs" and "Mickey." Louis Ochs and Nathan Kaplan have been added to the traveling force in Kentucky and Tennessee. The company is also preparing to put out six or more traveling road shows.

Madisonville Women are Critical.

At Madisonville, Ky., four organizations of women circulated petitions, and called on the Mayor, requesting that city official to prohibit the display of posters advertising moving pictures, stage productions, etc., where the posters displayed shapely calves, and lovely chorus girls not fully clad. The chances are that nothing will come of the protest.

Louisville Man Is Stung.

The Better Business Bureau, of the Louisville Advertising Club, has been doing some excellent work of late in investigating crooked enterprises. The department recently unearthed a pair of confidence workers at Nashville, who sold state rights to a Louisville man on two feature films, which did not exist. Neither did the company exist, but the Louisville man was caught for $350 in cold cash.

Farrell Travels Kentucky.

A. C. Farrell, formerly manager of the Louisville exchange of the Universal Film Company, is now making his home in Louisville, and traveling Kentucky out of that city. The exchange was discontinued a few months ago, shipments being made for Kentucky from the Indianapolis office.

Capitol Amusement Company Incorporates.

The Capitol Amusement Co., of Frankfort, was recently incorporated with a capital of $10,000, by Jacob Speyser, B. L. Speyser and Simon Speyser.

Cleveland News Letter

J. W. Melchior Dies in Los Angeles.

WORD has been received of the death in Los Angeles of J. W. Melchior, formerly of Columbus.

Mr. Melchior conducted for years the old Ohio Film and Supply Company. Upon formation of the General Film Company, he became manager of their Columbus branch.

He has been engaged extensively in fruit growing, and at the time of his death was vice-president of the California Fruit Growers Association.

M. H. Melchior, a son, who is manager of the Columbus Universal exchange, left for California upon hearing of his father's death.

They Want Quicker Action.

The Board of Motion Picture Exchange Managers of the Cleveland Chamber of Commerce has passed a resolution directed to the postmaster-general, asking him to alter the rules governing film shipments.

Under the present rules, when a shipment is refused or held up, the sender is notified.

The board wants a rule put in force that when a shipment of films is refused or held up, it be shipped back to the sender and postage collected from him for the round trip.

Fleisher Goes to Film Clearing House.

Nate Fleisher has resigned as city salesman for the Universal Film Exchange, Cleveland, to become manager of the Cleveland branch of the Film Clearing House of which he took charge June 2.

Later he went with Kleine and then with the Universal.

He is well liked in the trade, and no doubt will be successful in his new position.

A Jewel of a Picture
Of Dorothy Phillips, who twinkles in "Destiny," a Universal Jewel.

Maritime News Letter

Electric Club Discusses Picture.

THE Electric Reading Club, one of the oldest clubs in St. John, N. B., for their May meeting discussed the moving picture. The evening was in charge of Canon Armstrong, Rector of Trinity Church, and the preacher of a sermon last year against sensational pictures, particularly serials for children. There were several excellent readings given on the history of the industry and two papers read, one by Canon Armstrong, who advocates more pictures with Dickens' plots or stories taken from historical events and more educational views shown. Dr. Bridges, chairman of the New Brunswick Board of Censors, told of the mechanical workings of the picture cameras and something of the difficulties of the censors. He thought that if the right appeal were allowed the exchange manager from the judgment of four censors, there should be more than one judge on the appeal court. In the course of both papers, the members of the Club were urged to use their influence for the betterment of the programs.

St. Vincent's School Theatre Opens.

The new theatre which has been opened in the St. Vincent's School on Cliff st., was planned by His Lordship Bishop Le Blanc, whose ideas were well carried out by Arthur McCloskey, an actor.

The theatre has a seating capacity of nearly nine hundred, the auditorium being fifty feet wide by ninety feet deep.

At the formal opening, a feature was the presentation of a bouquet of flowers to the new theatre from W. H. Golding, manager of the Imperial.

Newfoundlander Goes to New York for Pictures.

A recent visitor to St. John was John P. Kiely, picture theatre manager of St. John's, Newfoundland. Mr. Kiely was in the city for some days, making arrangements for the coming season, and left for New York. Newfoundland is not in the Canadian Federation, and because of tariff arrangements, theatre men from Newfoundland find that they can deal in the United States as advantageously as in Canada.

Campbellton Gets Another House.

A new theatre has been opened in Campbellton, N. B., by Editor Crocket, of the "Campbellton Tribune." As F. G. Spencer already has two theatres in that enterprising north shore town, the results of the opposition will be looked forward to with considerable interest.

May Allison's New Lend.

Howard Gaye has signed a contract with Metro to play the lead with May Allison in "Free," the humorous Will Irwin story picturized by George D. Baker, and on which work will start this week, under the direction of Herbert Blache. Kathleen Kerrigan and Pell Trenton are the other members of the cast.

Here's Where the Gutter Rejoices.
For this is Dolores Cassinelli as she appears in "The Gutter," under the banner of Albert Cassinelli.

Breezes from Salt Lake

Daylight Saving Is a Problem.

DUE perhaps more to the daylight saving time and the coming of warm weather than to any other reason, theatre business has showed a slight falling off during the past week, according to reports from several of the moving picture houses. The managers believe that the condition is only temporary, however, and they are firm in their expectations that many strong pictures which have been booked will hold the attendance well up to the standard. They admit, nevertheless, that the daylight saving time is a problem they must contend with.

The managers find consolation in an announcement that regulations are to be issued which will clearly define conditions surrounding the collection of war taxes.

Meirer Is Paramount-Empress Organist.

Louis C. Meirer, formerly of Chicago, has been employed as organist at the Paramount-Empress Theatre and his work is attracting much favorable comment. He was formerly organist at the Covent Garden Theatre in Chicago. Edward P. Kimball continues as orchestra director, presiding at the organ with the orchestral numbers.

Canyon Comedy Company Incorporates.

The Canyon Comedy Company, of Ogden, Utah, an organization which intends to make moving picture films and handle moving picture accessories and appliances, has filed articles of incorporation. The company also has announced its intention of conducting moving picture and vaudeville shows.

The company is capitalized at $25,000 and the following stockholders are listed: J. C. Robinson, M. W. Belnap, Ralph Wendall, Richard Baker, Gale Rose and Paul Malan.

Hager Is Complimented.

G. A. Hager, local manager for Universal Film Exchanges, Inc., is in receipt of a telegram from Fred Hawley, representing the United States Treasury Department, stating that the department is much pleased with the Liberty Loan pictures, showing and expressing appreciation. The local Universal office handled the distribution of these films in Utah, Idaho, Montana and Nevada, and Mr. Hager was appointed as superintendent of distribution for those states. Thirty-five prints were kept in distribution during the campaign.

Swanson Entertains Orphan.

The little inmates of the Orphans' Home and Day Nursery and the Kearns St. Ann's orphanage were the guests of W. H. Swanson at the American Theatre Friday afternoon for a matinee exhibition of "Daddy Longlegs." This picture opens with scenes in an orphanage, and the picture was greatly appreciated by the little ones.

POTTER SUCCEEDS MEAD AT SEATTLE

Universal's New Branch Manager Comes from Spokane Office, Which Has Been Discontinued

W. POTTER has succeeded W. A. Mead as manager of the Seattle Universal office, the Spokane office which Mr. Potter has managed for the last four years having been closed. During the early period of his service in the Spokane office Mr. Potter handled, in addition to the regular Universal releases, "The Traffic in Souls" and the Williamson submarine pictures. On taking over the Seattle office he has added to the force already here three of his old employes from Spokane; other preparations have been made for an increased business.

George Ekre and H. W. Landstrum are the two salesmen working out of the Seattle office, and Emil Rogasner has been placed in charge of the Spokane territory as resident salesman. A. H. Skoog will continue as assistant manager in the Seattle office.

The special feature, "Crashing Through to Berlin," is being handled as a road show out of this office. It is being presented by Lieutenant Bushnell, an American who enlisted in the Canadian army at the beginning of the war and was at the front for three years. Lieutenant Bushnell lectures during the showing of the picture.

Leo Potter, brother of the Seattle manager, is showing "The Heart of Humanity" on a percentage basis through the territory.

Greater Features Incorporates.

The Greater Features Company has been incorporated to distribute film in the Northwest states and Alaska by Jack Lannon, as president; W. W. Kofeldt, vice president; J. T. Sheffield, secretary and treasurer. The corporation will specialize on short subjects, including comedies, scenics, educationals, novelties, news, and big special features.

The new corporation has purchased an interest in the Northwest Consolidated Film Company, taking over the handling of the pictures controlled by the latter in this territory, including Gaumont News, Photoplay Magazine Screen supplement, International Cartoons, Verse Scenics, Current Daily Topics, and other short subjects. They have also purchased from the Bull's Eye Film Corporation the two reel Billy West Comedies, the two reel Gale Henry Comedies, and the Jester Comedies.

B. F. Wood has been engaged as cashier, Harold Hargrave as booker, Irene Perry, stenographer, and Julia Breen, shipping and poster clerk. J. T. Sheffield remains as manager of the office, and W. W. Kofeldt, as chief salesman.

Keller Succeeds Burke.

B. R. Keller has succeeded K. L. Burke as manager of the Seattle Fox office. Mr. Keller has been assistant manager of this office for the last six months, his experience in Northwestern film circles extending back for two years. He came from the San Francisco office of General to open a branch in Seattle for the distribution of Lewis J. Selznick productions. He continued as manager when the name of this company was changed to Select, when the Select Star Series was inaugurated, and the offices were moved from their location on Fourth avenue to the new Film Row. Later he was relieved as manager by Jack Woody, who finally became field manager for the company. It was then that Mr. Keller entered the employ of the Fox Company as assistant manager of the Seattle office.

Mooney Will Remain in Seattle.

J. J. Mooney, special representative, who has been working out of the Seattle Fox office for the past few weeks, will remain here indefinitely.

Two new salesmen have been added to the Seattle territory by Mr. Keller, viz., W. L. Dudlah, at one time with Fox, more recently with Select, who will cover Montant, and George H. Williams, a new recruit for the film business, who will cover Oregon. L. A. Todd continues to cover eastern Washington.

A New House Planned for Bellingham.

W. S. Quinby, manager of the Liberty and the Bell Theatres, of Bellingham, Washington, is planning a new house to be built some time this year or the first of next. The house will seat about 1,800.

Preparing for Convention and Ball.

Everything is shaping itself rapidly for the moving picture convention and ball to be held in Seattle on July 16 to 19, inclusive. Several stars have signified their intention of being present. The convention is a fitting climax to the work of bringing the exhibitors together, which the Northwest Film Board of Trade has been carrying on for several months past.

Bertleson Is Back.

Ray Bertleson, formerly employed in the office of Famous Players-Lasky, has returned from the service of Uncle Sam and again entered the service of F. P. L.

Elsie Bartlett
Who supports Ernest Truex in "Please Get Married," and who will shortly appear as the star in a series of feature productions.

HERB. JENNINGS ISSUED TIMELY FOLDER

And One That Exhibitors of the States Could Imitate to Advantage for the Fourth of July

MANAGER Herb Jennings issued a timely folder for Allen's Bloor Theatre, Toronto, for Victoria Day, May 24, the national spring holiday in Canada. It has been quite the custom to resort to the use of fireworks as a demonstrative feature, but a plea for a sane holiday has been aroused, as for the Fourth of July, in the States. With this idea in mind, Manager Jennings urged the public to spend part of the day at the Bloor Theatre as a safe celebration.

The front cover of the folder was inscribed "Safe—24th—Sane," and the message on the inside double-page spread was addressed to mothers. It read: "Mother—Spend a pleasant and safe Victoria Day with the Little Ones at Allen's Bloor Theatre." Announcement was then made regarding the three different shows to be held during the day. A special children's matinee was held at 10:30 A. M., with "The Seven Swans," as the feature. A regular matinee was held at 2:15, and the evening performance started at 6 P. M., with Wallace Reid in "The Roaring Road." Prices for the regular matinee in the afternoon were 10c and 15c; for the special morning show children were admitted for 15c. Prices for the evening performances scaled from 15c to 25c.

The theatre was crowded from early morning until late at night.

Thief Strips Ushers' Room.

The ten young men who perform the duties of ushers at the Allen Theatre, Toront, were surprised the other evening to find that all their street clothing had been removed from the dressing room of the theatre during the evening performance.

The bright red uniforms are nice for the theatre, but not quite appropriate for street wear. Neither is underwear quite the thing for street use. Manager Ben Cronk, therefore, considerately provided taxicabs to take the young men to their homes, natty red uniforms and all. All the boys had left money and other valuables in their pockets. A bicycle was also stolen from the room. One of the ushers had worn a brand new $50 suit to the theatre for the first time.

Adds "The Trench Quartette."

In connection with the presentation of "The Better 'Ole" at Allen's Bloor Theatre, Toronto, Manager Herb Jennings provided an added attraction in a vocal feature. He organized a male quartette composed of four returned soldiers and billed them as "The Trench Quartette." He advertised the musical feature as "A Movie Extravaganza," and did "S. R. O." all during the run.

Change Film for Canada.

The special feature, "Whom the Gods Would Destroy," is to undergo considerable change before it is presented in Canada, is has been announced at Ottawa, Ontario. A considerable portion of the picture shows American troops in action. This part will be anglicized and the subject will probably not be ready for release in the Dominion until September.

Buys House at "Soo."

The Griffin Theatres Corporation has purchased the King's Theatre at Sault Ste. Marie, Ontario, for $40,000. The theatre will be operated as a unit in the chain of theatres which the new company is securing in Canada. The former owner was A. W. Mayberry, of Moose Jaw, Sask.

Berman Organizes Exchange.

Sterling Films, Limited, has been organized at Montreal, Quebec, to deal in state rights features. It is proposed to release one special attraction each week for Canadian exhibitors. The men behind the new company are Charles Berman and N. Volansky. The former controlled the Canadian rights for World releases at one time. The office of the company is located in the Orpheum Theatre Building.

On Each Side of Border.

Merrick R. Nutting, of Montreal, Quebec, has taken over the management of two moving picture theatres near the border line between United States and Canada. One of the theatres is at Keysville, N. Y., and the other is at Rouse's Point, Quebec, on opposite sides of the International line.

Winnipeg Issues Permit.

A permit has been issued by the City of Winnipeg for the erection of the new Allen Theatre in that city, at a cost of $300,000 for the building. The site for the new house is at the downtown corner of Graham and Portage avenues.

Smart Plans Real House.

J. S. Smart, Port Hope, Ontario, one of the most active exhibitors in Canada, has completed plans for the erection of a brand new theatre in Port Hope to seat nearly one thousand people.

Fine Takes Over Belmont.

Irving S. Fine, formerly manager of the Dundas Playhouse, Toronto, has taken over the Belmont Theatre, St. Clair avenue and Davenport road, Toronto.

Taube Resigns from Exchange.

S. B. Taube, manager of the Toronto office of the Specialty Film Import, Canadian Pathe distributors, has resigned from this position. Taube announced that he was leaving the film business for the time being at least.

Cincinnati News Letter

New Palace Is Nearly Ready.

THE new Palace Theatre will open for business in the near future. Workmen have started to remove the scaffolding from the front of the new building. The new Palace is situated on Sixth street, east of Vine street, and is on one of the main thoroughfares of the Queen City. The architecture is of striking design, the entire front being constructed of white tile. The lobby is a beautiful creation and the outward appearance of the theatre is imposing.

We'll Vote for This Doorkeeper
Who is none other than Margarita Fisher, showing some tricks from "Trixie from Broadway," her next American.

Cincinnati M. P. E. Company Incorporates.

Incorporation papers were issued during the past week to the Greater Cincinnati Motion Picture Exhibitors Company, which is the new association of the exhibitors formed several weeks ago. The incorporators were Charles Schaengold, J. A. Ackerman and others, and the company is capitalized at $1,000. Meetings are being held regularly and the membership includes nearly all of the more important exhibitors.

Star Starts Under Libson.

The Star Theatre, on East Fifth street, began its first week under the management of the Libson Amusement Company, Sunday, June 1. Former manager Tom Corby, of this house, announces that he has several tentative offers under consideration, but will first take a vacation and "go fishin'."

Labor Council Endorses Labor Films.

Central Labor Council, of Cincinnati, has endorsed the movement to produce one or more labor films for distribution generally throughout the United States.

Detroit News Letter

Kunsky Entertained the Kiddies.

ON Saturday, May 24, John H. Kunsky entertained 1,500 orphan children at his Washington Theatre, Detroit, with "Daddy Long Legs" and a number of short subjects including comedies. The children were brought to the theatre in motor trucks and Mr. Kunsky gave each child some candy, popcorn and other goodies. Harry Scott and Tom Moule collaborated with Mr. Kunsky in making the affair a success.

McCoy Goes to Chicago.

Warren G. McCoy has been transferred from the Detroit office of the Arthur S. Hyman Attractions to the Chicago office, 1314 Consumers building, where he took charge, May 27. He is succeeded at Detroit by I. L. Carl.

Weaver Succeeds Cotton.

Robert Cotton has given up the management of the Detroit office of the World Film Corporation and returned to New York. He is succeeded by G. F. Weaver, who, for the past two years, has been looking after the World affairs in Atlanta and St. Louis.

First National Occupies General Offices.

The First National Film Exchange, of Michigan, has leased the suite of offices in the film building formerly occupied by General Film Company, on the fifth floor. Manager Harry Scott, of the First National, says at least $5,000 will be spent in fitting up the new home. The alterations are to be completed not later than June 20.

Allen Visits Detroit.

J. W. Allen, district manager for Paramount, was in Detroit May 24. He called a sales meeting of branch managers and salesmen of the Middle West branches for week of June 4, in Chicago.

Cady Leases Gladmer.

Claud Cady, who owns the Colonial, Lansing, and Family, Ionia, has leased the Gladmer in Lansing, which he will use for big features and road attractions.

Flynn Will Serve Another Term.

At the annual election of officers of Detroit Board of Motion Picture Exchange Managers held May 29, J. E. Flynn, Goldwyn, was re-elected president.

Brief Notes.

Fitzpatrick and McElroy have leased the Bell Opera House in Benton Harbor, which gives them complete control of the theatre situation in that city.

R. Perry has resigned as manager of the Drury Lane Theatre, Detroit, and is succeeded by Mrs. Edith Fitzgerald, former organist. Mr. Perry has been appointed Michigan representative for the American Film Co.

Among Independent Producers

Conducted by C. S. SEWELL

Brady Makes Two More Sales on "Stolen Orders"

WILLIAM A. BRADY announces two more sales of territory on "Stolen Orders," which is one of the most active productions in the state rights field.

The A. H. Blank Enterprises, of Des Moines, has secured this picture for Missouri, Nebraska and Kansas, while James M. Minter, of the Minter-United Amusement, of Detroit, has it for Michigan.

John H. Kunsky recently showed "Stolen Orders" at his Washington Theatre in Detroit, where it drew business of a character so satisfactory that Mr. Minter, seeing the picture and observing, immediately arranged the purchase of the rights for Michigan. Both the A. H. Blank Enterprises and the Minter-United Amusements will inaugurate an extensive campaign of exploitation in behalf of this production.

Extensive Advertising Aids on "Custer's Last Fight"

THE two latest William S. Hart two-reel reissues, with "Custer's Last Fight" and the new series of single-reel Arbuckle reissues, are being rapidly disposed of by the Tower Film Corporation, and state rights buyers who have acquired rights to these subjects announce that they are receiving many requests for summer bookings.

"Custer's Last Fight" is claimed to be one of the most spectacular pictures produced by Thomas H. Ince, and Tower Film Corporation are developing an extensive promotion campaign for this subject, including a campaign book, press sheet, newspaper cuts, two styles of various sizes of posters, and attractive lobby displays of 11x14 photographs. One of the six-sheet posters is a facsimile of the famous painting titled "Custer's Last Stand." There is also a comprehensive display of advertising matter on the Harts and Arbuckles.

A majority of the territories has already been disposed of on these pictures, and it is expected the remaining territories will be taken up quickly.

Foreign Rights Are Offered on Olive Thomas Triangles

L. L. HILLER, whose offices are located in Suite 912 Longacre Building, New York, announces that arrangements have been completed by which he will act as distributor for the foreign rights to four special features produced by Triangle starring Olive Thomas which were purchased by Joseph Friedberg.

The title of the productions are "Love's Prisoner," "The Follies Girl," "Toton" and "Prudence on Broadway," and in each Miss Thomas is said to interpret roles particularly well suited to her talents and personality.

Mr. Friedberg, who secured the foreign rights to these productions, is a well-known independent buyer. All of these pictures are recent Triangle releases in this country.

European buyers who have viewed these productions are said to be confident that Miss Thomas' work will enjoy great popularity abroad.

Pioneer Now Preparing Long List of Features

THE Pioneer Film Corporation announces extensive plans have been laid to place before the exhibitor and state rights buyers a fine selection of high class features within the next few months.

The next few weeks will see the start of the exploitation of "The Sins of the Children," Harry Rapf's production of Cosmos Hamilton's novel. Hand in hand with this picture will go "The Girl from Nowhere," in which Cleo Madison makes her appearance as a Pioneer star.

Four other pictures are in the process of production. Work on "Parted Curtains," in which Henry B. Walthall plays the stellar role, is rapidly nearing completion. Preliminaries to the production of the next Walthall picture which will be handled by the Pioneer are under way at the National Film Corporation Studio at Hollywood. This picture will be an elaborate screen version of "Confession." The National plans to make this picture an equal in every respect to "Tarzan." "Confession," it is said, will contain some of the biggest as well as most sensational scenes ever attempted in photoplay making.

"The Hidden Code" is another production which will be offered on the state rights market under the Pioneer trade mark, and details of "Who Is My Husband" are being worked out in secrecy. As the title suggests this picture is going to be along sensational and spectacular lines.

Christie Wants Scripts for Two-Reel Specials

AL E. CHRISTIE has called attention to the fact that he is depending largely on outside writers for the furnishing of scenario ideas for his new special comedies. Both Al E. and C. H. Christie declare that they cannot over emphasize the fact that in producing feature comedies in two reels the story material should nearly always be of the type which has frequently been considered as typical five-reel comedy-drama material; in other words, it is the idea of the Christies to produce two-reel comedies from stories of five-reel calibre.

Mr. Christie has made a general request for stories necessitated by the increased schedule of production, including both one and two-reel comedies.

A Glimpse of the Artistic Beauty Which Surrounds the Tragedy of "Broken Butterfly."
This Maurice Tourneur production, of which the above scenes are typical, takes the gypsy trail as the highway on which to stage its romance.

Latest Billy West Film Is Titled "Out of Tune"

The newest Billy West comedy released by Bulls Eye Film Corporation is called "Out of Tune." The principal character gets into all sorts of difficulties with other members of the orchestra. The New York franchise holders for this series, Interstate Films, booked it at several Loew houses for last week, and reports indicate that it will equal if not exceed the drawing powers of the other Billy West comedies.

Territorial sales on Bulls Eye's Napoleon and Sally series of single-reel comedies are progressing rapidly, with a few territories left to be disposed of.

Late reports from the Gale Henry comedies, a Bulls Eye proposition, is that these comedies are being booked into summer shows with the greatest success.

Pioneer Company Handling Garson Film in New York

ANNOUNCEMENT is made by the Pioneer Film Corporation of the securing of rights to the Harry Garson big feature producton, "The Unpardonable Sin," featuring Blanche Sweet, for the state of New York. The deal was negotiated by Morris Rose, president of the company.

One of the first acts after securing this picture was to arrange for its presentation for a run at the Majestic Theatre, Buffalo, where it is said to have opened to big business on Sunday, June 1.

In announcing this purchase, Mr. Rose says it will be the settled policy of Pioneer to secure big feature pictures which will stand the test of long runs, and that several other pictures now in the course of preparation will be exploited in the same manner as "The Unpardonable Sin."

All Territory Now Sold on Craig Kennedy Serial

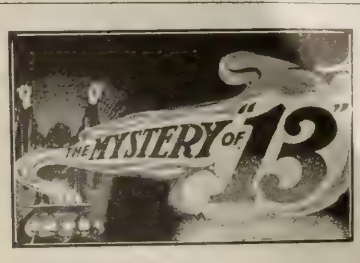
HARRY GROSSMAN, vice-president and general manager of Oliver Films, Inc., who has been on a trip to the Pacific Coast and to Texas in connection with territorial bookings for "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh, has reported two more sales of territory, completing the territorial arrangements for "The Carter Case," and it will now be shown in all sections of the United States, as well as in foreign countries.

The California rights were purchased by the Consolidated Feature Film Company, 114 Golden Gate avenue, San Francisco, while rights for Texas, Oklahoma and Arkansas were sold to the Southwestern Film Corporation, 1911½ Commerce street, Dallas, Texas. The sale marked the closing of negotiations that were begun when S. M. Sanford, manager of the Dallas exchange, visited the Oliver Studio and witnessed a screening.

Mr. Grossman is now in Chicago, where the Celebrated Film Corporation is meeting with success with "The Carter Case" similar to that of the Pioneer Film Corporation in New York. The Oliver Films official is superintending a wide publicity campaign in that city, assisted by the Lubliner and Trinz and the Ascher Brothers circuits, both of which are booking the serial in their theatres.

Reports from all territories are to the effect that "The Carter Case" is enjoying wide popularity and that exhibitors are following the example of the several hundred theatres playing the picture in New York. Enthusiastic reports have been made to Oliver Films, Inc., from Boston, Philadelphia, Washington and other important distributing centres.

Mr. Grossman will return to New York within the next few days, and is expected to make several interesting announcements concerning the name of the next serial to be produced and the stars, also concerning the plans of the company for increased production.



Heavy Bookings Reported on "Virtuous Men" in Ohio

H. C. SIMERAL, general manager of Co-Partner Attractions, handling "Virtuous Men" for western Pennsylvania, West Virginia and Ohio, reports a large number of bookings for this S-L production starring E. K. Lincoln. In less than three weeks activities on the part of his salesmen he has secured more than twenty playing dates for his territory. In several cases the production has been booked for runs of three days and a week. Among the prominent theatres contracted to present "Virtuous Men" are the following in Ohio:

Majestic Theatre, Newark; Grand Theatre, Mansfield; Strand and Orpheum, Cleveland; Empress, Akron; Quimby, Zanesville; Alhambra, Canton, and Rondo, Barbarton. In addition to these houses bookings have also been secured in Martinsburg, West Virginia, Springfield, Alliance, Sebring and Toledo, Ohio.

Mr. Simeral will present "Virtuous Men" as a road show attraction in several sections of Pennsylvania and Ohio. The road production will carry advance men, managers, complete orchestras, and play at advance prices in many of the larger theatres. He has taken advantage of the exploitation material furnished by S-L Pictures, besides adding several original advertising stunts of his own.

Steady Increase in Sales of Power's Cameragraph

H. A. Johnson Company, Seattle, report sales of two 6-B Cameragraphs each to Osran Amusement Company, Bremerton, Wash.; New World Theatre, Tacoma, Wash.; Weir Theatre, Aberdeen, Wash., and one 6-B Cameragraph each to Dream Theatre, Pt. Angeles, Wash., and Western State Hospital, Strilacoom, Wash.

The Queen Feature Service, Birmingham, Ala., has sold one 6-B Cameragraph each to State Normal College, Normal, Ala., and the Buck Creek Cotton Mills, Siluria, Ala.

G. A. Metcalf, San Francisco, reports sales of one 6-B each to Col. Dewey Post Exchange, Cavite, Philippine Islands, and Varsity Theatre, Palo Alto, Cal.

Canadian business is extremely good. The Perkins Electric Company report many sales of Cameragraphs, among them one 6-B each to Empress Theatre, Revelstoke, B. C.; Empress Theatre, Kamloops, B. C.; Scenic Theatre, Melfort, Sask.; Broadway Theatre, Vancouver, B. C.; Grand Theatre, Fernie, B. C.; Princess Theatre, Princeton, B. C.,; Ukranian Labor Temple, Winnipeg, Man.; Sherman Theatre, Moose Jaw, Sask., and one 6-A to Prov. of Saskatchewan Bureau of Public Health.

Hold Trade Showings on "Sahara."

W. W. Hodkinson's managers in various exchange cities are arranging to hold trade showings of the newest Hodkinson production, J. Parker Read, Jr.'s, presentation of Louise Glaum in "Sahara," a C. Gardner Sullivan drama.

Herbert Lubin
The "L" in S-L Pictures, producers of "Virtuous Men."

Arthur Hyman to Handle S-L Film as Road Show

ARTHUR S. HYMAN, purchaser of "Virtuous Men" for Indiana, Michigan and Illinois, recently commented upon the many exploitation angles of the S-L production. Mr. Hyman, who exploited "Hearts of the World" and other big productions for his territory, has completed arrangements to present "Virtuous Men" as a road show, and five companies will start out in July through his territory.

"Possessing a wonderful title which can be exploited to the limit, it also has a variety of 'thrill' scenes and an excellent star, a great supporting cast in which several stage names of prominence appear, mob scenes containing great numbers of people and settings of beauty and distinctiveness," says Mr. Hyman. "All of these factors can be profitably exploited in presenting this picture as a road attraction. It is my intention to exploit the S-L production even bigger than I did 'Hearts of the World'."

Mr. Hyman is said to be making arrangements to purchase a further block of territory for "Virtuous Men."

Good Reports on Tom Mix Reissues.

Jack Weinberg, secretary and treasurer of Exclusive Features, Inc., is receiving very favorable reports from state rights buyers who have purchased territory on the series of Tom Mix reissues which his organization is offering. They are being booked heavily in a large number of high-class houses.

Silee Film Buys Rights on "Suspicion."

Lee Herz, of the Silee Film Exchange, Chicago, has closed a deal with M. H. Hoffman, general manager of the Pioneer Film Corporation, for the Illinois and Indiana state rights on "Suspicion," featuring Grace Davison, Warren Cook and Wilmuth Merkyl, supported by an all-star cast. Mr. Herz will make further announcements as to his plans for releasing this picture within a short time.

Tyrad Announces Two New Films.

Matthias Radin, president of Tyrad Pictures, Inc., announces the securing by his company of a new Ruth Stonehouse feature directed by Jack Conway, also "The Little Orphan," described as a modern heart interest drama starring little Em Gorman. Mr. Radin also announces the sale of rights on "And the Children Pay" to the Lynch Enterprises.

Texas Guinan's a Fiery Lady.

This "light" domestic scene is one from "The She Wolf," first of Frohman's Western series in which she is starred.

Big Business Reported on "The Law of Nature"

THE seven-reel special, "The Law of Nature," distributed through the Arrow Film Corporation, opened Sunday at the Shubert's Belasco Theatre, Washington, for a week's run. Arrangements for elaborate staging of this picture were made by E. K. Fox's Exchange, handling the picture for the entire South.

P. B. Dana, of the Arrow forces, made a trip to Washington to superintend the offering of this production. The theme is such that there is an object lesson in the story.

"The Law of Nature" has been obtained for the New York territory by Nathan Hirsch, who expects to book it in many former theatres. Special music has been arranged for this picture. The Jersey territory has been disposed of to Thomas Toby.

David G. Fischer produced "The Law of Nature." It is in seven reels, and is of a sensational nature. Congressman Richmond Pearson Hobson collaborated with David G. Fischer in the writing of the story.

E. K. Fox, of Washington, who has charge of the presenting of this picture in Washington, has made arrangements to exhibit "The Law of Nature" in the larger cities in the South. The picture will be played as a road show, carrying along its own music, advance men and advertising crew.

Foreign Rights Sold on "House Without Children"

ROBERT W. PRIEST, president of the Film Market, Inc., announces the sale of foreign rights on the Argus Enterprise production, "The House Without Children," to the International Photoplay Distributors, Inc., 1493 Broadway, New York. The method of release in this country has not yet been decided upon.

This picture is a Robert H. McLaughlin problem drama, and will have its initial showing at the Colonial Theatre in Cleveland, where a number of the scenes were produced in the handsome residence of ex-Mayor Tom Johnson, and plans are being made for presenting it with extensive advertising and publicity in a prominent Broadway theatre.

This production is to tell a big and vital story on a theme of universal interest. Sales are being handled by Film Market, Inc.

Pioneer Announces Opening of Branch in Buffalo

THE Pioneer Film Corporation has opened an exchange in Buffalo at 407 Iroquois Building. Heretofore all business in the western section of the state has been handled from New York, but recently the call for Pioneer pictures has grown to such dimensions that the executives decided to open an exchange in Buffalo.

The full line of Pioneer pictures is available at the Buffalo office, together with the many novel and effective advertising aids. The opening of the Buffalo office is the first step in Pioneer's plans to place exchanges in a number of exchange centres.

Jerry Abrams is now on the road, and has disposed of the territorial rights to "The Boomerang," "Sins of the Children" and "The Girl from Nowhere." The rights on the latter production for western Pennsylvania and West Virginia were sold to Apex Pictures, of Pittsburgh.

Mr. Abrams will look over the field with the possibility in view of establishing additional exchanges.

Fortune in Gold Sought by Outing-Chester Expedition

GET on the trail of all those millions the Incas paid Pizarro," were the instructions given the Outing-Chester cameraman sent into Peru, "and fifty-fifty on all the gold you uncover."

So, as pictured in "Piking After Pizarro," the new Outing-Chester release, the cameraman journeyed down to the coast, up into the interior, over the Andes, and then sadly all the way back. They are still getting gold down there, but it takes a lot of work to do it, and all the mines seem to be well known and tightly owned.

But it makes a good picture anyway, and the real purpose of a cameraman is to camera, not mine.

Katharine Hilliker has taken excerpts from the cameraman's letters on the trip and incorporated them in the titles, and so the audience will follow the emotions, the hopes and fears and final disillusionment of the searcher as he cranks on his way.

Novel Camera Device Used in "Carter Case" Episode

A NOVEL device in the shape of a minature motion picture camera operated by the effect of light on a seilenium cell is used by Craig Kennedy to trap one of the criminals in the ninth episode of "The Carter Case," the Arthur B. Reeve and John W. Grey screen version of the Craig Kennedy scientific detective stories. The name of this episode is "The Camera Trap."

Continuing his search for the valuable secret papers belonging to the Carter estate, Kennedy encounters further opposition from Avion and his emissaries. A portion of an important diagram is taken from one of the emissaries whose act of securing it was recorded by the motion picture camera. Pursuing this man, Kennedy is led to the cage in the mine shaft and precipitated to the bottom. In the meantime, Anita is again captured by the chief emissary.

The tenth episode is entitled "The Moonshiners," and the succeeding chapter is "The White Damp."

Forced Gaiety of South Shown in Artcraft Film

HUGH FORD, who directed "Secret Service," the big Paramount-Artcraft special in which Robert Warwick is starred, and which was adapted by Beulah Marie Dix from William Gillette's play of the days of the Rebellion, has introduced a feature which promises to be decidedly interesting as a reflection of the bravery and forced gaiety of the people of Richmond at a stressful period of the Civil War.

A bazaar is shown with the folk of the city gay in the face of possible capitulation later to the Northern forces lying outside their gates. The same spirit that actuated the aristocrats during the French revolution is exhibited; everyone in holiday attire, laughing, smiling, apparently happy, yet with the inner consciousness awake to the fact that tomorrow might bring disaster; often times with little to eat, but with a laugh on their lips—a species of bravery and courage that has seldom been equalled in the history of the country. Indeed this nobility of spirit is shown throughout the story.

Edwards Shifts to Western Drama.

When J. Gordon Edwards was selected by William Fox as director for William Farnum in "The Lone Star Ranger," based on Zane Grey's novel of that name, exhibitors who had followed this director's productions looked forward to something unique in Western effects.

The Exhibitors' Service Bureau of the Fox Film Corporation says that these hopes are to be more than realized: that Director Edwards has shown an amazing and intimate knowledge of the details of cowboy life, and has astounded some of the cowboys with his comments.

Report Big Business on Artcraft Special.

The Paramount-Artcraft special, "The Woman Thou Gavest Me," picturized by Hugh Ford from Hall Caine's well-known novel of the same name, is proving as good a drawing card in the Illinois territory as any Famous Players-Lasky production that ever played there, according to reports to the home office. Manager Burford, of the Strand Theatre, Aurora, Ill., and the manager of the Princess Theatre, Joliet, Ill., in both of which places the special has had a run, were so pleased with the results that they wrote in to the Chicago branch of Famous Players-Lasky about it.

Permanent Titles for Fox Plays.

The temporary title of "Sadie" for Gladys Brockwell's latest picture for William Fox, directed by Frank Beal, has given way to the permanent title of "Chasing Rainbows." Another Fox Victory picture with Gladys Brockwell, called "Gypsy" for working purposes, has received as a permanent title "The Sneak." "Chasing Rainbows" is now being filmed. "The Sneak" is to be released in the near future.

"Putting One Over" Nearly Completed.

George Walsh has nearly completed "Putting One Over," his latest Fox comedy.

In the cast supporting George Walsh, who portrays the dual role of Horace Barney and Jack Trevor, are Edith Stockton as Helen Townsend, the girl; Ralph J. Looke, Frank Beamish, Robert L. Keeling, Mathew L. Betts, Jack Dillon, Mrs. Elizabeth Garrison, Marcia Harris and Henry Hallem.

Producers' and Distributors' News

Strong Cast Selected for New Viola Dana Picture

METRO has succeeded in casting the supporting roles for Viola Dana's next starring vehicle, which is to be a screen adaptation of Henry Altimus' story, "The Microbe," recently published in Ainslee's magazine.

For the part of Miss Dana's leading man, a powerfully dramatic type requiring an actor whose histrionic ability is second to none, Metro has secured the services of Kenneth Harlan. His part in the production will give him the strongest role of his career as an actor, that of the writer in the story, De Witt Spence, whose downfall and regeneration are influenced by the child of the streets, "the microbe," as he fondly calls her.

The part of Robert Brereton, the writer's friend, who succeeds in separating Spence and the girl of the streets, is in the hands of Arthur Maude. Mr. Maude is one of the screen's most recent acquirements from the stage.

Ned Norworth, a popular supporting player of many successful screen dramas, is the last of the male principals to be engaged to support Miss Dana, and Metro is confident that each of these parts is in able hands.

The comedy balance of the story will be left to Lucy Donahue, a character comedienne of the first water, who will play the part of the housekeeper, wherein she will be given ample opportunity to display her quaint humor as a relief against the sterner moments of the play.

The last of the principals is Bonnie Hill, a beautiful and talented young actress who leans toward the "heavy" types of parts.

Two Big Circuits Book Universal's "Destiny"

REPORTS that "Destiny," Universal's new Jewel production starring Dorothy Phillips, was being booked by the exhibitors throughout the country have been coming into the Broadway office and these announcements were given a decided boost recently when it was announced that the United Booking Office and the Fox Circuit of theatres in the New York district had booked "Destiny" for a total of 114 days.

Many of the big exhibitors in the New York territory attended a private showing of the picture recently in the Universal projection room, and praise of the production was unanimous.

"Destiny" is one of the big pictures Universal is to release during its anniversary month of June. Allen Holubar directed the production. Among the prominent of the supporting cast are William Stowell, Harry Hilliard, Stanhope Wheatcraft, Walt Whitman, Gertrude Astor and Allen Sears.

Youngdeer Writes a Two Reel Western.

James Youngdeer, the well-known Indian actor and director, is the author of "Gettin' Acquainted," a two reel Western drama to be produced at Universal City, with Pete Morrison in the lead. George Holt will direct the picture. Jane Talent is now playing opposite Pete Morrison as his leading woman.

"Quick! Make Me Your Prisoner!"
Says the immaculate one to Robert Warwick in his Artcraft, "Secret Service."

"Upstairs" Is a Radical Change for Mabel Normand

THOSE who remember the extreme and delightful humors of Mabel Normand in her previous pictures will have the additional pleasure of seeing the Goldwyn star in an entirely different role in "Upstairs," which will be scheduled shortly for release. In her new character the star who has so often made exhibitors and the public laugh, plays a part in which drama and comedy are intermixed rather than burlesque attitudes.

Indeed Miss Normand has tempered her usual character part with a bit of the "straight" heroine, and she is here provided wtih opportunity to prove that her genius as an actress is not confined merely to antics and burlesquerie.

Her role will give her plenty of chance to portray humorous and primitive emotions. "Upstairs" is a rattling, romantic tale of adventure and love-making, in which Miss Normand plays the part of a girl, who, for a few brief, nervous, filled-with-adventure hours, partakes of life "upstairs"—she, whose grammar was mostly picked-up "downstairs."

Novel Dancing Bit in Capellani Film.

One of the many interesting "bits" incorporated into "The Unknown Dancer," the new Capellani production in which June Caprice and Creighton Hale are co-starred, is a novel exhibition dance given by Jessica Brown, a feature dancer now appearing in "Come Along," a current Broadway musical comedy hit. The dance is said to be Miss Brown's own original creation and is a combination of the classical Grecian mode of terpeschore and the present day "jazz" dance.

Pathe to Release Perret's "The Thirteenth Chair"

PATHE EXCHANGE, INC. announces that it will distribute as a special feature, Leonce Perret's screen version of Bayard Veiller's melodramatic success "The Thirteenth Chair."

Mr. Veiller brought to the making of what has been called "a master mystery play," an amazing ingenuity and craftsmanship. Leonce Perret has taken this story and brought forth a picture which retains every feature of the original play, and has the added values furnished by the screen to enhance it.

In his adroit construction of this melodrama, Mr. Vellier presents an interesting murder case, without too persistent explanations of preceding events; then in the presence of the audience, introduces a second murder, obviously linked with the first and proceeds to find the slayer, endeavoring to prevent even the most astute onlookers from guessing the solution until he is ready for its disclosure in the last few minutes of the final act.

A more thrilling climax could not well be devised than that of the first act when, following a shriek in the darkness which prevails while a clairvoyant, who has been summoned to a gathering at the end of a dinner party, goes into a trance to call the spirit of a deceased man in order to unravel the mystery of his murder—a crime of which a young girl present is suspected—the lights are flashed on, and upon the floor lies the lifeless body of one of the guests, stabbed in the back! Who committed the murder? That is the question that keeps the audience guessing.

Two Weeks Pre-Release for "Oh Boy" in Chicago

"OH BOY," Albert Capellani's rendition of the Elliot Comstock and Gest musical comedy success by G. P. Wodehouse, Guy Bolton and Jerome Kern, starring Creighton Hale and June Caprice, will have an auspicious introduction to the amusement going public in a pre-release of two weeks at the Ziegfield Theatre, Chicago, beginning June 7. Special settings have been designed, and the pictorial feature of the original story will be supplied by a chorus of twenty selected beauties. An orchestra of fifty-six pieces will render the original music of the opera.

"Oh Boy" will meet the eyes of the dweller in Chicago at almost every turn, for special displays will be made in the show windows of stores, which will utilize the title while exploiting some particular line of merchandise. These window exhibitions will be tied up with big newspaper advertising on the part of the management of the Ziegfield Theatre.

Salisbury to Star in McCulley Story.

A powerful story of the Northwest country has been purchased by Universal for screen production. It is "The Brute Breakers," by Johnston McCulley.

Monroe Salisbury will be cast in the leading part of this new story. He will portray the character of a man who tames the bullies of the northern logging camps.

Robertson-Cole Names Its Pictures for Summer

IN spite of the rapid approach of summer, which usually brings dull times for theatres, Robertson-Cole officials announce that they are looking forward to no material let-up in their production activities, nor Exhibitors Mutual in their selling efforts.

Working in conjunction with the officials of Exhibitors Mutual, through which all its pictures are released, Robertson-Cole has formulated a plan which will insure the exhibitor an unending stream of high class pictures during the trying period between now and the fall.

Robertson-Cole has now definitely decided that the following productions will be released through Exhibitors Mutual in the course of the summer:

"Sessue Hayakawa, in "His Debt"; Billie Rhodes, in "In Search of Arcady"; Henry B. Warner in the first Superior Picture, "The Man Who Turned White"; Bessie Barriscale, in "Tangled Threads"; William Desmond in "Bare-Fisted Gallagher," succeeding "The Mints of Hell," a big snow picture which will make an ideal summer attraction; "Better Times" second of the Brentwood series by King W. Vidor, creator of "The Turn in the Road"; and Beatrice Michelena in "The Deadline."

These offerings comprise but a part of the list of exceptional attractions which Robertson-Cole plan for summer distribution through Exhibitors Mutual.

Then there are "The Love Call," with Billie Rhodes; Henry B. Walthall in "Modern Husbands," Beatriz Michelena in "Just Squaw," Bessie Barriscale in "Josselyn's Wife," and William Desmond in "The Mints of Hell," which are now producing big results wherever they are exhibited.

There is a strong mixture of lighter vehicles for the Robertson-Cole stars, with a heavier vein of drama, making a combination of offerings that is destined to satisfy the most varied type of audience.

Color Effect Simulated in Latest Tom Moore Picture

AN unusual use of the spotlight is responsible for the blush that appears on Tom Moore's cheek in his new Goldwyn picture, "The City of Comrades," a picturization of Basil King's Saturday Evening Post serial.

Tom Moore, as a regenerated "down-and-outer," is on the verge of declaring his love for Seena Owen, the girl who has been responsible for his redemption. She is seated beside a table; Moore is on a settee near a large curtained window. A few commonplaces are exchanged; the girl gives him the necessary opening for an avowal of his love. He is about to follow the dictates of his heart, when a sudden realization of his former degradation renders him speechless. He gulps once or twice, tries to speak, but shame has tied his tongue. He turns his head away; the girl knows that the big moment has passed, and tries to lighten his embarrassment.

In the acting of this scene, shame is mirrored on Moore's cheek, which is shown in profile, just as vividly as though a touch of "darkener" had been quickly applied during its taking. The star's acting has much to do with the effect obtained, but cameraman George Webber had a weak pin-hole ray from a spot play upon Moore's countenance until the moment when his repressed emotion reached a climax. Then the light was shut off; and the slight shading of his cheek, timed perfectly with the acting, brings the man's sense of shame to the observer with a power out of all proportion to the simple methods used in portraying it.

Moreno-Holloway Serial Near Completion.

"Perils of Thunder Mountain," Vitagraph's aptly-named adventure serial, which has already set a new high mark for Vitagraph bookings of that description, is not remaining stationary around the mark achieved, but is taking an occasional spurt beyond its own unique figures.

The Antonio Moreno-Carol Holloway serial company, which is making the picture will return to Truckee, Cal. to stage the concluding episodes. While the opening scenes of this play, taken in the same region, evidenced a wintry aspect, the final scenes will show the same locations grown green and under the gentle influence of spring.

Plan Big Advertising for Select Film in Chicago

SELECT announces that the showing of Olive Thomas' first Selznick Picture, "Upstairs and Down," in Chicago, will be accompanied by a big advertising campaign. Fred C. Aiken, Select's Chicago branch manager, has already completed plans for two units in the big campaign, and other arrangements are now in the works.

Mr. Aiken's first step in the Chicago exploitation of "Upstairs and Down," was to interest the management of the Paradise Dancing Academy in a plan whereby it is to hold an "Upstairs and Down" night on the evening of June 12. Mr. Guyon, the owner and director of this amusement corporation, is one of Chicago's biggest advertisers, and he has a contract for two one-sheets on every elevated station platform in that city. In connection with the "Upstairs and Down" night at the Paradise, the arrangements include an agreement by which Mr. Guyon will advertise Olive Thomas, "Upstairs and Down," and the Selznick Pictures Corporation on every one-sheet at his disposal. An additional line will give the names of the first run theatres where "Upstairs and Down" is booked for Chicago engagements.

On the evening of the "Upstairs and Down" Night at the Paradise, there will be distributed 1,000 photographs of Miss Thomas, on the backs of which will be printed the name of every theatre in Chicago and vicinity where "Upstairs and Down" will be shown.

Other plans for additional advertising made by Mr. Aiken include an arrangement whereby several of Chicago's leading restaurants and cafes will use photographs of Miss Thomas for menu cards.

Sherry in "Tiger Lily" Cast.

J. Barney Sherry, the character actor, has returned to the American studios, following a flying trip to Los Angeles to appear in some scenes with Dustin Farnum. The latter was being delayed in pushing through one of his productions, pending Sherry's arrival to continue a performance he had begun, and through courtesy of the "Flying A," Sherry had leave of absence to finish the job. Now he is once more appearing as "Philip Remington" in support of Margarita Fisher in "The Tiger Lily."

Rotogravure Stills on Christie Specials.

Realizing the importance of theatre lobby displays for comedies, as well as feature productions, the Christie Film Company is supplying all of its exchanges with a new series of rotogravure stills to accompany its two reel Specials. The first of these sets of eight 11 by 14 pictures accompanies "Rowdy Ann," the second Christie Special.

Start Work on New Moon Comedy.

The Sunshine Film, Inc., 126-132 West 46th street, New York, is now making a comedy entitled "Trouble Inn," featuring "Funny Face" Ascott, Jennie Edde and Pierard Collos, a wrestler. The picture is being directed by Emil Harder. The Sunshine company releases are known as Moon Comedies.

"Somewhere a Voice Is Calling."

He must be an aviator, judging from Mabel Normand's uplifted eyes in her Goldwyn, "When Doctors Disagree."

Announce Remainder of Cast for May Allison Film

AS recently announced by Metro, Beauty, Truth and Love have been brought together in a reunion as it were, with the production of the story for May Allison, called "Free," and published in the Saturday Evening Post from the pen of Wallace Irwin.

The same Beauty, Truth and Love who made such a lasting impression in Henry W. Savage's stage production, "Everywoman," with May Allison as Beauty, Kathleen Kerrigan (J. Warren Kerrigan's sister) as Truth and Pel Trenton as King Love are all together again in Metro's "Free."

Besides these players are many well-known screen artists among whom the name of Alfred Hollingsworth stands out prominently. Mr. Hollingsworth has a strong part in this story of the test of Bolshevism.

The other principals are Howard Gaye, Lois Woods and Caroline Rankin, all of whom have their own following on the screen and who will be seen in well-fitting roles in this piece.

The story was converted to the pictures by George D. Baker. "Free" is a story of the masses, the same "four million" of the late O. Henry fame, with several millions added since the demise of the distinguished writer. Herbert Blache is the director.

Exhibitors Acclaim "A Bachelor's Wife."

Strong praise is being received from theatre owners for "A Bachelor's Wife," American's newest offering starring Mary Miles Minter. They are enthusiastic not only over the production itself, which takes rank as a special attraction—but over the well-chosen title. They are unanimous in declaring the title a drawing-card by reason of the way in which it piques curiosity.

Hattie Delaro in "April Folly" Cast.

Hattie Delaro is in the cast of Marion Davies' new starring vehicle, "April Folly," now being screened at the Biograph Studio. Miss Delaro has forsaken the path of grandes dames and "maternal women" to play a woman of uncertain age and temper. Miss Delro was the original American "Pitti-Sing" in "The Mikado."

No, the Ash Can Doesn't Contain the Ashes of a Dead Love.
Bert Lytell, in his circus Metro, "One-Thing-at-a-Time O'Day," believes in safety first, but the bearded lady whom he embraces doesn't believe in the principle as applied to safety razors first.

Goldwyn Starts Summer Drive on Extra Productions

WITH the summer season well under way the sales forces of Goldwyn Distributing Corporation are launching a determined campaign to establish new booking records on the successful extra productions released by the organization.

Goldwyn's Service Department, working in co-operation with the Goldwyn resident managers throughout the country, has collected data and reports from exhibitors, showing the long runs and special exploitation which have been given the extras by large and small showmen everywhere.

"The Eternal Magdalene," a powerful dramatization of Robert H. McLaughlin's stage success, leads off in the summer drive for more bookings. A carefully planned, direct-mail campaign, giving exhibitors' own reports on the worth of this production, is now in execution in the Goldwyn exchanges. New pointers on exploitation, collected from the campaigns and specimen newspaper advertisements submitted by exhibitors, are included in the campaign.

"The Border Legion," Zane Grey's melodrama of the West, is also the center of energetic sales effort.

Other extras are "Eyes of Truth," an Oriental drama with Lady Tsen Mei; Rex Beach's "Heart of the Sunset;" "For the Freedom of the World;" "The Manx Man," and the Selexart Trio of Extras comprising "Honor's Cross," "Social Ambition" and "Blue Blood."

Capellani Reports Rapid Progress on "The Gutter"

RAPID progress is being made by Director Albert Capellani in the filming of Dolores Cassinelli's initial starring vehicle for the Albert Capellani Production, Inc., temporarily titled "The Gutter" and it is expected that the coming week will find the production ready for final cutting and titling.

The office of the Capellani Productions has just received from France about 400 feet of negative taken in the Montmartre district of Paris and showing exterior views of this picturesque Bohemian quarter. All the interior sets for the Montmartre scenes have been erected at the Capellani Studio in Fort Lee under the personal supervision of Mr. Capellani and Mr. Mennessier.

The largest of these interior sets is a reproduction of a Montmartre cabaret. The action filmed in this set is of a spectacular nature and brings together a curious mixture of types—sensuous Parisienne grisettes, wiley Apaches, roistering and unconventional gayety of night life in a Montmartre cabaret.

"The Gutter" is adapted from "Le Ruisseau," a successful French stage play from the pen of Pierre Wolff, the noted French playwright and novelist.

Heading Miss Cassinelli's supporting company is Vincent Serrano, and included in the cast are Franklyn Farnum, Marie Chambers, Helen Lowell, Paul Doucet, May Hopkins and Albert Roccardi.

Iowa Exhibitor Holds a Harold Lloyd Comedy Week

THE Harold Lloyd comedies, after having become firmly established in the big cities, are now meeting with a rapidly widening appreciation in the smaller centers.

Walter F. Davis, manager of the Herrold Theatre, Herrold, Iowa, recently put on a "Harold Lloyd" week and reports, even at that, his patrons did not seem to get enough of it.

W. W. Freeman, manager of the Imperial Theatre, Great Falls, Mont., after laughing heartily over the first of his comedy showings, wrote: "We are willing to pay more for good comedies such as Harold Lloyd appears in. Every last man, woman and child hereabouts has just gone nutty over him."

And in Charleroi, Pa., where Michael Rosenbloom is manager of the Majestic Theatre, is another Lloyd follower, who declares that, as a curative, Harold has certain overwhelming advantages beyond the doctors; and that, as a matter of fact, even the doctors themselves, take the Lloyd cure.

Universal City Actively Producing New Pictures

WITH the Broadway office of Universal hitting the 100 per cent. efficiency mark, and the entire Universal sales force marking up records daily, in view of the celebration month, the entire staff of players, directors, writers and cameramen of Universal City, Cal., have joined in the efficiency spirit and are busy on new productions or completing others.

Allen Holubar and Jack Ford have practically completed their latest productions. Holubar is now filming the latter parts of Dorothy Phillips' picture "The Right to Happiness." Ford has about completed "A Man of Peace," in which Harry Carey is starred. Peggy Pearce is in the leading female role in this Carey production.

William S. Campbell, the Universal comedy animal producer, has resumed work on the two reel comedy which is being produced under the title of "Wild Lions and Loose Bandits."

At an outlay of several thousand dollars a complete Turolean village was erected at Universal City for a setting in Eric Von Stroheim's premier screen play, "The Pinnacle."

Marie Walcamp, having completed the serial "The Red Glove," left with her director and a calvacade of cowpunchers, for Sonora, Cal. This locale will be used for the settings of a number of the Tempest Cody series of two reel Western dramas to be made by Miss Walcamp.

Pete Morrison, Universal's Western star, is at present working on a Western drama written by William Pigott. It is called "A Fortune at Stake."

Al Santell is directing the new Neal Burns and Josephine Hill comedy titled "Babies is Babies." A sextette of infants are used in the production, three Caucasians, two pickaninnies, and one slant eyed Japanese babe.

Eddie Lyons and Lee Moran have just completed "Heart Troubles," and have starter work on "Watch Your Step, Children."

"An Innocent Adventuress" Is Vivian Martin's Latest

A UNIQUE plot is promised in "An Innocent Adventuress," Vivian Martin's new Paramount picture, which is released June 8. The story was written by a newcomer to screen literature, Clara G. Kennedy, who also did the continuity. This is Miss Kennedy's first attempt to write for the screen. Robert G. Vignola directed.

Miss Martin plays a kind-hearted young girl who, to save friends of hers from what she thinks is bad news, steals a letter from their mailbox. Later she learns that theft of mail is felony, and she instantly thinks she is suspected.

Lloyd Hughes has the leading male role, that of the young crook. Others in the cast are Edythe Chapman, Gertrude Norman, Jane Wolff, Tom D. Bates, Hal Clements, James Farley and Spottiswoods Aitken.

In this photoplay patrons will have an opportunity to see some of the most remarkable animal acting ever transferred to the screen. Togo, a dog with astonishing intelligence, makes his Paramount debut and he has one of the biggest roles in the play.

Cutting New Minter Picture.

"Yvonne from Paris," the story of a French dancer, by Joseph Franklin Poland, in which Mary Miles Minter soon will be presented by the American, has undergone its second cutting and is almost down to footage, according to reports from Santa Barbara. The film is on the list of "Flying A" releases for July.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

IN A BOOK by J. C. Snaith called "The Undefeated," the author has a line that sums up the necessity for sound principles in the pursuit of any art—even that of the moving picture: "Some say technique doesn't matter, but there's nothing permanent without it.

The personal opinion of a reviewer concerning a picture isn't worth the paper it is typewritten on. It is required of him that he ignore his own likes and dislikes and busy himself with a statement of the good qualities which his training for his work shows him to be in the picture. It is further required of him that he keep always before his mind that his verdict must be a composite one and that it must be acceptable to as many varieties of taste as possible. Neither is he called upon to decide for the exhibitor what pictures to book, but to put that person in possession of every available fact about the releases and let him use his own judgment.

Half in jest the writer once suggested that it might be a good plan to run three classes of reviews and let the exhibitor take his choice; there is often such a difference of opinion among picture theatre managers on the merits of fifty per cent. of the pictures. The one night stand manager with his peculiar local conditions to contend with seems to require even more thorough information about a picture than the longer time exhibitor, although the former, when he does show a picture which displeases his patrons, has the satisfaction of knowing he is not going to repeat it.

Attention was directed in this column last week to the engagement of D. W. Griffith's "Broken Blossoms" in New York and mention was made of the scale of prices. Three dollars is being obtained for the highest priced seats, and the theatre is playing to capacity business. The picture has also opened in Boston, Philadelphia and Chicago and has repeated its New York success.

"Broken Blossoms" is not a long picture, but its intensity and the manner of its presentation make it a full evening's entertainment. Nothing is allowed to detract from the spectator's enjoyment of the photoplay. The house is seated before the lights dim slowly and the first notes of the music are heard. From then on the story unfolds without interruption. No one gets up and goes out or breaks in on the absorbed attention of the spectators by walking down an aisle and dropping into a seat. Three dollar movies under such conditions are well worth the price. The screen is working out the proper classification of its product.

WEITZEL.

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Trixie from Broadway (Pathe-American).
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The Weaker Vessel (Universal).
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Lady Windemere's Fan (Triangle).
Through the Toils (World).

THE stories of the pictures reviewed in this department are written from the pictures themselves and not from the press books, and are correct in every case.

"Trixie From Broadway"

Five-Reel American-Pathe Subject Features Margarita Fisher as Chorus Lady.

Reviewed by Robert C. McElravy.

IT IS usually the hero who goes West and meets with numerous character-changing experiences, generally for the good. In this story, written by Agnes C. Johnston, it is the heroine who undergoes the metamorphosis. She is first discovered as a chorus girl, who ignores a sporty Broadway admirer and marries a Western man. In the West she develops some very unhappy symptoms, criticising her home life and general surroundings. But the course of events tames her spirit, and she learns in time to appreciate her husband and her home.

The main situation in this is a little too hard to command full sympathy; the wife is so utterly without ordinary womanly instincts, and the husband abuses her because he misunderstands her. The fire scenes at the close are realistic, but the hand-to-hand fight between Trixie and Gertie Brown seemed overdone.

As a whole the story is a better one than the last in which Margarita Fisher appeared, but it is rendered so largely by the scenes following the fire, in which Trixie wakes up in her real home. These scenes have the effect of softening the entire story and do much to leave a pleasing impression with the spectator.

Cast.

Trixie Darling.....Margarita Fisher
John Collins.....Emory Johnson
Broadway Benham.....George Periolat
Jim Brown.....Frank Clark
Gertie Brown.....Olga Grey
"Slim" Hayes.....J. Farrell MacDonald

Story by Agnes C. Johnston.
Directed by R. William Neill.

The Story.

Trixie Darling, a chorus girl, is admired by Broadway Benham, a sporty individual who is fond of the "chickens." But Trixie shies off and decies to marry a Westerner named John Collins. The latter is perfectly happy with his bride until he overhears some envious chorus girls say that Trixie married him for his money.

On their arrival in the West, Collins takes Trixie in an ancient automobile to a tumble down shack, which he describes as their home. Trixie turns up her nose at everything and becomes very discontented. Later when Broadway Benham turns up at the head of a new musical show, playing one-night stands, Trixie decides to do her old dance act. But Collins follows her to the theatre and takes her bodily from the stage while she is doing her act.

Gertie Brown, a neighboring girl who formerly loved Collins, is jealous of Trixie. She leads an indignation meeting against Trixie, but the latter appears at the meeting to defend herself. Trixie and Gertie engage in a hand to hand fight, during which a lamp is upset and a fire started. Trixie saves Gertie's life, almost at the cost of her own. When she regains consciousness it is in a sumptuous home, which Collins says is the real one he had intended for her.

Program and Advertising Phrases: A Different Kind of Story in Which it is the Girl and Not the Man Who Goes West and Makes Good.

How an Eastern Chorus Girl Learned the True Meaning of Life in the Heart of the Great West.

She Married Him Because She Thought He Was Rich, but He Took Her to a Hovel. What Did She Do Then. See "Trixie from Broadway."

Margarita Fisher as a Seemingly Selfish Girl who, When Tried by Adversity, Proved to be Pure Gold.

Advertising Angles: Play the star and hook this story to her. Tell the type of character she plays, then tell how her love was put to the test, stopping with the fire to hold the suspense. Play up the character more strongly than the story.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"True-Heart Susie"

An Artcraft Picture of Griffith Production, Announced to Be a True Story; Lillian Gish Effective in the Title Role.

Reviewed by Louis Reeves Harrison.

DISTINGUISHED by admirable typing, especially in the feminine roles, with Lillian Gish in a most difficult interpretation which she masters, "True-Heart Susie" does not greatly differ from other Griffith stories of

(*Continued on page* 1679.)

These Doughboys Don't Mind "The Volcano" Erupting in the Above Manner.
Augustus Thomas, Harry Raver, Leah Baird and Director George Irving watch some wounded soldiers enjoy an ice-cream feast while producing "The Volcano," distributed by Hodkinson.

Lewis Getting Ready for Fourth Select Picture

ARMED with fishing tackle and an untouched motion picture script, Mitchell Lewis, star in Select Pictures, and his entire company, left Los Angeles Saturday, May 31, for the Columbia River, Washington, with the dual objective of an unprecedented trout fishing season and the filming of his fourth attraction for Select. Mr. Lewis' latest Select Picture, "Jacques of the Silver North," will be released this week.

Mr. Lewis' coming production, the title of which has not yet been announced, will require about three weeks of location work in the district around the head of the Columbia River. A number of mountain scenes are also necessary, but it is believed that the Select star will return to the Yosemite Valley district to obtain these shots. The studio work will be done in Los Angeles.

An announcement of importance in connection with Mr. Lewis' next picture is the fact that Robert Bradbury will be his director. Mr. Bradbury was last week appointed to the position of director general of the Mitchell Lewis Producing Company.

The name of the story, the author, and the cast has not yet been announced, but it is known that it will be an out-door picture presenting Mr. Lewis in the type of screen character which he has made famous.

Director Seitz Plays Heavy Role in New Pathe Serial

JUST to prove that he can act as well as tell others how, George B. Seitz, head of George B. Seitz Productions, Inc., and director of the coming Pathe serial, "In Secret," starring Pearl White, stepped into the firing line recently and assumed the role of the principal heavy in one of the closing episodes.

The serial has the unique distinction of having a different villain in each of the fifteen episodes. The part played by Mr. Seitz called for exacting delineation of emotional facial expression, which was shown for the greater part in close-ups and semi-close-ups, as well as some finely timed action.

Mr. Seitz is one of the few directors who has never had acting experience. He knew exactly what he wanted, however, and without makeup, he stepped into the scene. For a large part of the action, he worked alone on the set, the business being of the tense gripping sort that would naturally be expected of a man who has just committed a murder and who is still in the apartment with his victim, momentarily expecting discovery.

Popular Comedy Players in "It's Easy to Make Money"

IN "It's Easy to Make Money," with Bert Lytell as the star, Metro has a story with the comedy element uppermost, for the star has been surrounded with a cast of supporting players whose forte is comedy-drama.

The leading woman with Mr. Lytell, Claire Anderson, is a newcomer to the Metro ranks. Miss Anderson is a Detroit girl.

Frank Currier plays the role of Lytell's father, ol' man Slocum, who thinks his son good enough for any girl.

In the role of the bank president who attempts to foreclose on the hero's sweetheart, Frederick Heck makes a genuinely disliked villain. Ethel Shannon has a refreshing light comedy part of the banker's daughter whose first shot with Cupid's arrow misses fire when aimed at the star. Edward J. Connelly is another member of the cast who has an important role.

The two remaining principal parts are in the hands of John Cossal and Bull Montana, Mr. Cossal's part being that of a man of the law. Mr. Montana portrays a "heavy" role. The production is being directed by Edwin Crewe.

Receives Print on "Happiness a la Mode."

Select announces that the print on Constance Talmadge's coming Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, has been received from the Coast studios. It is also reported that two more pre-release runs on this attraction have been booked. These latest pre-release dates, one of which is in Boston and the other in Indianapolis, follow the pre-pre-release at the Zeigfeld Theatre, in Chicago, and the pre-release run at the Bijou Dream, in Chicago, which were announced last week.

Holmes Finds Reasons for Divorce in "Upside Down"

HAVING firmly asserted their intent that each Taylor Holmes picture in the Triangle star series of this former legitimate comedian shall be equal to if not better than its predecessor, the executives who viewed the star's latest offering at a private showing express their satisfaction with reference to "Upside Down," just received from their film editing department.

In selecting the script for "Upside Down," scheduled for release June 22, "Lovely Reason," a story by George Agnew Chamberlain, was the choice, not alone because of the author's popularity, but because of the story's unusual appeal and the enthusiasm with which it was received when it was published in a popular magazine a short while ago.

Taylor Holmes, as Archie Pim, a man infatuated with his own wife, is struck speechless when the lady, Anna Lehr, declares that she must be freed from the bonds of matrimony, that she may develop her individuality. She simply compels poor Archibald, the most faithful husband in captivity, to furnish her a "reason." The husband is completely at a loss, but, once forced along the way of the transgressor, he discovers his task becoming wonderfully congenial. And before the end of the picture, in which he turns things upside down generally, Holmes, or, rather, his director, Lawrence C. Windom, is said to have supplied twenty of the lovliest "reasons" for divorce that man ever set eyes upon.

"Bishop's Emeralds" Heads Pathe Program for June 8

PATHE program for the week beginning June 8, is unusually strong in special and in serial quality; for the first of the Virginia Pearson Photoplay productions, "The Bishop's Emeralds," is given and one of the most thrilling episodes of "The Tiger's Trail," starring Ruth Roland, now on a visit to the East, and George Larkin. Captain Houghton Townley's dramatic and emotional story, portraying high society life in England, has been splendidly adapted by Miss Pearson.

"Danger Ahead" is the title of the eighth episode of "The Tiger's Trail." Belle Boyd, the heroine, played by Ruth Roland, has been left in the flooded mine, and the villain, Randolph Gordon, has poured oil on the water and set fire to it.

Pathe Review, No. 11, in showing "What the Eye Misses," by Novagraph slow motion pictures, presents a series of ice skating views which are unrivaled in photography. There are many who often have marveled at the skill of ice experts on their knife-like runner of steel. Herein you may see just how the most amazing ice stunts are done.

The Harold Lloyd comedy, "Pistols Before Breakfast," has been characterized as "a rapid fire of explosive laughs." It is a brisk satire on the use of firearms in the motion picture, and the comedy spirit is admirably expressed by Lloyd and Bebe Daniels and "Snub" Pollard.

Big Commercial Publicity for Alice Brady.

A big wave of commercial advertising and publicity on Alice Brady, star in Select Pictures, will soon sweep the country, following her appointments this week to pose for five of the largest national advertisers in the commercial line. This vast amount of billboard and magazine advertising will keep Alice Brady's name even more prominently before the public than usual, and exhibitors will benefit thereby.

REVIEWS AND ADVERTISING AIDS (Continued)

as suggested in the press sheet, and use the special show suggestion also found there, if your force is a large one.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

"The Final Closeup"

Paramount Presents Shirley Mason in a Story of the Poor Working Girl Who Marries the Millionaire.

Reviewed by Louis Reeves Harrison.

ONCE more the tired shop girl who meets the young millionaire masking as a plain ordinary man. And Shirley Mason is such a nice little shop girl, who does not know he is rich at all, but just likes him for himself, and so on to the final closeup, about which there is not the slightest doubt from the beginning, so that no heavy strain is put upon the spectator's curiosity as to the outcome, nor is his imagination set adrift in the realms of romance. A nice story for those who can sit through it patiently to see the final closeup.

Cast.

Nora Nolan.....Shirley Mason
Jimmie Norton.....Francis McDonald
Patrick Norton.....James Gordon
Emily Westervelt-Moore.....Betty Bouton
Lloyd Gregory.....Eugene Burr
Maisie Smith.....Mary Warren

Story by Royal Brown.
Scenario by Julia C. Ivers.
Directed by Walter C. Edwards.

The Story.

Nora Nola, the heroine of "The Final Closeup," is a poor shop girl who faints from the heat when there is a reporter near, is told to take a vacation. The reporter, Jimmie Norton, son of a millionaire, gets her address and sends her two hundred dollars for the vacation. She goes to a fashionable seaside hotel and is very unhappy until Jimmie happens to come to the same place as a baseball idol, and pays her some attention. He is recalled home because of family illness, at a time when Nora is accused of looting the bath houses, though there is no evidence against her. A jealous society girl attempts to plant evidence in Nora's bedroom, but is discovered by Nora and made to confess. Nora's own money, however, has been stolen, and she is forced by a cruel hotel proprietor, to wash dishes to pay for her keep. She overhears the plan of the real thief to rob the hotel safe and secretes herself there and catches him just as Jimmie happens to arrive with his father, saving thousands for the hotel and winning the heart of the millionaire father at the same time. She and Jimmie embrace in "the final closeup."

Program and Advertising Phrases: A Pretty Romance of a Little Department Store Girl and a Wealthy Contractor's Son.

Did You Ever See a Frying Pan Used as a Weapon to Capture Crooks? Shirley Mason Does This in "The Final Closeup."

The Sprightly Adventures of an Attractive Girl Who Had Very Little Money But Plenty of Pep and Determination.

How a Feigned Fainting Spell Proved to be the Beginning of a Wonderful Series of Adventures in the Life of a Little Department Store Clerk.

Advertising Angles: Give plenty of prominence to Miss Mason and work such lines as, "How'd **you** like to be in 'The Final Closeup' with Shirley Mason?" Then tell that this is the story of a little girl who gets a summer at the shore on the money given her by a newspaper reporter who loses his own job and turns professional ball player.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. Eight 8x10, eight 11x14, and three 22x28 photos, one two and three-column cuts and mats of production and star, advertising lay-outs and mats in one, two and three-column widths, slides, thumb-nail star cuts and film trailers. Press book.

Released May 18.

"Tangled Threads"

Bessie Barriscale and Ben Alexander Bring Stirring Realism to Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

THE creation of the character of Mrs. Wayne by Bessie Barriscale in the Robertson-Cole production, "Tangled Threads," distributed by Exhibitors Mutual, is one of the best examples of the dramatic art that the screen has presented. The role defined

Bessie Barriscale
Seems afraid of entangling alliances for Ben Alexander in "Tangled Threads."

by the author and further enlarged upon by the star and her director, embodies the highest type of womanhood. The character of Mrs. Wayne wins the sympathy of the spectator in the opening scenes and holds it to the close of the picture. Ben Alexander is, as always, the genuine little boy, imparting to the role of "Sonny-Boy" the delightful characteristics of happy childhood.

The production as a whole has been skilfully directed. The numerous dramatic situations of the picture have been carefully handled. In other words the picture is an example of what can be done with an ordinary story in competent hands. Contrasting characters, such as the vamping Rita Kosloff, played effectively by Rosemary Theby; John Rutherford Wayne, played by Nigel Barrie, and Philip Northrop, played by Thomas Holding, are handled in such a way as to inspire disgust with the insincere and looser methods of life. Henry Kolker, as Doctor Macgregor, upholds the better type of manhood in a dignified manner. The picture is unusually strong in human interest.

Cast.

Margaret Wayne.....Bessie Barriscale
Rita Kosloff.....Rosemary Theby
John Rutherford Wayne.....Nigel Barrie
Doctor Macgregor.....Henry Kolker
Philip Northrop.....Thomas Holding
"Sonny Boy" Wayne.....Ben Alexander
Little Barbara.....Mary Jane Irving

Story by M. B. Havey.
Directed by Howard C. Hickman.

The Story.

A rather unusual attribute of "Tangled Threads" is the fact that the story follows the lead of its title. It tells of how Mrs. John Rutherford Wayne, a particularly noble and lovable character is forsaken by her husband for Rita Kosloff, a Russian beauty of the fast set. A supposed friend of the family, Philip Northrop, assumes the duty of telling Mrs. Wayne of her husband's unfaithfulness, and also takes her to a cabaret to witness the truth of his statement. At the same time he takes advantage of her trust in himself to place a greater barrier between wife and husband. She has heard that when a man is too sure of a woman his interest in her lags; and when she asks Northrop to pretend love for her in the presence of her husband, in the hope of inciting a jealousy that will cause him to return to her, Northrop sets the stage to suit himself.

He invites her to his apartment under a false pretext of meeting some friends for a theatre party, and when his chauffeur brings Wayne to the apartment at Northrop's order, he grasps Mrs. Wayne in his arms and holds her there until her husband enters.

Glad of the chance to press a divorce suit, Wayne loses no time in doing so, and wins with it the custody of the little boy. Wayne marries the Russian and lives to rue it. Finally the child is taken sick, the second Mrs. Wayne refuses to care for him, and his own mother, now a nurse, is called in. The death of Rita on a joy ride with Northrop opens the way for a reconciliation of the Waynes.

Program and Advertising Phrases: Remarkable Story of the Highest Type of Womanhood, Which Holds the Sympathy Throughout.

Bessie Barriscale, Charming Star in One of the Finest Characterizations of the Screen.

Excellent Photoplay Replete With Strong Dramatic Situations and an Abundance of Heart Interest.

A Story of Stirring Realism Interpreted by Beautiful Bessie Barriscale Assisted by the Wonderful Child Actor, Ben Alexander.

Advertising Angles: Play up Miss Barriscale and tell her admirers that she has a particular good role in this production. Also name little Ben Alexander and others in the cast. For the story angle take that of the woman, who, in seeking to arouse her husband's jealousy, loses the game she plays. Treat this angle to get the interest in the story, rather than seeking to tell the entire plot. But make the excellence of the production your big appeal.

Advertising Aids: Two one sheets, one three sheet, one six sheet, one twenty-four sheet. One, two and three column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

(*Continued on page* 1685)

"The Crimson Gardenia" Is a Fatal Sort of Flower to Have Around.
Owen Moore begins to feel its power in this carnival scene from his Goldwyn feature of the above name.

First Miller Picture to Be Viewed in Two Weeks

THE first Charles Miller special, produced under the Charles Miller Productions, Inc., for release by Frank G. Hall, president of Independent Sales Corporation, and vice-president of the Miller Company is completed and Director Miller and Albert Cowles, his assistant, are personally attending to the editing, cutting and assembling of the film which will be ready for a private review showing within the next two weeks. It will be shown in six reels.

For the portrayal of the principal roles in his first production for the Hall program of independent releases, Mr. Miller had the services of Herbert Rawlinson, Stuart Holmes, Florence Billings, Charles E. Stevenson, Warren Cooke, Vinton Friedley, Regina Quinn and Ernest Torrence —all known for work of character and finish in the screen's best productions. Edward Earle, who has served behind the camera for the screen's best directors, and who, in point of time, is one of the oldest cameramen for the silent drama, is responsible for the photography.

Adventure and romance are the predominating notes struck in the production. The story encircles eight principal characters. Standing out a little from the others is the character of Torrence Redmond, a descendant of an adventurous and romantic race, who seems predestined to be one or both through his life. The underhanded methods employed by an unscrupulous uncle to place a rich relative's grandson in disrepute, that he may acquire a fortune, gives Terrence Redmond his cue for a series of adventures and romantic exploits that run through the picture. Four fistic encounters between the hero and the villain serve as the four big punches of the picture.

Mr. Miller will announce the title for his first special next week, and says that he hopes to have his picture ready for a private showing within two weeks.

New Anita Stewart Film Announced.

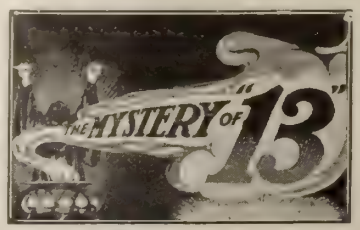
Louis B. Mayer has announced that the next de luxe production with Anita Stewart as the star will be "The Human Desire" in six reels. It will mark a complete change in theme, atmosphere and treatment from the three big Stewart plays already released. This production deals almost entirely with the poorer and middle class of people. Its theme is the overpowering impulse of every living being to propagate its kind.

While pure mother love is the dominating emotion of the play, there is no lack of thrills and tense situations. A striking scene depicts the demolition by lighting of a massive Italian convent. Then there is a most realistic shipwreck. The locale of the piece is Italy, which supplies some wonderful shots, and New York City. The picture will be released the latter part of June.

Bennison's "High Pockets" Is Best Western of Series

THE fifth and most powerful of the Western dramas in which Louis Bennison, the cowboy with the gun and smile that win, is "High Pockets," Betzwood picture soon to be released by Goldwyn. Those who have seen the production at the private showings it has been accorded, declare it the top-notcher of the series.

This latest picture is one on which neither time nor money was spared in the production. Its cost was more than any of the other Bennison films, while over three months was devoted to completing it. The photography is rich in Western scenic effects. Against the colorful background which has been created is the dashing life of the ranger.



Sunday Opening in New York a Help to Robertson-Cole

WITH many New York cities and towns taking advantage of the Sunday opening option law which was recently signed by Governor Smith and voting for Sunday exhibitions of motion pictures, an entirely new field has been opened to film distributors. Robertson-Cole and Exhibitors Mutual are taking the fullest advantage of this situation, and in many towns where, because the theatres had been booked solid by contracts, Sunday opening has enabled Exhibitors Mutual to break in with Robertson-Cole productions where heretofore they have never been shown.

Joe L. Merrick, assistant sales manager of Exhibitors Mutual, has just returned from a tour through upstate New York, looking over the Sunday opening situation, and his report has proved most gratifying to Robertson-Cole. Mr. Merrick also visited New England.

He reported that in the Albany territory nine towns have been opened since the Governor signed the local option bill allowing motion pictures to be shown on Sundays. Each one of these towns opened with a Robertson-Cole production.

In the city of Buffalo alone, Mr. Merrick said, out of sixty theatres he found that forty-two were at present playing Robertson-Cole attractions, a record which speaks highly of the efficiency of the Buffalo exchange of Exhibitors Mutual and of the drawing power of Robertson-Cole attractions.

The same conditions existing in upper New York state were in evidence in all the Eastern branches he visited, Mr. Merrick said.

"Conditions certainly were bright wherever I went. In spite of the approach of the summer season, I do not look for any diminishing of our activities. Robertson-Cole productions are building up a reputation for us that is the best bulwark against summer dullness."

Augustus Thomas Drama Deals with World Unrest

W. W. HODKINSON announces the completion of "The Volcano," starring Leah Baird, the second in Augustus Thomas' series of Harry Raver Four Star productions for Hodkinson distribution.

"The Volcano" suggests in its title the theme it deals with—that of a world unrest in which the seething mass of mankind, suppressed for centuries, is struggling to escape through the crater of chaos.

Mr. Thomas has chosen the lower East Side of New York for the locale of his play, because in that district are concentrated the forces of foreign propaganda directed from abroad, whose efforts to incite discontented native and foreign born elements in the population to anarchistic outbreaks, attacks on life and property, have engaged the attention of the United States Secret Service authorities during and since the war.

The production displays the long-haired emissaries of Russian communism at their work in the heart of New York's most crowded districts and brings out, through one of those skillfully woven love episodes for which Mr. Thomas' drama is famed, the subtle processes through which these paid propagandists work to influence American born elements among ill-paid and overworked classes. Augustus Thomas has gone close to the heart of a great human problem in the production.

The actual plot has to do with Ruth Carroll, a little schoolteacher of the lower East Side, whose grandfather, a Civil War veteran, is her sole guardian.

REVIEWS AND ADVERTISING AIDS (Continued)

"Too Many Crooks"

Gladys Leslie Is a Clever Crook Vamp in Amusing Vitagraph Feature.

Reviewed by William J. Reilly.

THERE is a new lilt to the melody in Vitagraph's newest Gladys Leslie picture, "Too Many Crooks." It will please anyone who likes originality of story, and the originality-likers make up the overwhelming majority in any gathering. Gladys Leslie, who has had such soft Southern roles as "Miss Dulcie from Dixie," takes the part of a baby vamp in "Too Many Crooks." She is "Boston Fanny," one of a number of crook characters being studied by a society girl writer, and a little vamp, who, while out vamping, always takes such things as watches and tiepins, to remind her of the romance of the occasion.

Miss Leslie makes a decided success in her new personality, helped by a wickedly nice pair of eyes. She can take liberties with her eyes in this picture which would be out of place in her other productions, and she evidently welcomed the freedom of her new vamp role. Ralph Ince directed and injected some startling comedy incidents in an unusual way. Anders Randolf is hardly recognizable as Frisco Jimmy, premier burglar, while The Walrus, Benny the Chipmunk, and Percy are well flavored parts by George O'Donnell, Cecil Chichester, and John T. Wade.

Cast.

Boston Fanny.....Gladys Leslie
Charlotte Browning.....Jean Paige
Erastus Browning.....T. J. McGrane
Marshall Blackstone.....James Dent
Bidwell Wright.....Huntley Gordon
Benny Chipmunk.....Cecil Chichester
Frisco Jimmy.....Anders Randolf
Walrus.....George O'Donnell
Percy.....John T. Wade
Thomas.....James Gaylore

Story by E. J. Rath.
Scenario by Edward J. Montague.
Directed by Ralph Ince.

The Story.

Charlotte Browning, a society girl anxious to write a real crook play, invites a number of notorious criminals to her home for a house party of indefinite length. This is the start of Vitagraph's feature, "Too Many Crooks." She secures the types for purposes of study through Bidwell Wright, supposed to be a highbrow criminal himself. Her "research" in character is continually broken up by such episodes as the garden party, at which Benny the Chipmunk picks the pockets of every male guest present.

The crooks all suppose that they are at the house for the purpose of forming an international family of thieves, headed by Charlotte and her father. Charlotte's father, an elderly gentleman, is vamped by Boston Fanny, a clever "con" woman, who takes all his cash and jewelry, besides his heart. The crooks employ their various talents throughout the neighborhood of Charlotte's home, and bring her the loot for division. She is finally compelled to tell them her purpose in inviting them, and, angered, they start reprisals on her father's property. Bidwell Wright saves the day, gets the crooks back to their haunts, and then reveals himself as a thoroughly honest lawyer, who is now ambitious to help in the completion of Charlotte's play.

Program and Advertising Phrases: Instead of Studying the Crooks in Their Native Haunts, She Invited Them to Her Home.

Gladys Leslie as "Boston Fanny" Who Vamps Away Hearts and Tie-Pins in Humorous Crook Story.

The Crooks Called Her "The Princess" and Thought She Was Establishing an International Order of Thieves.

Clever and Entertaining Picture With Gladys Leslie in Baby Vamp Role That Suits Her Eyes Perfectly.

See the Walrus, Benny the Chipmunk, Frisco Jimmy, Percy, and Boston Fanny in Laughable Vitagraph Film.

Advertising Angles: Play up Miss Leslie as a baby Vamp. This is a new type for her, and her followers will be interested. Make it strong. Tell how she vamped a nice old gentleman and nearly married him. You can get a stir by advertising a play with an honest lawyer. Sketch the story briefly and play up the situation, which should get interest. If you want to use a teaser first try: "By (playing date) there will be too many crooks in this town. What shall we do about it. See announcement of mass meeting later." Run that three days, then show the connection.

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The Weaker Vessel"

Six-Reel Universal Subject Features Mary McLaren in Entertaining Story.

Reviewed by Robert C. McElravy.

THERE is a welcome flavor of originality in this Universal subject, entitled "The Weaker Vessel," written by Elmer Ellsworth. It has a very delightful human touch and some splendid humorous moments. At least three characters have been presented with rare skill, including Abby Hopkins by Mary McLaren, J. B. Hanks by Johnnie Cooke, and J. Booth Hunter by Thurston Hall.

The story moves off quietly, picturing the rather drab home life of the heroine, Abby Hopkins. She is the daughter of Matthew Hopkins, who runs a local newspaper at a loss, and is anxious to have the girl marry. John Mackay is also entitled to a word of praise for his lifelike picture of the father. The girl is practically pushed into a wedding with J. B. Hanks, who has already been twice married, and who assures Abby she is quite worthy of being his third wife.

The girl leaves him on the night of the wedding and goes to the city, where she becomes a waitress and meets a struggling actor, with whom she subsequently falls in love. None of the events are of the ordinary, obvious type, and this does much to carry the interest from beginning to end. The number is one of unusual merit.

Cast.

Abby Hopkins.....Mary McLaren
Mrs. Hopkins.....Anne Schafer
Matthew Hopkins.....John Mackay
J. B. Hanks.....Johnnie Cooke
Waitress.....Ethel Ritchie

Story by Elmer Ellsworth.
Directed by Paul Powell.

The Story.

In "The Weaker Vessel," Abby Hopkins, the beautiful daughter of a small town newspaper proprietor, has dreams of love and romance. But it is her lot to attract a two-times widower, named

(*Continued on page* 1687)

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Three Strategic Centers Sign for Vitagraph

SEATTLE, Denver and Utica are three strategic centers of population which now are supplied regularly with every production turned out by Vitagraph's two plants—the original Brooklyn studios and the ever more active West Coast institution at Hollywood.

Seattle was the first to sign, but hardly had it closed for complete Vitagraph service when Denver followed suit, with Utica a close third.

Vitagraph products always have gone strong in Seattle, all units included, but it remained for Von Herberg & Jensen to put on the final stamp of approval by signing up all the Alice Joyce pictures and also the Larry Semon comedies, thus practically completing the program.

The significance of this contract may be better appreciated when it is stated that Von Herberg & Jensen practically control Seattle, so far as motion pictures are concerned.

Pioneer Concern Signs Up.

Denver is put on the all-Vitagraph map through the enterprise of Brown & McGeehan. The contract just closed between the great pioneer picture producing concerns and these powerful managerial magnates of the Rocky Mountain metropolis insure the showing of the Vitagraph product, including the serious, the serial and the silly, so to speak, at the Isis, the Rivoli, the Strand and the Plaza—the nucleus of the Brown & McGeehan holdings.

The Brown & McGeehan contract increases the circulation of the Vitagraph product to a degree never before possible under shutout clauses in the contracts of certain rival producing concerns.

Utica Makes Radical Change.

A notable example of the evergrowing popularity of Vitagraph pictures is the action taken by the Majestic Theatre, of Utica, heretofore a combination vaudeville and picture house. Hogan Brothers, managers of this theatre, had ample opportunity to compare the relative merits of the various brands of pictures they exhibited during this long period. Therefore, Mr. Kendrick and the sales promotion department of Vitagraph were elated this week when one of their traveling representatives succeeded in signing up the Hogan Bros.' house as an all-Vitagraph first-run theatre with their abandonment of the combination policy.

Naturally, such a radical move carries with it the danger of jeopardizing a long established business founded on a certain policy. But Hogan Brothers closed the Vitagraph contract with every confidence in the world that their business standards would not only be maintained but would be increased to any degree their capacity permits.

Wallace Reid in One of O. Henry's Best Stories

WALLACE REID'S new Paramount picture, "You're Fired," which is scheduled for release June 8, promises to be one of the best pictures in which the star has ever appeared, for the story from which it is adapted ranks high in comedy, drama and action.

"You're Fired" is an adaptation of O. Henry's story entitled "The Halberdier of the Little Rheinschloss." The film title however, is more expressive of the story than the original. The hero of the picture, a young man who, since he belongs to the idle rich class, has never worked in his life, undertakes to earn his living for three months, in order to prove to his father-in-law to be that he is a worthy husband for the daughter.

Those who are familiar with the original story will remember that it ranks among the best of the author's work, and contains a great deal of dramatic suspense as well as unusual comedy twists. Slight changes have been made in the adaptation in order to strengthen the situations, but in general the story will be presented just as it was written. Clara G. Kennedy did the adaptation.

Wanda Hawley is Mr. Reid's leading woman. Others in the cast are Lillian Mason, Theodore Roberts, Henry Woodward and Raymond Hatton. The scenario was written by Edith Kennedy and James Cruze directed.

Alaska Theatre Books "The Spoilers."

The Film Market, Inc., has received a letter from A. D. Bosworth, proprietor of The Grand Theatre, Ketchikan, Alaska, negotiating for a first booking of "The Spoilers" at his theatre.

Mr. Bosworth' letter was delivered to The Film Market, Inc., just nine days after the postmark had been stamped on it at Ketchikan, Alaska. Telegrams were exchanged between The Film Market, Inc., and De Luxe Feature Film Company, Seattle, Washington, and arrangements made for a three days' engagement of "The Spoilers" at Mr. Bosworth's Theatre at Ketchikan.

Five Mid-Summer Pictures Started by Metro on Coast

MAXWELL KARGER, Metro's director general of production, returned from New York last week to the Hollywood studios, Cal., where a number of midsummer productions await his attention, including one release each of five of the stars, Viola Dana, May Allison, Emmy Wehlen, Bert Lytell and Hale Hamilton.

All of these All Star Series offerings of Metro depend principally on their comedy merits with the exception of the new story for Viola Dana, "The Microbe," which, contrasted with the others, appears to be one of the heaviest five-reel dramas ever offered with this actress in the stellar role.

The order of release for these five plays has not yet been decided upon, but in order of their production, May Allison's Bolshevistic comedy, "Free," will be one of the first. "Free" is the name of the original short story by Wallace Irwin as published in the Saturday Evening Post, and adapted to the screen by George D. Baker.

Next in order to be completed should be Bert Lytell's comedy of jail and finance cleverly linked in "It's Easy to Make Money," from the original story of John H. Blackwood, and converted to the silent drama by Finis Fox. Edwin Carewe, who produced Mary E. Wilkins' (Freeman) "False Evidence" with Viola Dana, is guiding Mr. Lytell in this novel plot.

"A Favor for a Friend" is the name of the original story by Lieutenant-Adjutant Luther A. Reed, written especially by him for Emmy Wehlen, erstwhile musical comedy prima donna, whose last splendid performance was in Metro's "The Amateur Adventuress." Mr. Reed has adapted his own story to the screen, and John Ince with Arthur Martinelli at the camera, directs the star.

The comedy vein in the series is interrupted by the powerfully dramatic story of Viola Dana's "The Microbe," converted to the silent drama from Henry Altimus' short story published in Ainslee's Magazine for May, and which was secured by Metro.

The last of the midsummer releases stars Hale Hamilton, who, as an author-star, makes a bid with his own original story entitled "His Brother's Keeper." Hamilton will appear in a dual role.

Swaab Reports Big Simplex Business.

Lewis M. Swaab, the Simplex distributor for eastern Pennsylvania, Delaware, eastern Maryland and southern New Jersey was a visitor at the home of the Simplex during the holiday week-end and had nothing but optimistic reports to give concerning his activities in the Simplex line throughout his territory.

Market street in his headquarters city, Philadelphia, is now completely Simplex with one exception. He reports the largest month's business in the history of the "House of Swaab" during the month of April. As an example of his widespread activities he spoke of the installation of Simplex at the Craftman's Club, an exclusive Masonic clubhouse on Drexel Hill, Delaware City.

Plan Cutouts for Warner Film.

Max Levey, manager of the Chicago branch of Exhibitors Mutual, is planning some unusual "stunts" on his own account, for the first Robertson-Cole Superior Picture, "The Man Who Turned White," starring H. B. Warner.

Levey is planning a set of lifesize cutouts in which Warner will be seen in Arabian garb and his face browned by the desert sun.

There will be a flasher concealed in the cutout, and every little while the light will flare up and the face of brown turn to pure white.

REVIEWS AND ADVERTISING AIDS (Continued)

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays. 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released June 2.

"The Haunted Bedroom"

Paramount Presents Enid Bennett in a Mystery Story of Fine Atmosphere and Strong Interest.

Reviewed by Louis Reeves Harrison.

THE spirit of romantic adventures, so dear to the heart of those who love a good story, is not only held but intensified in the picturing of the Paramount release, "The Haunted Bedroom." There is an abundance of storm effect, a ghostly atmosphere prevading the quaint old Southern house and interest is sustained by the superior play construction of C. Gardner Sullivan. To this rare combination of values is added the usual fine typing to be found in the picture supervised by Thomas H. Ince. The cast is flawless.

Enid Bennett is in a role that suits her. She not only appears to better advantage in the part of an intelligent American girl, but the opportunities afforded by such a role call out her spiritual resources. She is developing rapidly and shows it when she is given the right sort of characterization to interpret. The story is not emotionally intense, but it is picturesquely so, and holds attention so well that it may be put down as a true entertainment on any exhibitor's program.

Cast.

Betsy Thorne, a Reporter...Enid Bennett
Dolores Arnold.....Dorcas Mathews
Daniel Arnold.....Jack Nelson
Roland Dunwoody.....Lloyd Hughes
Dr. James Dunwoody.....Wm. Conclin
John Wells.....Harry Archer
Managing Editor.....Otto Hoffman
Uncle Moseby Adams.....Joe Anthony

Story by C. Gardiner Sullivan.
Directed by Fred Niblo.

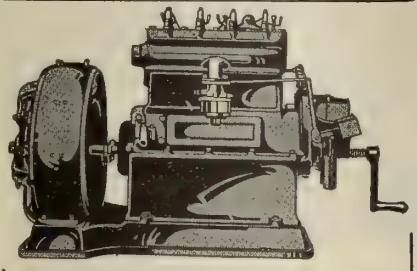
The Story.

The haunted bedroom in the Paramount picture of that name, gets into the newspapers, and Betsy Thorne, New York Reporter, is sent to unravel the mystery of a man's strange disappearance there. On arrival at a railroad station in one of the Southern states, she learns from a conversation between the native sheriff and an imported detective, that reporters are barred from the house and grounds where the mystery has taken place. By good fortune, she comes upon a new maid sent down from Richmond, and so frightens the servant that she gains a chance to act in her place. She finds an extraordinary state of affairs, and is nearly terrified out of her senses the first night.

Hiding in the chapel room during the night, she sees a ghostly figure come from the grand organ. The house is roused by her screams when she flees from the room, and she is forbidden to go there again by the sister of the missing man. On the following night, during a storm which illumines the family graveyard, she is locked in her room, but she escapes by the window only to again see the ghostly figure in the graveyard.

She enlists the aid of an old colored man and both, badly scared, make an investigation which starts from a peculiar chord played on the organ. It is found that certain keys open a secret door in the organ and lead through a secret passage to a family tomb, where she confronts the ghost and solves a mystery which has baffled the detectives, laying bare the stratagem of two expert crooks and exonerating a young man falsely accused, in whom she has become deeply interested.

Program and Advertising Phrases: A Thoroughly Satisfying Story of Romantic Adventure, Which Realizes All the Possibilities of Its Title.



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

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Universal Motor Co.

OSHKOSH, WISC.

SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets: 5,000, $1.25; 25,000, $5.00; 50,000, $7.00; 100,000, $10.00.

SPECIAL TICKET PRICES

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Ten Thousand..... 3.00
Fifteen Thousand..... 4.00
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Fifty Thousand..... 8.00
One Hundred Thousand.....12.00

National Ticket Co., Shamokin, Pa.

National Electric Ticket Register Co.

Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

TO EXHIBITORS.

If you are doing something new and interesting at your theatre let our correspondent know about it. It may help others and help you as well.

Helpfully yours,

THE MOVING PICTURE WORLD.

Fascinating Adventure of a Girl Reported in An Old Fashioned Southern Home While Investigating the Strange Disappearance of a Man.

She Solved the Mystery of "The Haunted Bedroom" by Means of a Clever Ruse. See How She Did It.

How a Clever Girl Reporter Succeeded in Solving a Mystery That Had Baffled the Best Detectives.

Advertising Angles: Play up the star, then play up the ghost angle strong. Whether people believe in ghosts or not, they are all interested in the subject, and you can play on that interest for big sales. Work big lines rather than a continuous story, such as: "Girl reporter solves big ghost mystery." "Woman reporter succeeds where detectives fail." "Do you believe in ghosts? You can see one in "The Haunted Bedroom." You can book up with furniture stores with a window set as a bedroom and provided with a sheet wrapped ghost, the card reading that the store can supply all the items of "The Haunted Bedroom" except the ghost, which can be seen at your house. Make good use of the three and six-sheets showing the ghost.

"Lady Windemere's Fan"

Oscar Wilde's Celebrated Drama Provides Splendid Material for Triangle Production.

Reviewed by Margaret I. MacDonald.

AN all English cast and English locale are employed in the Triangle adaptation of Oscar Wilde's famous drama, "Lady Windemere's Fan." The story of English society life is presented truthfully and attractively. This is one of the picture's strong points. The casting of the play for the picture production has been handled with infinite care. For instance Lord Lorton, one of Mrs. Erlynne's old flames, a fussy, good-natured, lovable type, the typical old-fashioned lady's man of the drawing rooms of more than a decade ago, is especially well done.

The obedient daughter of the Duchess of Berwick, who does little more than walk about and do exactly as "mamma" tells her, is so well impersonated that the screen character carries with it a note of satire for the social conventionalities of old England. Mrs. Erlynne, striving to guide the destiny of a daughter deserted by her in infancy, and Lady Windemere, the daughter, are both given graceful and appropriate portrayals. Lord Windemere and Lord Darlington, and also the Duchess of Berwick, are characters well presented. The production as a whole is well made and true to the ideals of English drama. It contains the elements of a good box office attraction.

Cast.

Not available.

The Story.

The story of "Lady Windemere's Fan" is a clever tale of English society. Mrs. Erlynne, a former social favorite who has sinned against polite society to the extent of leaving a husband whom she has believed to be unfaithful, and an infant daughter, years later takes a decisive step as a means of protecting her daughter, who is now Lady Windemere. Realizing that her daughter, young and beautiful, stands on the same unsteady social platform where she herself once stood, she determines to make a supreme effort to again enter the London set.

She appeals to Lord Windemere, who refuses at first to do anything further

(*Continued on page* 1691)

These Cops Are Real Critics: They're Admiring the Dog's Acting.
Not much of the feminine here, but it's a scene from the Fox Sunshine comedy, "A Self-Made Lady."

Betzwood Wants Stories as Vehicles for Star

THE Betzwood Film Company, producers of Louis Bennison films, released through Goldwyn, is in the market for three big stories for its smiling cowboy star. Ira M. Lowry, director-in-chief for Betzwood, wants recognized book or stage stories, the bigger and more widely known the better. Stories that have made a reputation in book form or on the stage are desired at once for picturization.

The first series of Bennison productions now has been completed. Four—"Oh! Johnny!" "Sandy Burke," "Speedy Meade" and "The Road Called Straight"—have been released. Two are still to come—"Lord Jim" and "High Pockets." The latter has been set for nation-wide release on July 1. "Lord Jim" is to follow.

It is for the second series that Betzwood needs the new stories. Bennison is all ready to resume work in the big plant at Port Kennedy, Pa., as soon as suitable vehicles are found. It is announced that manuscripts intended for Bennison should be addressed to Mr. Lowry at the Philadelphia offices of the company in the Real Estate Trust Building.

Bennison is going ahead with a new picture contract, although the five large stage producers in New York have sought him to be starred in new fall productions. One of them is trying to arrange to have him open in September in a stage production, returning to Betzwood for his work before the camera as the need arises. It is possible this will be agreed to.

Allen Holubar Completes "The Right to Happiness"

WHAT has been pronounced by critics who have seen it as one of the most spectacular of the dramatic screen photoplays of the year has been completed at Universal City. It is the new Dorothy Phillips super-production directed by Allen Holubar.

Exhibitors are promised a picture of extraordinary interest, apart from its theme, in that the cast includes four of the members of the cast of "Heart of Humanity." They are Dorothy Phillips, William Stowell, Robert Anderson, and Margaret Mann.

"The Right to Happiness" was written by Holubar himself and put into continuity by the director and Olga Linek School.

This production was more than three months in the making and in the cast besides the four previously named are Hector Sarno, Henry Barrows, Winter Hall, Alma Bennett, and Stanhope Wheatcroft.

The scene of a terrible Russian pogrom is a feature of the drama which deals with American labor and the root of the Bolshevik propaganda. Hundreds of extras are cast as Bolsheviki and American workmen producing scenes that abound with realism.

"Too Many Crooks" Vitagraph's Next.

"Too Many Crooks," starring Gladys Leslie, and with Jean Paige prominent in the supporting cast, is announced as Vitagraph's impending star release. It will reach the screen June 16. Advance showings viewed this week at one of Vitagraph's home office projection rooms justify every favorable anticipation Leslie fans may harbor in regard to this production, say those who were present.

The play is based on a magazine story of the same name by E. J. Rath, which was published in All-Story Weekly. Ralph Ince is said to have scored a typical Ince triumph in the staging of the new production. Aside of Misses Leslie and Paige, there are seen in the cast Huntley Gordon, Anders Randolf, T. J. McCraine, James Dent, Cecil Chichester, George O'Donnell, John T. Wade and James Gaylore.

Morey in Virile Play of Northwest.

Harry T. Morey's "Beauty Proof" has been set for June 23. Mr. Morey in this story of the Canadian Northwest takes the part of Corporal Steele, a man and man-hunter attached to the mounted police of that region, and the picture, as is usual with Morey subjects, has been directed by Paul Scardon.

"Beauty Proof" as a document impressed the scenario staff of Vitagraph as an ideal Morey medium, being instinct with virility and the scenes being laid in God's own untrammeled country.

In support of Mr. Morey will be seen Betty Blythe, George Majeroni, Denton Vane, Robert Gaillard, Tenny Wright and Bernard Siegel.

The Dan Russells in Rainbow Comedies.

Mr. and Mrs. Dan Russell, former vaudeville comedians, who have been working on the L-Ko lot for the past six months, will be featured shortly in a clever routine of comedy along situations devoid of slapstick episodes. Their comedies will be directed by William Watson, and they will be released under the Rainbow Comedy banner.

Famous Players Start Big Summer Production

MONDAY, June 2, marked the beginning of three big productions at the Famous Players-Lasky Studio in Hollywood. On that day Cecil B. De Mille took up the megaphone to direct for Artcraft the J. M. Barrie play, "The Admirable Crichton."

At the same time Bryant Washburn started work on his next Paramount picture, an adaptation of the George Broadhurst farce, "Why Smith Left Home." Donald Crisp is directing.

The third picture started Monday is "Huckleberry Finn," the Mark Twain classic which Julia Crawford Ivers put into scenario form. William D. Taylor, who directed Jack Pickford in "Tom Sawyer" and "Huck and Tom" for Paramount, is in charge of the new production. "Huckleberry Finn" must not be confused with "Huck and Tom," which was virtually a continuation of the "Tom Sawyer" picture.

Ethel Clayton Returns from Japan.

On June 9, William C. DeMille, who has just finished the production of "Peg o' My Heart," with Wanda Hawley in the title role, will take up the direction of Ethel Clayton, who is scheduled to return to Hollywood this week after a vacation trip to Japan to begin work on her second year's contract as a Paramount star. The picture to be started Monday is "Miss Hobbs," Jerome K. Jerome's play in which Annie Russell achieved one of the greatest successes of her career on the legitimate stage.

Wallace Reid, Paramount star, will also start Monday under the direction of James Cruze in "The Lottery Man," adapted from Rida Johnson Young's play in which Cyril Scott triumphed on Broadway several seasons ago.

Houdini Filming Mystery Play.

Immediately following the completion of "Told in the Hills," which will be within a few days, Major Robert Warwick, under direction of Hugh Ford, will start work on "In Missouri," one of Augustus Thomas' greatest dramas.

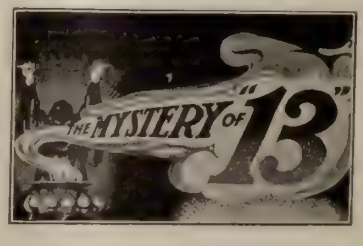
Meanwhile, Marguerite Clark is well along in "Widow by Proxy," under the direction of Walter Edwards at the Morosco Studio, and Houdini has a good start on his mystery picture written by A. B. Reeve and John Grey, and which Irvin Willat is directing at the Lasky Studio. Ann Forrest appears opposite Houdini as leading woman.

"Oh! You Women!" Packs Them In.

"Oh! You Women!" the John Emerson-Anita Loos-Paramount-Artcraft special, is meeting with success wherever it is being shown. Letters and telegrams are daily coming into the home office of Famous Players-Lasky Corporation at New York commenting on the hit the special is making.

C. W. Deibel, manager of the Liberty Theatre, Youngstown, Ohio, telegraphed to George Erdmann, of the Famous Players-Lasky office at Cleveland as follows:

"Congratulations on 'Oh! You Women!' One of the best films we have ever played. Packed them in."



Reviews (Continued).

than to loan her money to make the necessary fine appearance. Her daughter, in ignorance that her mother is even alive, listens readily to the gossip caused by Lord Windemere's frequent visits to the apartment of Mrs. Erlynne, who has finally won his sympathy, and accepts the attentions of Lord Darlington, an unscrupulous aristocrat. She is about to elope with him from his apartment, when Mrs. Erlynne steps into the breach.

On the unexpected arrival at Darlington's apartment of Lord Windemere and other members of his club, Lady Windemere disappears from view and leaves her fan in the chair. Mrs. Erlynne covers the situation by saying that the fan had been loaned to her, and that she had come to Darlington's apartment looking for Lord Lorton. The truth of the matter finally comes to light, and all parties are restored to the path of happiness.

Program and Advertising Phrases: Excellent Screen Adaptation of Oscar Wilde's Well Known Stage Success.

Capable Portrayal by an English Company of a Well Known English Stage Play, the Work of a Famous Author.

Interesting Story of English Society, Which Sparkles With Wit, and Is Alive With Clever Characterizations.

The Story of a Woman Who Sought to Save Her Daughter from The Social Trap into Which She Herself Had Fallen, and How a Fan Almost Brought Her Efforts to Naught.

Advertising Angles: Play up this production as a notable addition to the classics of the screen, but do not lay such emphasis upon the classical side that people get the idea that the play is not interesting. Tell that it is one of Oscar Wilde's best satires on English society life, and then play up the angle of the mother, outside the pale of the "best" society, who forces her way back to prevent her daughter from repeating her own errors of judgment. Make an especial appeal to literary societies and the better read portion of your clientele. You should be able to get a window hook-up with fans, but do not try to put this over with stunts. Make your bid on the fame of the play.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle magazines. Press sheets.

"Through the Toils"

Five-Reel World Picture Presents Montagu Love in Dual Character Role.

Reviewed by Robert C. McElravy.

IN this five-reel picture, "Through the Toils," Montagu Love has two parts, both that of novelists, one young and the other old. The plot carries a rather interesting bit of villainy on the part of the older novelist, who lures the younger into a love affair with his ward, for the sole purpose of breaking off the match and watching the lovers suffer. But in the end love triumphs, and the younger writer wins the girl.

The story, which was written by Koby Kohn, has the flavor of an old-fashioned novel. It proceeds in a narrative style until toward the close, when certain melodramatic moments occur. The love affair, in which Ellen Cassity makes an attractive heroine, seemed to lack a certain convincing element, which was necessary to bring out the full force of Moffat's diabolical plot. Montagu Love, as Moffat, was more satisfying than he was in the role of the lover, as he seemed to throw more real effort into portraying the first role.

The subject is one that skims the surface pretty lightly most of the time, but the story possesses considerable real interest.

Cast.

Noel Graham.....Montagu Love
Lewis Moffat.....Montagu Love
Rhona Allerton.....Ellen Cassity
Mrs. Tressler.....Gertrude LeBrandt
Walter Tressler.....John Davidson
Willie.....Thomas Carr
Willie's Mother.....Laura West
Benson.....Joseph Burke
Rumpy Waldron.....Lincoln Stedman
Bessie.....Winifred Leighton
Mrs. Mack.....Dorothy Walters

Directed by Harry O. Hoyt.
Photographed by Edward Horn.

The Story.

Noel Graham is a young novelist living in the village of Mondon. He has numerous pet animals, but seems to have small interest in the feminine sex. In the same village lives a veteran novelist, Lewis Moffat, whose forte has been writing impassioned love stories. One day Noel goes to the Moffat home in search of a lost puppy, and discovers that Moffat's ward, Rhona Allerton, had brought it with her.

Moffat, who is at the moment trying to write a new love story of the passionate type, conceives the diabolical scheme of bringing Noel and Rhona together as lovers and then tearing them apart, in order that he may analyze their suffering. The scheme works very well, for Noel succumbs readily to Rhona's beauty and soon gains her promise to marry him. But Moffat then seeks to arouse Noel's jealousy by introducing a rival into the affair, named Walter Tressler.

Moffat succeeds in separating the lovers, both of whom are broken-hearted over the situation. Moffat proceeds with his novel, and after Rhona has gone, induces Noel to help him. In the end Noel learns the truth from the butler, whose life he saves. He tears up the novel on which he helped Moffat work, declaring it to be untrue to life. Moffat dies, and later, Rhona returns and marries Noel.

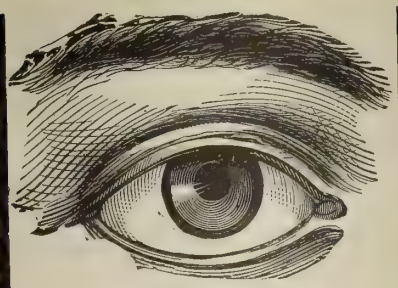
Program and Advertising Phrases: Montagu Love in Dual Character Role of Two Novelists, The One Young, The Other Old.

Odd Photoplay in Which the Star Enacts the Roles of Both the Hero and the Designing Villain.

How a Novelist Deliberately Planned and Wrecked a Love Affair to Obtain Material for His Story, Only to Have the Tables Turned on Him in the End.

Advertising Angles: Play up Love in his dual role, and hinge a part of your appeal on his playing of the strongly contrasting parts, working such lines as: "Do you like Montague Love better as a young or an old man? See him play both ages and decide for yourself." For the story angle play up the cold-blooded elderly novelist, who deliberately plans to have two young people fall in love that he may study their sufferings when they are forced apart. This is a strong point that should make for interest.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.



The New Moving Picture Projector

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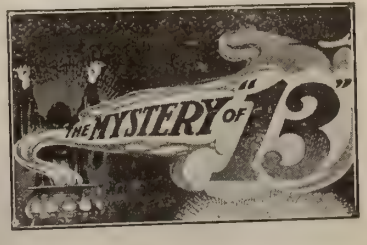


Capellani Gets Film Rights to "A Damsel in Distress"

THE picture rights to "A Damsel in Distress," a story by P. G. Wodehouse now running serially in the Saturday Evening Post, have been acquired by the Albert Capellani Productions, Inc.

June Caprice and Creighton Hale will co-star in the film version of the story under the direction of George Archainbaud, while the production will be personally supervised by Albert Capellani. Philip Masi, recently discharged from the United States Aviation Corps, will assist Mr. Archainbaud in the direction of the production, while Lucien Tainguy, erstwhile cinematographer in the United States Signal Corps, will be responsible for the photography. Director Archainbaud is now engaged in assembling a supporting cast.

"A Damsel in Distress" is described as a light, frothy romance, plentifully seasoned with comedy complications and throwing some sharply barbed but good-humored shafts of satire at the English social fabric with its caste system. The action of the plot revolves around a young American playwright and a pretty, venturesome daughter of English nobility whom he rescues from the consequences of an indiscret escapade under cover of a London fog. Employing Yankee pluck, nerve and ingenuity, he attempts to span the social gulf between himself and the girl with whom he is in love, and meets with many highly amusing adventures before he attains his objective.

Advance Bookings Noted for New Fairbanks Film

ALTHOUGH United Artists' Corporation will not release its first production, a Douglas Fairbanks picture, until September, there is considerable advance write-up to date, with the actual release of the picture still many weeks off.

In addition to the theatres mentioned last week as having secured an early run of the Fairbanks picture others have been added to the list during the past few days. Messrs. Balaban and Katz were both in New York and arranged for a run of the production at their Riviera and Central Park theatres in Chicago. C. E. Beck has also acquired it for Chicago's Castle Theatre.

A. G. Talbot, managing director of the American Theatre in Denver, personally arranged for his run of the picture at the United Artists' Corporation offices in New York, and returned to Denver with the production scheduled for an early September showing at his house. H. F. Jans' Goldwyn Theatre in Newark, N. J., is one of the houses that have already secured the Fairbanks picture.

Montagu Love Changes to Comedy in New World Film

MONTAGU LOVE, having essayed all sorts of character parts, has started a new picture which bears the title of "Broadway Sinner." It will be directed by Harry O. Hoyt. In his new play Mr. Love will endeavor to show his versatility by delineating a comedy character. It may be of interest to exhibitors to know that when Mr. Love started out on his career as an actor in England he was originally cast for comedy types, and it was in this line of work that he won recognition as an artist of no mean ability. His first role in America was a comedy one. The story was written by Forrest Halsey.

George Bunny, a brother of the famous comedian, plays an important role in support of Mr. Love.

"Broadway Sinner" will be released on World program during the month of July.

Fred L. Wilke
President of Continental Pictures, producing "The Challenge of Chance," with Jess Willard.

"Our Teddy" Draws Most When Billed as Thriller

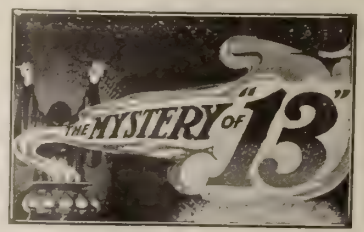
FOR the benefit of exhibitors who have booked or are planning to book "Our Teddy," the authorized Roosevelt picture, McClure Productions, Inc., has made a careful investigation of the methods used to date by different showmen throughout the country to put the picture over and of the results obtained in each case.

Statistics show conclusively that by far the biggest box office returns have rewarded exhibitors who have billed "Our Teddy" as a red-blooded movie drama and played up the romance and thrills in it. In every instance where an exhibitor put over a "stunt" with the picture he scored a huge success. The Brinkerhoff cartoon showing Roosevelt in action in several different fields has proven the best publicity aid used by exhibitors, because it shows at a glance the character of the picture and dispels any idea patrons may have that "Our Teddy" is a cut and dried biography.

In some conservative communities exhibitors are billing the picture as a motion picture biography of Theodore Roosevelt, and the prestige of the Colonel's name and the general excellence of the picture is putting it over. But the McClure analysis does not recommend this as the proper way to advertise the film in the majority of cases. Movie fans are human. They want action. The exhibitor who emphasizes the action in the play rather than its biographical quality is bound to attract the crowds.

Gladys Brockwell Goes to Arizona.

Gladys Brockwell has gone to Tueson, Ariz., to make more Western scenes for her William Fox picture, "Chasing Rainbows," in which she enacts the breezy and slangy role of a chipper little waitress of a Western "hash house."



Rothapfel Program Goes Big at the Park Theatre

THE Rothapfel Unit Program, now on its second week at the Park Theatre, continues to show to big business, despite the unprecedented hot spell that visited New York the first week of its run. The box-office reports have been so encouraging following the high praise from the New York daily and trade press, that Frank G. Hall, vice-president of Rothapfel Picture Corporation, who is handling the distribution of the Unit Program, has every confidence in its success throughout the country.

Harry P. Diggs, manager of the Park Theatre under Mr. Hall's summer lease, in commenting upon the Program's success during the first ten days of its run, said: "Mr. Hall, Mr. Rothapfel and myself entertained every expectation of success for the Unit at Park Theatre. I had heard that the Park was considered too far uptown to assure a successful run for motion picture entertainment as a special. Others may have found failure where success was expected, but I wish to state that despite all the 'bugaboos' attributed to the Park as a motion picture house, it has failed to live up to its reputation during the run of the Rothapfel Unit.

"It isn't the theatre or the location that governs the success or failure of a production—it is the picture and the service that is given. In the Rothapfel Program I think that Mr. Hall is giving to the public something new, something worth while and a form of entertainment that is artistry from introduction to final."

Hampton Film Reveals Aid of Author's Hand to Picture

WHEN exhibitors have seen Stewart Edward White's "The Westerners" converted into a motion picture they will still better understand what the participation of the author of a story in its screening and production means in the improvement of motion pictures. This subject is the first Benjamin B. Hampton production of Great Authors' Pictures, Inc.

"The Westerners" represents the joint attention of Mr. Hampton, Stewart Edward White, the author; Edward Sloman, the director, and a technical organization which has been in the making in California since December, an organization drilled to do big things intelligently and well.

Several years ago Mr. Hampton foresaw an evolution ahead in motion pictures. Out of a long-time friendship with Rex Beach there came into being Rex Beach Pictures, with Mr. Beach giving personal supervision to the production of his own stories. This company was a Benjamin B. Hampton creation.

Already Mr. White's "The Westerners" is ready for pre-release, and one of Mr. Churchill's biggest novels is ready to go into production.

All Greater Authors and Zane Grey pictures are to be released through the W. W. Hodkinson Corporation.

Oscar Apfel Starts Second in Series of World Plays

HAVING finished "Phil-for-Short," with Evelyn Greeley as the star, his first production under his three years' contract with World Pictures, Oscar Apfel has started on his second, "Bringing Up Betty," a Charles Sarver story, with Miss Greeley in the stellar role.

Miss Greeley will have in her support Ben Johnson, one of the best actors on the "legitimate" stage. He appeared in a great number of Clyde Fitch's plays, having been a special favorite with this gifted author. He appeared under the management of Wagenhals and Kemper; Charles Frohman, with E. H. Sothern, supported Ethel Barrymore in several of her biggest dramatic successes.

Which picture would *your* patrons prefer?

That's easy!—you say—there is but one choice—anyone would prefer the picture with more contrast, color, depth, because it's more realistic and natural.

The two illustrations show the difference in scenic effect of the **same** picture, one projected on an ordinary screen, and the other on the wonderful

ARGUS CRYSTAL BEAD SCREEN

THIS new type of screen, and the results it assures, cannot be classed with any other—it is entirely **different, and better.** The screen is made of tiny crystals which look like very small pearl beads. The beads absorb and reflect light from the projection machine in such a way as to give greatest depth of focus, color, realism and charm to the pictures. It eliminates "fade-away"; insures bright, clear pictures when viewed from almost any angle, and will make every seat in your house a **good** seat. The Argus Screen may be washed with warm water without streaking—it will last for years.

Use of the Argus Crystal Bead Screen in your theatre—making your **reel** life more **real**—will cause your patrons to appreciate the pictures more; secure favorable comment; the people will go to the "movies" more often; and

they will prefer your theatre because of the better projection

While comparatively new, the Argus Crystal Bead Screen has already been installed in many high-class picture theatres. Usually an exhibitor will arrange for one after seeing the actual results in comparison with ordinary screens.

It is a **wonderful** screen, and offers you a wonderful opportunity to get much good free publicity, better attendance and more profit.

Be the first in your locality to adopt this progressive idea. It will pay you well. Just fill in and mail the coupon below for further information and details.

Just a few comments from exhibitors who are using the Argus Crystal Bead Screen:

"My patrons are unanimous in their praise of the clearness of my pictures. I consider the purchase of the Argus Screen the best investment I have ever made."

"Our electrical engineers tested this and several other screens and decided in favor of the Argus screen as being by far the best."

"I have tried quite a number of different curtains at all prices. In fact, this is the fifth curtain we have installed in our theatre, so you may realize that the best is none too good for our patrons. The Argus Screen is satisfactory in every respect."

"We installed an Argus Bead Screen six months ago and have since washed this screen with warm water and flushed it thoroughly with hose, and it is just as good today as when it was installed. We think it is the best screen that money can buy. Projection cannot be beat. Buying of this screen is money well spent."

"We cheerfully and heartily recommend the Argus Screen to the Moving Picture Exhibitors in general on account of its 80% more clear efficiency."

The ARGUS LAMP & APPLIANCE CO.

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YOU MAY give me more details regarding the Argus Crystal Bead Screen, size ——— by ——— feet.

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Theatre .....

Address .....

City ..... *State* .....

RETURNING THIS COUPON WILL NOT PLACE YOU UNDER ANY OBLIGATIONS.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—Young Mrs. Winthrop (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Uncle Methuselah (Taylor Holmes).

Artcraft Pictures.

June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Americano (Douglas Fairbanks).
April 27—For Better, For Worse (Cecil B. DeMille).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
June 1—The Squaw Man (Cecil B. DeMille).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 22—The Forest Lure (Irene Castle).
June 29—The Whole Darned Family (Marie Dressler).

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

May 18—Welcome Little Stranger
June 29—The "Cop" in Steerage

SUCCESS SERIES (RE-ISSUES.)

May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special)

PARAMOUNT-BURTON HOLMES.

April 6—Seeing Sights in London.
April 13—Land of the Mompies.
April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 4—Bath Towel Beasties; Canadian Big Game; Cartoon.
May 11—Lessons in Swordsmanship; Perfect Potatoes; Cartoon.
May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorators; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 8—What Fate Decides (Madeleine Traverse).
June 15—Conscience Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

April 27—Help! Help! Police! (George Walsh
May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell)
June 22—Jumping Jim Crow (George Walsh).
June 8—The Wrangler's Trail (Tom Mix).
July 20—The Speak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES

May 4—A Lady Bell-Hep's Secret (Two Parts)
May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara)
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

April 20—The Pest (Mabel Normand).
April 27—The Stronger Vow (Geraldine Farrar—Six Parts).
May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Bear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood)
Mar. 22—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).

"Go Get 'em Pete" Series

Mar 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 8—The Only Way.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

April 6—Thunderbolts of Fate (Peters-Lehr).
May 4—The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

Feb. 16—No. 1, "Made in America."
Feb. 24—No. 2, "Nine Million Answer."
Mar. 2—No 3, "The Rookie."
Mar. 10—No. 4, "Victory Army in the Making."
Mar. 17—No 5 "Building the Soldier."

(Continued on page 1696.)

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WANTED—Experienced motion picture pianist. State experience and salary expected. Traco Theatre, Toms River, N. J.

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FILMS, ETC., FOR SALE.

FOR SALE—Entire stock of Film Exchange of about 2,500 reels consisting of one, two, three, four and five reelers, with plenty of paper—mounted and unmounted. Will only consider sale of complete lot. Address Film Exchange, care M. P. World, N. Y. City.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Mar. 24—No. 6, "The Hated K. P."
Mar. 31—No. 7, "Overseas to Victory."
Apr. 7—No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Independent Sales Corp.

(Releasing Through Film Clearing House

Specials.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

Ten-Twenty-Thirty Series.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Basher).
Suspense (Reicher).

First Rothapfel Unit Program, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 11.

The Tiger's Trail (Episode No. 4, "Danger Signals"—Two Parts—Drama—Astra).
Si Senor (Harold Lloyd—Two Parts Comedy—Rolin).
Pathe Review No. 9 (Educational).
Topics of the Day No. 2—(1/3) reel).
His Vampy Ways (Walter Hall—Two Parts—Comedy).
Pathe News No. 40 (Topical).
Pathe News No. 41 (Topical).

RELEASES FOR WEEK OF MAY 18.

Caleb Piper's Girl (Helene Chadwick—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 5, "The Tiger Trap"—Two Parts—Astra).
Before Breakfast (Harold Lloyd—Two Parts—Comedy—Rolin).
Pathe News No. 42 (Topical).
Pathe News No. 43 (Topical).

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Robertson-Cole

Released Through Exhibitors Mutual.

STRAND.

(One-Reel Comedies.)

May 4—His Scarlet Past.
May 11—Nobody's Baby.
May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.

FEATURES.

April—Modern Husbands (Henry B. Walthal).
April—The Love Call (Billie Rhodes).
May—Josselyn's Wife (Bessie Barriscale).
May—Mints of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).

ROTHACKER OUTDOOR SUBJECTS.

Mar. 2—Columbia, the Gem of the Highways.
Mar. 9—An Eyeful of Egypt.
Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 4—A Place in the Sun (Margaret Blanche and All-Star English cast).
May 11—Taxi! (Taylor Holmes—Special).
May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

May 28—Frisky Lions and Wicked Husbands (Animal Comedy)—03741.
June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.

(One-Reel News Weeklies.)

May 26—No. 22 (Topical)—03740.
June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—Issue No. 26 (Topical)—03784.

L-KO.

(Two-Reel Comedies.)

April 30—Sambo's Wedding Day—06702.
May 7—Good Night Turk! (Charlie from the Orient)—03711.
May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.

(*Continued on page* 1698.)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.

(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

May 19—The Blinding Trail (Munroe Salisbury—Six Parts—Drama)—03726.
May 26—The Unpainted Woman (Mary MacLaren—Drama—Six Parts).
June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.

NEW SCREEN MAGAZINE.

May 30—No. 15 (Novelty and Topical)—03743.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.

INTERNATIONAL NEWS.

May 21—No. 21 (Topical)—03732.
May 28—No. 22 (Topical)—03742.
June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03763.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16.—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.

The Red Glove.

(Drama—Each Episode in Two Parts—Mark Walcamp Features.)

April 7—No. 4, "The Passing of Gentleman Geoff"—03669.
April 14—No. 5, "At the Mercy of a Monster"—03679.
April 21—No. 6, "The Flames of Death"—03689.
April 28—No. 7, "A Desperate Chance"—03699.
May 5—No. 8, "Facing Death"—03708.
May 12—No. 9, "A Leap for Life"—03717.
May 19—No. 10, "Out of Death's Shadow"—03727.
May 26—No. 11, "Through Fire and Water—03737.
June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "In Deadly Peril"—03780.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.

CURRENT EVENTS.

June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20.—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

May 19—Three in a Closet—03728.
May 26—Taking Things Easy—03738.
June 2—Wise Wives—03748.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 17—Lone Larry (Lingsley Benedict and Eileen Sedgwick)—03725.
May 24—The Gun Packer (Pete Morrison)—03735.
May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.

Vitagraph

VITAGRAPH FEATURES.

May 12—Beating the Odds (Harry Morey).
May 26—Thin Ice (Corrine Griffith).
June 2—The Little Boss (Bessie Love).
June 9—A Rogue's Romance (Earle Williams).
June 16—Too Many Crooks (Gladys Leslie).
June 23—Beauty Proof (Harry T. Morey).
June 30—The Spark Divine (Alice Joyce—Five Parts).
July 7—A Girl at Bay (Corinne Griffith).

VITAGRAPH SPECIALS.

April 28—Two Women (Anita Stewart).
May 19—The Third Degree (Alice Joyce—Seven Parts).
June 16—The Painted World (Anita Stewart).

LARRY SEMON COMEDIES.

May 12—Passing the Buck (Two Parts).
June 9—The Star Boarder (Two Parts).
July 7—His Home Sweet Home (Two Parts).

BIG V SPECIAL COMEDIES.

May 5—Fares and Fair Ones. (Two Parts).
May 19—Tootsies and Tamales (James Aubrey—Two Parts).
June 2—Healthy and Happy.

The Man of Might.

Drama—Fifteen Episodes—Two Parts Each—Featuring William Duncan, supported by Edith Johnson and Joe Ryan.

No. 1—"The Riven Flag."
No. 2—"The Leap Through Space."
No. 3—"The Creeping Death."
No. 4—"The Gripping Hand."
No. 5—"The Human Shield."
No. 6—"The Height of Torment."
No. 7—"Into the Trap."
No. 8—"The One Chance."
No. 9—"The Crashing Horror."
No. 10—"Double Crossed."
No. 11—"The Ship of Dread."
No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Halloway.

May 26—No. 1, "The Spear of Malice."
June 2—No. 2, "The Bridge Trap."
June 9—No. 3, "The Teeth of Steel."
June 16—No. 4, "Cave of Terror."
June 23—No. 5, "The Cliff of Treachery."
June 30—No. 6, "The Tree of Torture."
July 7—No. 7, "The Lightning Lure."
July 14—No. 8, "The Iron Clutch."
July 21—No. 9, "Prisoner of the Deep."
July 28—No. 10, "The Flaming Sacrifice."
Aug. 4—No. 11, "In the Ocean's Grip."
Aug. 11—No. 12, "The Rushing Horror."
Aug. 18—No. 13, "The River of Dread."
Aug. 25—No. 14, "The Hunt of Disaster."
Sept. 1—No. 14, "Fate's Verdict."

World Pictures Corp.

May 12—The Unwritten Code (Shirley Mason and Matt Moore).
May 19—The Social Pirate (June Elvidge).
May 26—An Amateur Widow (Zeena Keefe).
June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).

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Kiss the Bride.
Tell Your Wife Everything.
Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

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April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
Rowdy Ann.

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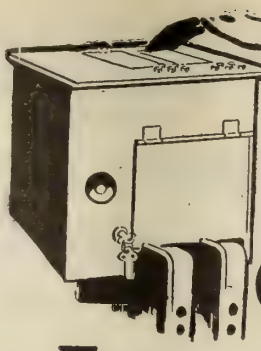

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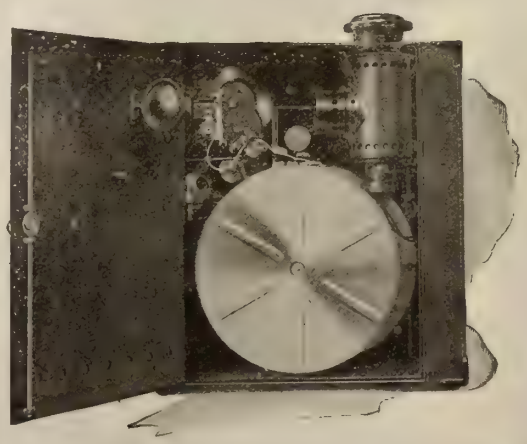

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"The Real Show All Right"

"You've Got Us to the Life," Said "The Lost Battalion" Private

"That's the Argonne, all right," he said, as he looked at THE LADIES' HOME JOURNAL's great "Lost Battalion" picture. "Say, you can almost hear Whittlesey telling the Hun to go to hell, can't you?"

The Ladies' Home Journal
THE FAMILY MAGAZINE OF AMERICA

LIEUTENANT-COLONEL CHARLES W. WHITTLESEY
308th Infantry: Pittsfield, Massachusetts

THERE are times when "Go to hell!" is excusable. The profane expression "Go to hell!" is excusable. The American people will not forget the story of Colonel Whittlesey and his "Lost Battalion." The incident will go down as one of the most honorable in our history. In the very heavy fighting in the region of the Argonne Forest, Colonel Whittlesey and 463 officers and men under his command were ordered to take an advanced position northeast of Binarville. Here they were surrounded by a superior force of the enemy, and were cut off from their division for five days, October 2 to 7, 1918. In spite of repeated efforts made to assist the party, including attempts to drop food from airplanes, no rations or other supplies reached Colonel Whittlesey's command during this time. On the fourth day Colonel Whittlesey received from the enemy a written proposal to surrender, which he rejected with the retort "Go to hell!" Although he and his men were suffering from hunger, were apparently at the mercy of the foe and half his command were either [illegible]. We hope that some day some American writer will make a book for boys out of this heroic episode. We can think of no story in our National annals more likely to inspire the hearts of youth.

A ROLL OF VALOR THAT STIRS THE BLOOD

NOT LONG AGO the Secretary of War was asked by one of the Government publicity committees to cable General Pershing and ask him if he would select one hundred typical stories of American heroism during the war. Some three weeks later, General Pershing cabled the Secretary that he had assembled his board of officers [illegible]

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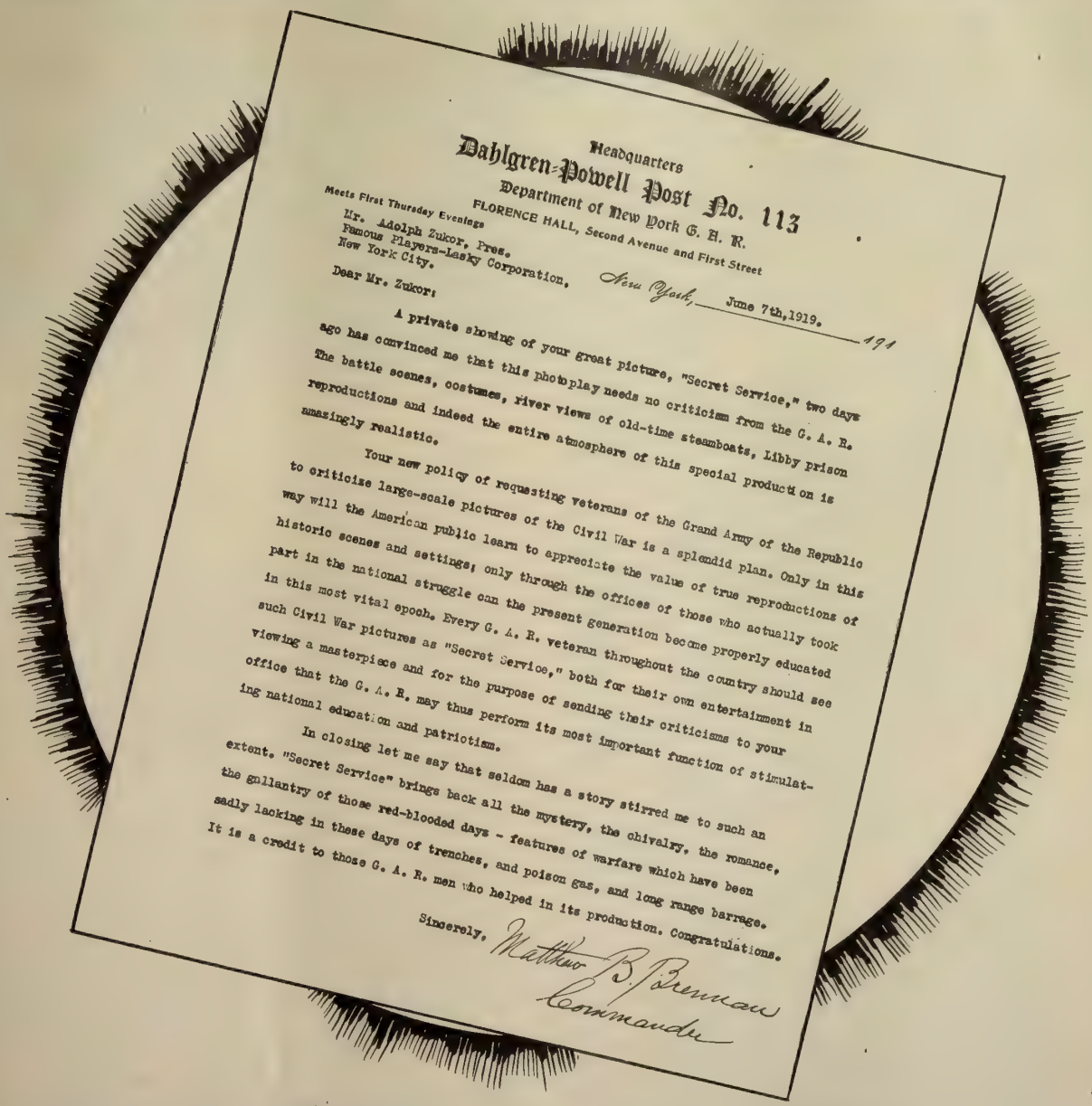

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New York, June 7th, 1919.

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A private showing of your great picture, "Secret Service," two days ago has convinced me that this photoplay needs no criticism from the G. A. R. The battle scenes, costumes, river views of old-time steamboats, Libby prison reproductions and indeed the entire atmosphere of this special production is amazingly realistic.

Your new policy of requesting veterans of the Grand Army of the Republic to criticise large-scale pictures of the Civil War is a splendid plan. Only in this way will the American public learn to appreciate the value of true reproductions of historic scenes and settings; only through the offices of those who actually took part in the national struggle can the present generation become properly educated in this most vital epoch. Every G. A. R. veteran throughout the country should see such Civil War pictures as "Secret Service," both for their own entertainment in viewing a masterpiece and for the purpose of sending their criticisms to your office that the G. A. R. may thus perform its most important function of stimulating national education and patriotism.

In closing let me say that seldom has a story stirred me to such an extent. "Secret Service" brings back all the mystery, the chivalry, the romance, the gallantry of those red-blooded days - features of warfare which have been sadly lacking in these days of trenches, and poison gas, and long range barrage. It is a credit to those G. A. R. men who helped in its production. Congratulations.

Sincerely,
Matthew B. Brennan
Commander

The G. A. R. is ready to help you put over
"SECRET SERVICE"

The most successful play of the American stage. Directed by Hugh Ford.

Starring

ROBERT WARWICK

By William Gillette
Scenario by Beulah Marie Dix

A Paramount-Artcraft Special

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Adolph Zukor
Presents

ELSIE

in "The

An

The luxury of beauty

THE Elsie Ferguson who portrays the dark, Spanish beauty, Mme. Delano, in "The Avalanche," is equalled in splendor only by the Elsie Ferguson who plays the part of the fair, lovely Helene in the same gripping picture-drama.

In magnificent gowns and furs, in gorgeous jewels, surrounded by glorious luxury of setting, such beauty becomes compelling in its appeal.

It is, for the exhibitor, a box office money asset of unquestioned value.

FAMOUS PLAYERS-LASKY CORPORATION

ARTCRAFT PICTURES

FERGUSON

Avalanche"

ARTCRAFT Picture

The power of portrayal

NEVER has Elsie Ferguson exceeded the power of her dramatic portrayal as mother and as daughter in "The Avalanche." In this drama, disclosing the sway of the gambling passion that comes to two lives, she has an opportunity of emotional acting that is sensational in its power.

Adapted from Gertrude Atherton's present-day novel. A drama of color and gripping intensity. Directed by George Fitzmaurice. Scenario by Ouida Bergere.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

TRADE MARK

ARTCRAFT PICTURES

THOS. H. INCE presents
Dorothy-

DALTON

IN

"OTHER MEN'S WIVES"

A PARAMOUNT PICTURE

THOMAS H. INCE

THE name of Thomas H. Ince as producer of a motion picture is a standard of excellence. That is why the words "Thomas H. Ince presents" become of great importance to you as an exhibitor. It is the karat mark of distinction in production.

"Other Men's Wives" is an example of that distinction, with its beautiful star, its superlative production, its costly settings, its magnificence of investiture, its gripping plot appeal to all classes of picture lovers.

By C. Gardner Sullivan
Directed by Victor L. Schertzinger
Photographed by John Stumar
Supervised by Thomas H. Ince

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

FAMOUS PLAYERS

FAMOUS PICTURES

TRADE MARK
Paramount Pictures

What would you do with motion pictures if you were master of the world?

IF all the millions of the world's wealth were stored in the next room, if all the natural scenery of five continents were within your reach—and the seven seas and all the ships that plough their waves?

You could then make motion pictures exactly as a superman would make them, difficulties vanishing at your touch, romance taking shape at your merest beckon.

Dramatists, directors, stars, technicians, scenery, oceans, forests, mountains, each fulfilling perfectly a function in your plan, would contribute to a photoplay that would be a masterpiece.

If you wanted an active volcano in your picture you would ask your geographers and geologists which was the most suitable one on the crust of the planet, and you would despatch an expedition across continents to "shoot" it.

If you wanted to show in one picture for a few moments an actual scene on the banks of the great, grey Ganges, you would cable your European representatives to journey to India and do the job.

The leasing of a tropic island, the renting of a railroad, the transplanting of ten thousand palm trees, would be trifles in your eyes. Always you would be offered the cream of the dramatic genius of the world *first*. That would be a foregone conclusion!

This is the sort of thing you might do if you were master of the world.

What will you say when we tell you that now—

after seven years—

Paramount-Artcraft has mobilized all the great geniuses of production: dramatists, directors, artists, technicians, and is equipped with world-wide facilities and unlimited resources to make for *you*, to be shown in *your* theatre, *exactly* the kind of motion pictures you would make if you *were* master of the world.

Great power carries with it great responsibility. We owe it to you and to all humanity to make this great influence contribute solely to the good and the harmony and the entertainment of the world.

Wholesome American families and their neighbors on all Continents may place implicit trust in the *character* of any picture marked Paramount-Artcraft.

Tremendous Changes are Impending in the Art of the Screen

So far you have noted in all the better theatres that Paramount-Artcraft has produced the best pictures of all kinds. You have noted in the great national magazines and newspapers, that Paramount-Artcraft has focussed the attention of people everywhere *upon* those better pictures.

These two facts have created a world-appreciation of the sheer *importance* of motion pictures in quickening the life of the community.

The broadening of this appreciation of motion pictures, with the natural result—finer theatres, more comfortable seating, better projection and better presentation generally—and [illegible] in fifty cities but in more than nine thousand theatres—is the direct result of Paramount-Artcraft today.

All this Makes Possible the Next Great Step in the Industry

You are about to become the deciding factor in the success of a new and audacious producing and distributing policy.

You are to decide by your presence at the showing of every one of these new Paramount-Artcraft Pictures that you want a big picture not just three or four times a year, but a big picture twice or three times a week!

Every Paramount-Artcraft Picture will be a big picture and each one will prosper on its own merit, quite apart from what is called program or series booking.

You may not understand fully the nature of this development by the written explanation. You surely will WHEN YOU SEE IT—IN THE SCREEN.

The progress of the motion picture industry is marked by the progress of [illegible] *CORPORATION*

Its resources are unlimited!

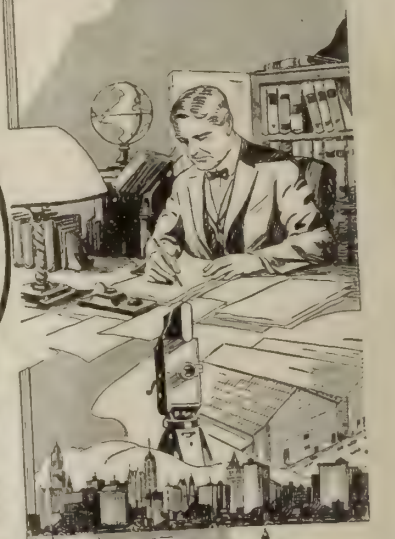
Its relationships, like the screen itself, are international.

There is not a single difficulty in the making of any kind of motion picture that Famous Players-Lasky Corporation has not the mental resource and material resources to overcome.

But all this concentration of dramatic skill, directing talent, star-genius, costly equipment and producing audacity would avail nothing without the immense administrative and distributing organization behind it, built up by years of earnest and tenacious effort.

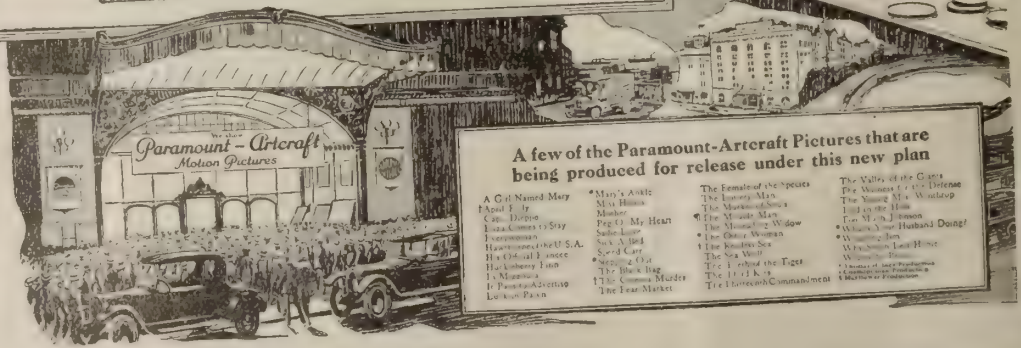
You—if you only knew it—*ARE master of the motion picture world.*

And being master, *enjoy the fruits of mastery*, as visible in every one of the coming season's Paramount-Artcraft Pictures.



Paramount-Artcraft Motion Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK



A few of the Paramount-Artcraft Pictures that are being produced for release under this new plan

A Girl Named Mary	*Mary's Ankle	The Female of the Species	The Valley of the Giants
About Face	Miss Hobbs	The Heart of Nora	The Witness for the Defense
Capt. Dippie	Mother	The Mormon Menace	The Young Mrs. Winthrop
Data Comes to Stay	Peg O' My Heart	The Miracle Man	Till I'm Dead
Everywoman	Sadie Love	The Moonlighting Widow	Tom Moore in Johnson
Hawthorne of the U.S.A.	Sick A Bed	The Ouija Woman	*Wedding Bells
His Official Fiancee	Speed Carr	The Rainbow Girl	*Wedding Bells
Hit-the-Line Hart	*Stepping Out	The Sea Wolf	Where Are My Children
In Missouri	The Black Bag	The Tiger Band	Where Are My Husband Doing?
In Pursuit of Adventure	The Common Cause	The Tiger Rising	Where Are My Husband Doing?
Lombardi, Ltd.	The Fear Market	The Undercurrent	Where Are My Husband Doing?
Lucky Dan	The Hun Within	The Unpainted Woman	Where Are My Husband Doing?
Lucky Pup	The Lion and the Mouse	The Velvet Hand	Where Are My Husband Doing?
Madame Sherry	The Lone Star Ranger	The Web	Where Are My Husband Doing?
Mary Regan	The Man Who Stayed at Home	The Woman Thou Gavest Me	Where Are My Husband Doing?
Mary's Ankle	The Marriage Ring	The Woman Who Dared	Where Are My Husband Doing?
Miss Hobbs	The Mating	The Woman Who Walked Alone	Where Are My Husband Doing?
Mother	The Mistress of Shenstone	The Yellow Ticket	Where Are My Husband Doing?
Peg O' My Heart	The Money Corner	The Zero Hour	Where Are My Husband Doing?
Sadie Love	The Moth and the Flame	Thou Shalt Not	Where Are My Husband Doing?
Sick A Bed	The Mysterious Miss Terry	Till I Come Back to You	Where Are My Husband Doing?
Speed Carr	The Narrow Path	Tom Moore in Johnson	Where Are My Husband Doing?
*Stepping Out	The Other Woman	*Wedding Bells	Where Are My Husband Doing?
The Black Bag	The Poor Rich Man	Where Are My Children	Where Are My Husband Doing?
The Common Cause	The Price of Redemption	Where Are My Husband Doing?	Where Are My Husband Doing?
The Fear Market	The Rainbow Girl	Where Are My Husband Doing?	Where Are My Husband Doing?

* Number of same Production
† Continuation under Production
‡ Still Now or Production

"YOU" in this case means your patrons

IT isn't only the exhibitor who is interested in the new plans of Famous Players-Lasky Corporation for the production and distribution of better pictures than have ever been made before. The public wants to know about it.

Through its national advertising, Famous Players-Lasky has taught the public to go to the theatre that shows Paramount-Artcraft Pictures—and says so! It has educated millions of picture goers, new and old. This successful advertising policy is based on the evident fact that these best pictures must be sold to the public as well as to the exhibitor.

So the announcement of this great step forward in motion picture production comes with interest already aroused on the part of the great picture public.

The full page advertisement, reproduced on the opposite page will appear in the biggest newspapers in the United States. It is addressed to the public—**your** public—and it tells the story of this great new step.

It does more—it brings that great public to **your** theatre, if you are an exhibitor of Paramount-Artcraft pictures. It gives you a chance to say, "Here is the place where these greatest pictures will be shown." It enforces the fact that the public is a partner in the success of this great project. It shows **your** patrons that responsibility rests on **them** to make their finest entertainment a continued success, by patronizing **your** theatre.

It paves the way for your greater prestige and greater success as an exhibitor of the best pictures made.

The biggest cities in your territory are in this list:

CITY	PUBLICATION	CIRCULATION
Atlanta	Georgian American	95,480
Boston	Post	354,725
Buffalo	Courier	105,556
Chicago	Tribune	633,315
Cincinnati	Post	217,449
Cleveland	Plain Dealer	199,681
Dallas	News	97,726
Denver	Post	140,294
Des Moines	Register and Tribune	128,871
Detroit	News	171,014
Kansas City	Star	219,664
Los Angeles	Sunday Examiner	162,334
Minneapolis	Tribune	153,400
New Haven	Register	21,693
New Orleans	Item	84,673
New York	Times	434,157
New York	Journal	657,912
Pittsburgh	Press	127,364
Philadelphia	Inquirer	335,776
Portland, Ore.	Oregonian	97,049
Portland, Me.	Express and Advertiser	20,232
Salt Lake City	Tribune	62,839
San Francisco	Examiner	257,456
St. Louis	Post-Dispatch	329,208
Seattle	Times	88,560
Washington	Star	75,228
Total Circulation		5,271,656

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Get your locations now!

POSTER advertising, part of the life-blood of every motion picture theatre's existence, is not a hap-hazard business.

¶ The demand for good locations is bigger than ever before in the history of advertising.

¶ Exhibitors should be warned against their inability to secure adequate and serviceable space. There is real danger of good locations being taken up by national advertising.

¶ It is therefore suggested that exhibitors look to their bill-posting program at once and, if possible, arrange for their locations by yearly contract. It is only thus that the best locations may be kept free for the exhibitor's use through the year.

¶ It is a matter that is worth the immediate attention of every wide-awake exhibitor.

¶ Take it up with your local bill-poster. He's the man who can tell you all about it.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK.

ARTCRAFT PICTURES

offers the Screen's Greatest Picture

HUMANITY"

Dorothy Phillips

"I have never heard such a one-sided verdict since being in the game, the practically unanimous opinion being — 'Wonderful' — 'great' — 'the best picture I have ever seen.'"

A. T. CONNARD, Taft, Cal.

"Our price of admission was increased 100% on this production but the records for Winnipeg were smashed to smithereens."

PROVINCE THEATRE, Winnipeg.

"Packing the theatre with 'The Heart of Humanity.' This is the sixth day and business has increased daily. Audiences went wild over the picture. Cannot recommend it too highly. Expect to play return engagements."

REGENT THEATRE, Wichita.

"'The Heart of Humanity' is the biggest and greatest picture we have ever run, 'Birth of a Nation' not excepted."

PALACE, Maryville, Ga.

"It has been my great pleasure to have played Allen Holubar's masterpiece, 'The Heart of Humanity,' at this theatre for one solid week. Innumerable patrons came to see the picture three and four times. I personally believe that it is the greatest picture that mortal mind has yet conceived."

B. A. GOODMAN, Kinema, Fresno.

Released thru

JEWEL Productions Inc.
1600 Broadway New York City

PONDEROSA ASINORA

By Carl Laemmle, President
Universal Film Manufacturing Company

THIS is about the time of year when most of us producers rear up on our hind legs and solemnly make announcements about what we are going to do next to startle the trade.

We take ourselves very seriously in these announcements. We try to see which one can get the longest, driest story in the trade papers. Then we take it for granted that the exhibitor will read each and every one of these long-winded announcements and run his theatre accordingly.

As a matter of fact there's a good deal of bunk in all this. The producers and distributors can announce their plans till they're white in the gills, but this won't alter the fact that when it comes down to brass tacks it is the exhibitor who decides! And he decides not according to our publicity, but solely and simply ON THE MERITS OF OUR PICTURES.

I have been asked several times by trade paper editors just what the Universal plans to do for the coming seasons. I've given them a list of things, but here is the low-down on the situation:

The Universal will try its infernalest to lick everybody else on the little matter of quality. If we succeed in this we won't have to worry about new or old style selling plans. If we don't deliver the kind of pictures that make a profit for the exhibitor all the fancy schemes on earth won't help us!

The only reason on earth why some of the distributing concerns have changed their booking schemes is because you exhibitors have forced them to do so. And the only reason why you could succeed in forcing them to do so is because the market has been over-supplied with pictures, thus giving you your choice of many and enabling you to reject what you did not like.

In other words, conditions have now reached the point where the quality of the picture is all that really counts. And, by all the great and small gods, that is what the Universal eats, drinks and sleeps! That's the basis we are glad to take our stand on.

The Universal and Jewel have been booking pictures on their individual merits so long that when a trade paper man asks what I think of the "open market booking" I don't know whether to laugh or cry.

Don't judge all of us producers and distributors harshly when we indulge in ponderous asininity in our trade-paper announcements. It's only an old habit that we have not outgrown. As for the Universal, we've just closed the best year we ever lived, and it's due solely to the fact that the quality of our product has improved. We're going to break our necks trying to do still better for fall. That's the truth of the situation. All else is ponderosa asinora! (Irish slang for "bunk.")

The BIG THREE

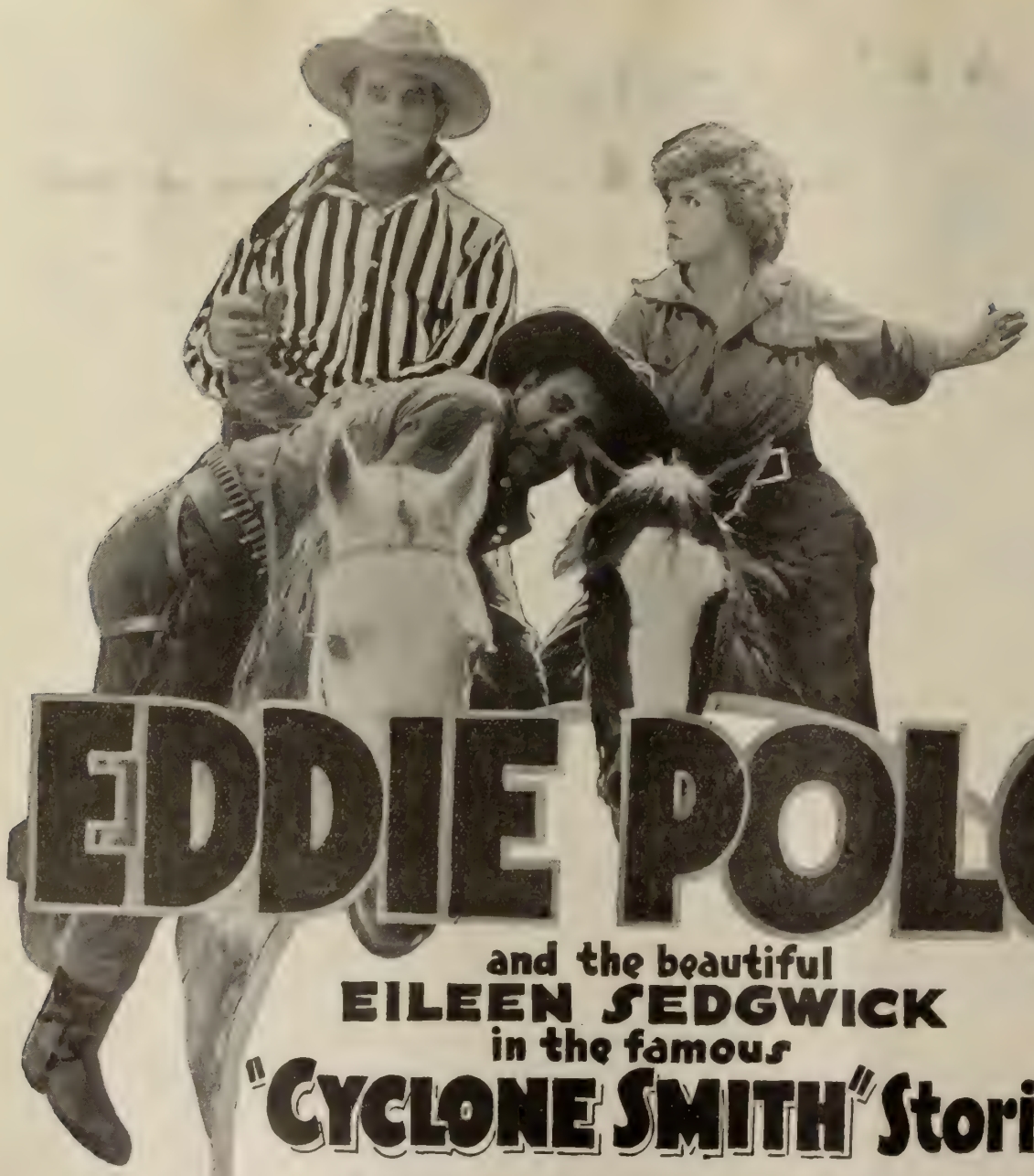
HEARST NEWS

INTERNATIONAL NEWS

UNIVERSAL CURRENT EVENTS

People are flocking to theatres in every part of the land to see the world's latest and most fascinating news in pictures. THE BIG THREE are providing the pictures. THE BIG THREE are bringing people to theatres who never went there before. THE BIG THREE are proving themselves by miles the big News Weekly attractions in thousands of theatres. If you are not showing THE BIG THREE you are simply turning away spot cash money that is yours for the mere asking. Communicate with your nearest Universal exchange and get your contract for THE BIG THREE right now. Be first in your territory to show all that's new and worth while in News Weekly pictures.

PRODUCED BY INTERNATIONAL
BOOKED THRU UNIVERSAL



EDDIE POLO

and the beautiful EILEEN SEDGWICK in the famous "CYCLONE SMITH" Stories

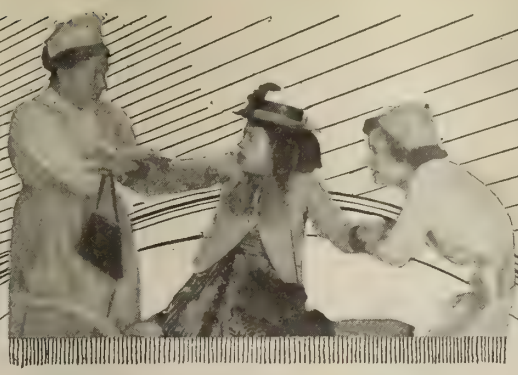
ADVERTISING talk is useless on this EDDIE POLO—"CYCLONE SMITH" series of stories. You've simply got to see them with your own eyes. To whet your appetite, however, prepare yourself for the greatest series of two reel pictures you ever gazed at.

Prepare yourself to book them all, for you will the minute you see the first few. Ten two reel wonder pictures as big and well produced as the best 5 reel features. Going over like wildfire in hundreds of houses and making the hit of the program every time they are shown. Does that mean anything to you? IT SHOULD if you're in the picture business for money instead of your health.

BOOK THROUGH ANY

UNIVERSAL

EXCHANGE



SAMUEL GOLDWYN
PRESENTS

MABEL NORMAND

IN

WHEN DOCTORS DISAGREE

By Anna Brand *Directed by Victor L. Schertzinger*

"When Doctors Disagree" is now a landmark in screen history. In that riotous comedy and in "Sis Hopkins" and "The Pest" Mabel Normand is playing to more business nightly than any screen comedienne has ever played to in any three productions in the history of the motion picture.

There's a reason. "When Doctors Disagree" is a picture *built for your theatre*. It is a product of experience.

From you and your box office, as it registered on the Normand comedies, Goldwyn has learned just the sort of broad, racy 60-miles-an-hour fun your patrons want in a Normand play. It knows the kind of part and picture that the American people want for Mabel Normand.

"When Doctors Disagree" is that kind of a Normand picture.

That is why the Chicago Evening Post described it as all Miss Normand's greatest successes rolled into one with something added.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Mr. & Mrs.

CARTER DE HAVEN

in their second Capital Comedy

Their Day of Rest

WANTED: A COOK. $100 a month, every afternoon off, use of the family car on Sundays.

She broke his heart with one of her biscuits.

Just another angle to the eternal comedy of the loving young newlyweds and their tribulations.

Another laughter-filled story from the two young stars who are making the most original and most appealing series of *human nature pictures* yet put on the market.

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

WORLD PICTURES

THE MANSFIELD OF THE SCREEN

This Picture Proves It:

WORLD PICTURES

present

MONTAGU LOVE

in

"THROUGH THE TOILS"

With Ellen Cassity By Koby Kohn Directed by Harry O. Hoyt

NOT WHAT WE SAY——

ASK YOUR PUBLIC

The productions of

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
and D. W. GRIFFITH

to be released by United Artists Corporation will all be rented on the same open, single picture basis.

Concentrated here is the very height of artistry and popular appeal, made available to Exhibitors by a rental policy that insures greater profits for the picture theatres of the country than have ever before been possible.

And these profits are assured by the tangible, known values of the United Artists, not by promises of future possibilities.

UNITED ARTISTS CORPORATION

729 Seventh Avenue
NEW YORK CITY
OSCAR A. PRICE, President.
HIRAM ABRAMS, General Manager.

TOM MOORE'S RIALTO

Washington, D.C.

Immediate First-Run Starting June 8 and Backed Up With A Second Run at Tom Moore's

STRAND THEATRE

This is the convincing tribute of one of the nation's big showmen to

J. Parker Read Jr.'s
presentation of

LOUISE GLAUM

in

Sahara

By C. Gardner Sullivan *Personally supervised by Allan Dwan*

Heralded by the largest newspaper campaign that Tom Moore has ever put behind a picture; because, to use Mr. Moore's own words, "the producers and distributors of pictures like 'Sahara' deserve every possible bit of the support of the nation's big exhibitors."

The value of "Sahara" in this powerful exhibitor's eyes is proved by the fact that to give it an instant showing he shelved one production completely and set back the playing dates on two others.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange Incorporated

For what The Salvation Army did in France it will be loved forever by millions of Americans. One of the outstanding events of a life-time will be the growth in public affection of a meek and humble organization that reached the peaks of greatness.

Never again will the street bands of singers or the heroic women who make their way into lowly places be regarded with anything but increasing love and respect.

For the reason that it is a wonderful drama of laughter and tears, a story of the human heart, and to reach with it through your theatre the affections of America's millions, you will want to save an open spot in your house schedule for

Billie Rhodes in The BLUE BONNET

By E. Magnus Ingleton
Directed by Louis Wm. Chaudet

A STORY OF "OVER HERE"

Produced and presented by the
NATIONAL FILM CORP. *of*
AMERICA *William Parsons, Pres.*

We are pleased to announce to the exhibitors of America that all future Billie Rhodes productions will be distributed exclusively through the Hodkinson organization.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Its title to begin with, its charm and its satisfying drama will justify you treating this as a special although it is a *Metro All Star Series Production*. Advertise it, get back of it and make extra money with it.

Metro presents

EMMY WEHLEN

in E. Forst's

FOOLS and THEIR MONEY

Scenario by Finis Fox — *5 acts* — *Directed by Herbert Blache*

RELEASED BY METRO JUNE 16th

MAXWELL KARGER, Director General.

Charlie Chaplin
His Signature
In his Third and Latest
COMEDY
"SUNNYSIDE"
An Idyll of Small Town Life
A "First National" Attraction
FIRST NATIONAL EXHIBITORS CIRCUIT
Foreign Rights Controlled by WM. VOGEL PRODUCTIONS (Inc.), 1476 Broadway, N. Y. C.

New Laughs

one mind in the world that never goes stale.

Mr. Chaplin will make 5 more for First National

He has produced 3 in the past 18 months

Two CHRISTIE SUCCESS ASSURED

OF "SALLY'S BLIGHTED CAREER"

THE TRADE REVIEW SAYS:

"THERE IS AN UNLIMITED AMOUNT OF FUN CROWDED INTO THIS TWO-REELER, WHICH IN POINT OF DIRECTION, PHOTOGRAPHY AND ACTING OUTCLASSES MANY A FIVE-PART PROGRAM ATTRACTION."

THE MOVING PICTURE WORLD:

"IT IS AN EXCELLENT FARCE ATTRACTION AND THERE IS SNAP IN ITS TWO REELS."

OF "ROWDY ANN,"
PRE-RELEASED AT THE CALIFORNIA THEATRE, L. A.

FRED A. MILLER SAID:

"I WANT TO CONGRATULATE YOU ON 'ROWDY ANN.' YOU HAVE HIT THE BALL FOR A HOMER AND THE PICTURE IS GOING OVER A HUNDRED PER CENT. YOU HAVE A REAL WINNER AMONG SHORT SUBJECTS."

THE LOS ANGELES HERALD:

"'ROWDY ANN' KEEPS THE AUDIENCE IN AN UPROAR THROUGHOUT ITS PRESENTATION."

THE RECORD, LOS ANGELES:

"FAY TINCHER IN 'ROWDY ANN' IS INIMICABLE, FOR HER COMEDY IS SPONTANEOUSLY ORIGINAL."

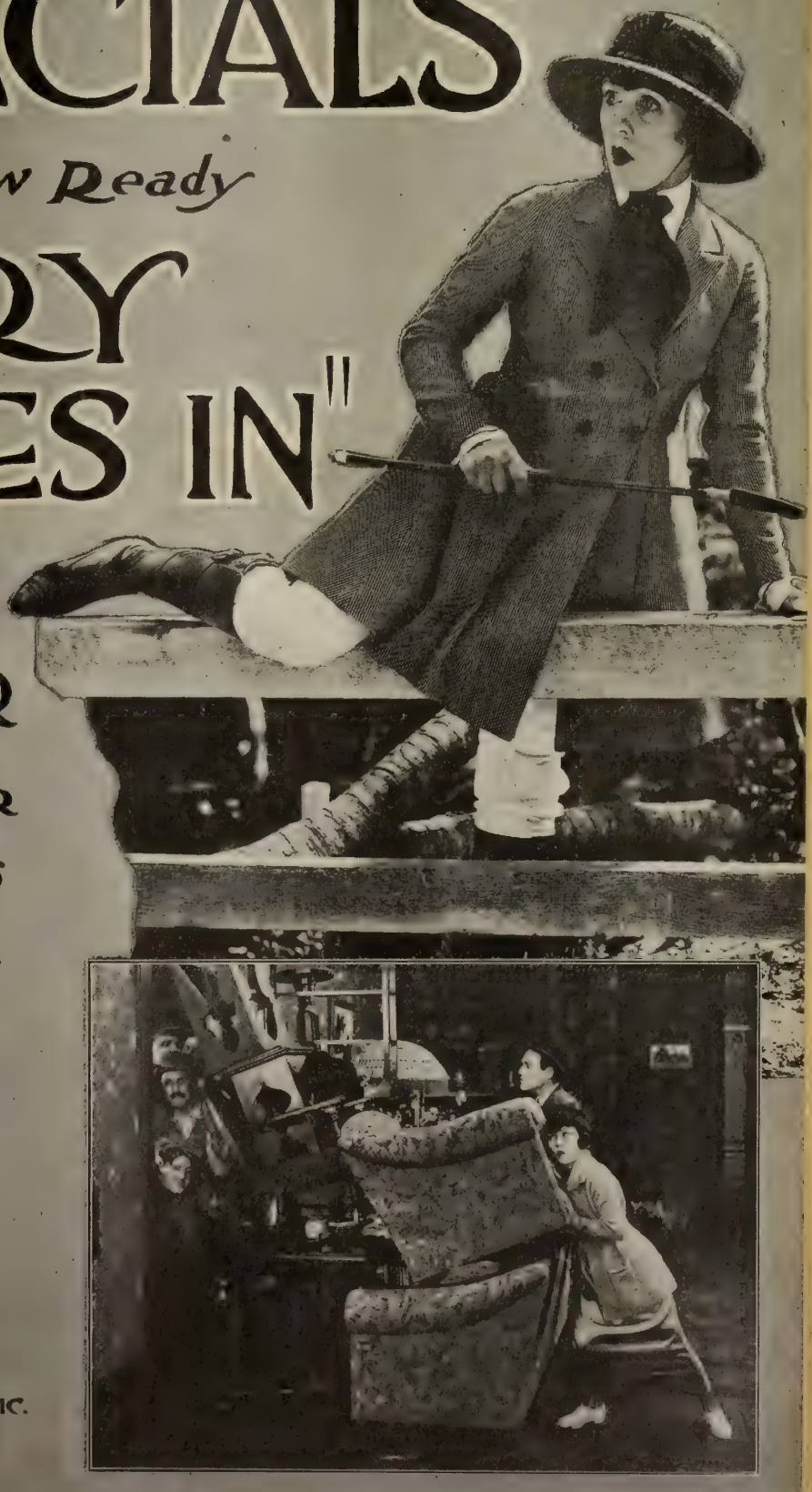
Now Booking by

REEL

SPECIALS

Another Now Ready

"MARY MOVES IN"



with

FAY TINCHER

HARRY HAM
PATRICIA PALMER
EDDIE BARRY
KATHARINE LEWIS

direction

Al. E. Christie

A barn dance puts the kick *in this* hilarious farce

produced by

CHRISTIE FILM CO. inc.
Los Angeles, Cal.

BEST THEATRES EVERYWHERE

THROUGH FOREMOST INDEPENDENT EXCHANGES

E. C. KLEIN

By command of the one SUNSHINE

The LUC

NOW

FOX
SUNSHINE
COMEDIES

Exhibitors of America

COMEDY A WEEK

ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER
DAMAGED-NO GOODS
SHADOWS OF HER PEST
THE SON OF A GUN
HUNGRY LIONS IN A HOSPITAL
ARE MARRIED POLICEMEN SAFE?
A SELF-MADE LADY
A NEIGHBOR'S KEYHOLE
WILD WOMEN AND TAME LIONS
A TIGHT SQUEEZE

ROARING LIONS ON THE MIDNIGHT EXPRESS

COMMUNICATE WITH THE NEAREST BRANCH OFFICE IMMEDIATELY FOR FULL PARTICULARS

FOX
FILM CORPORATION

ROTHAPFEL UNIT PROGRAMME
Telegrams,
Letters and Newspaper
Notices Proclaiming The
Tremendous Success of the
First
Rothapfel
Unit Programme
are now pouring in from
all sections of the country
Its proven box-office value is resulting in a rush for early bookings which makes it necessary for play-dates to be arranged further in advance than is the usual custom.
Distributed by
FRANK G. HALL
Through
FILM CLEARING HOUSE, Inc.
and
INDEPENDENT SALES CORP.
Foreign Rights Controlled by
ROBERTSON-COLE COMPANY

We spent royally for Defense

Let us now spend wisely for Construction

We need good films. **Make them.**

We need buildings—home—public and industrial. **Construct them.**

We need more railway trackage and equipment. **Produce them.**

We need homesteads for many of our returning soldiers. Drain the swamp and irrigate the arid lands and they will "blossom like the rose."

Possibly 50 million, certainly not less than 30 million horsepower, is literally running to waste in our streams. We need industrial power. Harness the streams. Build the dams, construct the power plants.

The **immediate** carrying out of only a fraction of our needs in these lines of production will put to work every idle man and every idle dollar.

The **purchasing power** of the labor and capital thus profitably employed, plus normal demand, plus foreign demand, will keep every wheel turning, every factor of commerce busy at top speed.

Every dollar wisely expended on productive lands, buildings, railways, good roads, power plants and similar undertakings is an addition to the permanent wealth and industrial progress of the nation.

America's Greatest Market is America

Let's Go!

National Prosperity Campaign, Commodore Hotel, New York

Announcement No. 1.

THE MIRACLE MAN OF THE MOVIES

IN

WHO

A SERIES OF 24 TWO REEL

WHY

MIRACLE FEATURES

NEXT WEEK WILL BRING YOU

The Biggest News of the Screen Year

- TO BE RELEASED BY -

CAPITAL FILM CO. - INC -

EXCHANGES IN ALL PRINCIPAL CITIES

S. L. Barnhard, Genl. Mgr.

TO SAVE FILMDOM $1,000,000 EACH MONTH - BOOK SUPER SHORT FEATURES

Announcement No. 2.

THE KING BANDIT OF THE SCREEN

IN

A Series of 24 Super Short Features
Based Upon
The Actual Happenings and Adventures of

AMERICA'S REFORMED OUTLAW

With the same deeds of deviltry re-enacted

By Himself

REALISM THAT READS LIKE ROMANCE

- NEXT WEEK WE WILL TELL YOU -

WHO AND WHY

- TO BE RELEASED BY -

CAPITAL FILM CO -INC-

EXCHANGES IN ALL PRINCIPAL CITIES
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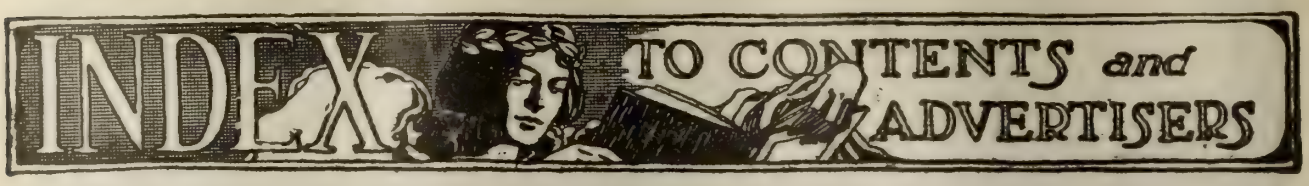
TO SAVE FILMDOM $1,000,000 EACH MONTH- BOOK SUPER SHORT FEATURES



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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

JAMES TO DIRECT FOX ADVERTISING

After Four Years with Metro, Severs Connection on June 23 to Assume Worldwide Activities

ANNOUNCEMENT is made at the offices of Fox Film Corporation that Arthur James, at present publicity and advertising director of the Metro Pictures Corporation, and who has been identified with the growth of that organization since its beginning four years ago, will on June 23, take over the general direction of the publicity and advertising of the Fox Film Corporation. Mr. James will make his headquarters in New York.

Under the new arrangement Mr. James will reorganize the publicity forces, which now extends around the world. In addition to representatives in London and continental cities there will be staff members in the principal centers of the United States who will be in direct contact with local publicity conditions, giving the Fox exhibitors the advantage of expert-on-the-ground service. The publicity policy in its entirety will not be announced until July 1.

Before entering the motion picture field Mr. James was a newspaperman with a long experience in New York and other cities. He was for seven years city editor of the New York Morning Telegraph and also was Sunday editor of that paper, and prior to this connection was in charge of the publicity department of the Hampton Advertising Agency, directing the publicity for the American Tobacco Company, the Du Pont Powder Company and other large businesses.

He left the Morning Telegraph to reorganize the publicity department of the Mutual Film Corporation, and after fourteen months joined Metro, where he attracted national attention with a series of successful campaigns. He was the first to utilize the color insert in the field and has been instrumental in raising advertising standards in the industry.

"We welcome Mr. James in the Fox organization and regard him as the leading exponent of motion picture advertising and publicity," said Winifred R. Sheehan, general manager of Fox.

"Mr. James will direct the general advertising campaign of the Fox Film Corporation in America, as well as throughout all foreign countries in which we have branches."

It is announced at the Metro offices that John E. D. Meador, who has been Mr. James' chief assistant, will for the present have charge of advertising and publicity.

Hubbard to Assist Chester.

Vitagraph announces the appointment of Lucien Hubbard as associate editor, to assist Editor George Randolph Chester in the preparation of scripts.

Mr. Hubbard was formerly a well-known free lance writer, and later was connected with World, Pathe, and Universal. Before entering the motion picture field he served on the staffs of newspapers in New York and elsewhere, resigning as night city editor of the New York Tribune to enter motion pictures.

Bill to Repeal Film Taxes Introduced Into Congress

EFFORTS to have the admission and film rental taxes repealed have been inaugurated in Congress, with the introduction by Representative Mason, of Illinois, of a resolution providing for the elimination of those two sections from the revenue law.

Arthur James
Publicity Director, who moves from Metro to Fox.

The repeal of the admission tax, it has been declared, would be one of the most popular actions Congress could take. This tax hits nearly everyone in the country, and is a constant reminder to the public of the fact that the war, although practically over, is by no means paid for. It is now the aim of Congress to remove from sight those taxes which are most obvious, and collect necessary funds, instead, by means of other taxes, which will hit the public indirectly and will not be a constant reminder that we have yet a great sum to pay to cover the expenses of the conflict.

Collections of admission taxes are a great burden and inconvenience to the exhibitors, who would welcome their repeal. During the month of March, the theatres of the country collected from their patrons and paid to the Government $5,186,875.33. This was three-quarters of a million more than the collections for March, 1918, which totaled $4,392,201.91, and brought the total for the first three-quarters of the current year to $35,026,949.99.

The film rental tax, also, has been the subject of much dissatisfaction, and representatives of the exhibitors have been in Washington several times for the purpose of securing the elimination of this section.

Revenue Commissioner Issues Tax Regulations

REGULATIONS surrounding the collection and payment of taxes on the leasing or licensing of motion picture films have just been issued by the Commissioner of Internal Revenue. Returns of taxes under this section are to be made monthly, on or before the last day of the month succeeding that for which the return covers, and are to be accompanied by the amount of the tax due. The first return, covering the tax accruing on and after May 1, is to be made on or before June 30.

This tax, while reported and paid by the lessor or licensor, may be passed on to the exhibitor, and provision is made for the assumption by the exhibitor of the tax accruing on films shown under contracts made prior to December 6, 1918.

The regulations point out that the charging of the tax to the exhibitor by the distributor is not prohibited. "Where the tax is charged to the exhibitor as a separate item, the tax will be based upon the amount charged for the use of the film only, and not upon the combined total including the tax," it is declared. "Where, however, a lessor does not separately bill the tax to the exhibitor, but advances his price to cover the tax, the tax must be measured by the full amount of such advanced price."

New York City Censorship Killed Hard by Aldermen

THE ordinance placing arbitrary censorship power in the hands of the New York City commissioner of licenses was defeated by the Board of Aldermen, on June 10. The committee on general welfare reported against the bill and the Board killed the measure by adopting the committee's report without discussion.

The motion picture industry had been given a chance to protest against the ordinance at a hearing before the general welfare committee on May 28. Labor leaders and representatives of all branches of the industry were present to protest strongly against the measure which had been introduced by Alderman Augustus Wise.

DALLAS FACES WALK-OUT OF OPERATORS

Projectionists Vote to Strike in Sympathy with Building Trades—Await Word from New York

EVERY picture theatre in Dallas may have to shut down during June as the result of Dallas Moving Picture Operators Union, Local 249, voting a sympathetic strike. The union voted to strike pending permission from their International at New York.

The moving picture operators in Dallas struck two years ago when they organized. They were supported by the Central Labor Council. Now the building trades crafts have walked out and they are calling on the operators, who have no grievance against their present working conditions, to reciprocate.

The local, which has about forty members, at their meeting June 3 voted to strike and wired their International for permission to walk out.

The moving picture show operators in Dallas have to undergo a drastic examination by a city board. As a man passes the examination he is unionized. The operators claim to be unionized 100 per cent., and unless operators are brought in from out of town the shows will have to close.

The striking building crafts have made a special point to get the operators pledged to a sympathetic strike. They realize that the walking off the job by carpenters, painters, bricklayers, etc., does not strike home to the general public since it affects them only indirectly. They believe that striking at the public through depriving them of amusements would bring home to them emphatically the fact that a strike involving 3,000 men is already on.

The Dallas strike has been on for ten weeks, one union after another going out slowly in sympathy with the strikers. It is hoped that arbitration may adjust the differences before the International of the operators gives permission to walk out.

The strike is firstly directed against the Dallas Light and Power Company and the Texas Power and Light Company through an initial strike of their linemen. The claim is made that operators should not use power to operate their machines which is declared an unfair product. Not Dallas alone, but a score of towns in North Texas using Texas Power and Light Company current, will be affected should the Dallas operators finally leave their booths.

Canadian Showmen's League Buys First American Film

THE Canadian Exhibitors' Protective Association of Ontario, Limited, has bought the first picture to be booked through the new exchange system.

J. C. Brady, president, accompanied by Mr. Scott, secretary and treasurer, spent several days in New York a week ago sizing up the situation and meeting and interviewing film men. Upon their return a second committee was appointed, consisting of Frederic Guest, vice president, and Mr. Alexander, director, to visit New York and select the initial offering. After much reviewing, Messrs. Guest and Alexander selected David Graham Phillips' story, "The Grain of Dust," produced by Crest Pictures.

It is the purpose of the association to select and buy features on the American market to supply picture theatres through their own exhibitor-run exchanges to be known as the Canadian Exhibitors' Film Exchange, Limited. Branches will be opened in the principal cities of the entire Dominion.

James M. Lackaye, Noted Character Actor, Dies

JAMES M. LACKAYE, whose character portrayals won him a name on the screen, died June 8 at the Broad Street Hospital, New York City, after a few days' illness. The funeral was held at St. Lawrence's Church, Forty-ninth street and Eighth avenue, on June 10.

James M. Lackaye.

As a character actor Mr. Lackaye achieved many successes. His first distinct performance was in "Way Down East." He played for a number of years in "York State Folks" and later won distinction in "The Gentleman from Mississippi' and "The High Cost of Living."

From 1913 Mr. Lackaye had been adding to his laurels by his work in the moving pictures, chiefly in Vitagraph productions. "That Suit at Ten" and "In the Shadow" were two of his earliest pictures. He had not, however, been active in the silent drama for the last two years. Mr. Lackaye's brother, Wilton Lackaye, is well known for his fine work on the stage.

James M. Lackaye was born in Washington, D. C., in 1867. He was a member of the Lambs, Friars, and Actors' Guild and the Green Room Club.

Eastland Theatre Boom Approximates Oil Rush

EASTLAND, TEXAS, is taking on the character of a moving picture boom not much different from the oil rush which is getting the state on the front page every day. Eastland has the Princess Theatre and Edanbill Airdrome now running, but opened up the New Majestic on June 2 and will give the Alhambra, a new house, its premier on July 1. Ground was broken recently for the Connellee Theatre, which will seat 1,450 and cost $75,000, and which will be thrown open to the public in the fall.

The Alhambra is owned by Tom C. Harrell and represents an investment of $35,000. It seats 650 and advertises a $10,000 Wurlitzer as one of its features. F. K. Davis is the manager.

The New Majestic, a 600-seat house, is owned by James Carrigien. The upper floors of the theatre building are occupied by a hotel, also owned by Mr. Carrigien.

"The best house between Fort Worth and El Paso" is the line applied to the Connellee. Five days of the week will be devoted to pictures exclusively and the remaining running day to legitimate attractions. Inclines to the balcony, upholstered seats and a pipe organ are merely a few of the many modern items in the Connellee's construction.

Alice Brady Closes Most Successful Stage Season

ALICE BRADY closed her notably successful engagement in "Forever After" at the Playhouse, New York, June 7. Opening in Owen Davis' romance at the Central Theatre on September 9 last, Miss Brady played there for fifteen weeks, and on December 23 moved to the Playhouse, where she has continued with substantial success one of the longest runs enjoyed by any attraction in a season remarkable for lengthy engagements.

When the final curtain descended on "Forever After," Miss Brady had finished her 39th week and 344th performance in that play.

Next season, Miss Brady will appear in "Forever After" on tour. She will be seen in Chicago, Boston, Philadelphia, and possibly other cities.

Griffith Confers with Methodists in Columbus

THE support of the motion picture world, as represented by D. W. Griffith, was assured the Methodist Centenary Celebration at a conference in Columbus recently, the celebration being represented by Dr. S. Earl Taylor, of New York, director general of the Centenary Celebration; Dr. J. E. Crowther, of Seattle; Dr. Fred Fisher, of New York, and Dr. C. F. Reisner, of New York.

Mr. Griffith, in addition to promising to make a film of all important features of the Centenary Celebration, strongly urged the use of motion pictures in the advancement of religious work. He spoke strongly of the possibilities of the motion picture under proper supervision being made to carry a religious message further than any known form of communication.

Dr. Taylor made the statement that "we want pictures that talk the universal language. I believe the passage of peace and good will should be preached to the world through pictures."

Lift Restrictions on Film Exports.

Washington, D. C., June 10.

All rectrictions on the exportation of moving picture films to countries with which foreign trade is permitted have been removed by the Trade Board, to take effect June 11.

LINZ.

PATHE CHIEF HONORED BY FRIENDS

Head of Great Distributing House Recipient of Praise and Presents at Notable Gathering at Astor—Tells of Profit Sharing Plans to Be Worked Out on His Return

THREE score of the associates and friends of Charles Pathe, Chevalier of the Legion of Honor, assembled at the Hotel Astor on the evening of June 10 to do honor to the head of the house of Pathe. The occasion took the form of an unusually elaborate dinner. Present were all of the Pathe officials in the East, including Paul Brunet, vice president and general manager, and Lewis Inerarity, secretary, who officiated as toastmaster.

During the evening Louis Landry, assistant general manager, speaking on behalf of the heads of departments of the home office, presented Mr. Pathe with a cigarette case and match holder. A bit later W. E. Raynor, New York branch manager, representing the thirty branch managers, presented the head of the firm with a twelve-piece Tiffany office set. Mr. Pathe in each instance made a short response, thanking the givers.

Keenan Pays Tribute to Pathe.

The speakers included Frank Keenan, whose productions are being released through Pathe Exchange and who paid a warm tribute to the organization and its head; Albert Capellani, the producer-director, who started his career with Mr. Pathe; Leonce Perret, who in America has achieved new fame as a director; Gilson Willets, author and scenario manager; George Blaisdell, editor of the Moving Picture World; George T. Ames, manager of the Pathe Philadelphia branch, who declared his intention immediately of taking up the study of French, and Fred C. Quimby, director of exchanges.

Others present were Louis Meyer, president of the Virginia Pearson Photoplays, Inc.; Charles Gatchell, editor of Photoplay Magazine; Robert Welsh, managing editor of Motion Picture News, and E. K. Gillette, secretary and treasurer of the same journal; E. C. Lynch, George B. Seitz, Bertram Milhauser, G. L. Chanier, Adolphe Osso, Louis G. Gasnier, A. S. Abeles, W. S. Wesslin, L. S. Diamond, J. W. Kyle, E. O. Brooks, Elmer R. Pearson, Harry Lewis, J. T. Richards, C. W. Allers, J. Humm, G. A. Gray, F. V. Bruner, P. A. Parsons, Randolph Lewis, H. E. Genet, Jack Alicoate of Wid's, W. C. Smith, Fred Chapin, A. E. Rousseau, P. Barbier, L. E. Franconi, E. Cohen, F. R. Clarke, A. Miller, A. Adatte, C. J. Fischer, A. Werkmesiter C. Julien, C. A. Brady and G. Bardet.

Mr. Pathe's Speech Arouses Enthusiasm.

There was marked applause when, in the course of Mr. Pathe's address, announcement was made of the probability that the chief executives of the various departments of the concern's activities would be the beneficiaries of a profit-sharing arrangement, the details to be worked out following Mr. Pathe's return to this country in October. Mr. Pathe spoke in part as follows:

"Before leaving America I have called you all together on this occasion to express to you the satisfaction I have felt during my stay among you. The success of the business of Pathe Exchange is due in a large degree to its manager, Mr. Brunet, who has risen with the organization. He can and ought to serve as an example to you all—who are his immediate colleagues—of what any one who gives himself up entirely to his profession and his work may aspire to.

"For my part I have never known anyone who really succeeded in life without doing more work daily than he was really obliged to by the strict limitation of the duty imposed on him by his engagements. Sooner or later the man or woman who follows this program is observed in a business house and the extended knowledge which is thus forcibly acquired is made use of and paid for as it deserves to be.

"The business of Pathe Exchange which has considerably increased during the past year, is still capable of considerable increase. Its future is in your hands and for this reason it is my desire to interest you in a large measure in its welfare.

Talks of Profit-Sharing Plan.

"I intend to return to New York next October and purpose studying with Mr. Brunet an arrangement with the intention of making all the immediate colleagues of the administrative, industrial and commercial management share in the profits of Pathe Exchange, Inc. Mr. Brunet and myself hope, in this way, to increase the personal activity of each of you, as well as your good will and cohesion of which I have already noticed the satisfactory condition.

"I extend my thanks to all and sincerely wish that I will be among you soon again."

Mr. Brunet Reviews Work of Firm.

"I am truly happy to welcome you all here on this most pleasant occasion," said Mr. Brunet. "Most pleasant because it means to many of us a renewal of personal association with Mr. Pathe, who has been for a long time away from us and can now be with us but for a little while. Most pleasant, too, since he has found us of the clan of the Red Rooster flourishing and filled with energy, optimism and ambition. Most pleasant, too, because the Pathe Exchange has achieved heights from which we may see far; and wide as is the field of our vision, we can see nothing but the success which will surely crown our efforts.

"We are glad to personally do this honor to Mr. Pathe when we remember that his own Government has signally

The Table of Good Food and Good Fellowship with Which the Friends of Charles Pathe Greeted Him on June 10.
The industry was well represented at this gathering at the Astor, where America paid tribute to the work of Mr. Pathe.

honored him and that the Governors of most of the states of the union have also honored him with their personal messages of appreciation. Gentlemen, it means something to be associated with Mr. Pathe.

"Little time is given tonight for speeches, so I cannot say the many things I would like to say. You, friends of the house of Pathe, will be glad to know that I have expressed to Mr. Pathe for you and myself the belief that we have in common—that prosperous as he finds us on this all too brief visit of his, it is as nothing compared to the lustiness which he will find we possess when he comes to these shores again. Doing well, we propose to do better. That is the spirit which has always animated Mr. Pathe and it has brought him far. And the same spirit will take us far also!

"Gentlemen, I propose that we drink to the honor of Mr. Pathe."

There were distributed among the diners copies of congratulatory messages received from practically every Governor in the United States.

FRANKLYN FARNUM IN SHORT WESTERNS

Will Appear in a Series of Twenty-six Two Reel Dramas To Be Made by Canyon Pictures Corporation

WITH Jack Weinberg as president and Joseph M. Goldstein as secretary and treasurer, the Canyon Pictures Corporation has just been formed, and announces the signing of Franklyn Farnum for a long period.

The first productions in which Mr. Farnum will be starred will be a series of twenty-six two-reel Western dramas which will be produced in the Selig Studios in Los Angeles and which will be distributed on a state rights basis, one being released every two weeks.

Several of the stories for these pictures have already been selected and are from the pens of B. M. Bowers, Bertram Sinclair and other well known authors. Mr. Farnum is at present appearing in Albert Capellani productions released through Pathe. It is announced, however, that his contract expires on June 20, and work will be started at an early date on the first production which it is expected will be ready for release on August 1.

Completing Preliminary Plans.

The preliminary arrangements are rapidly being made, director and supporting company will be selected within a few days and will be announced shortly.

Franklyn Farnum is well known to picture patrons, having appeared on the screen for a number of years with several companies, including Bluebird and Universal. He also was a headliner in vaudeville for several months.

Mr. Weinberg announces that no expense will be spared in the production of these two-reel Western dramas so as to make them thoroughly in keeping with up-to-date standards. In fact they will be in reality short features, produced in the same elaborate manner so far as settings, casts, and other details are concerned as are required for productions of greater length. In addition, they will be filled with punch and action, and the two-reel length will enable them to eliminate any unnecessary footage and to stick closely to the pertinant points of the story.

An extensive and comprehensive exploitation campaign will be carried on in connection with this series of productions.

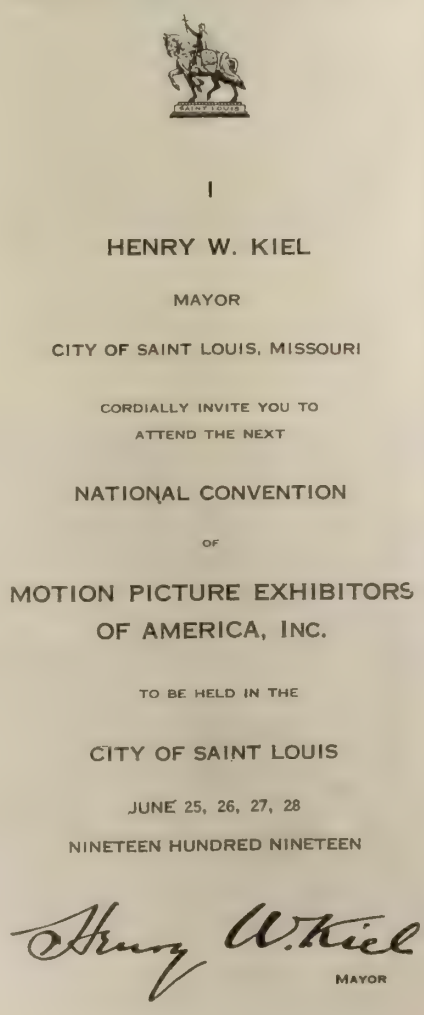
Doughboys See Own Parade Gratis at Dayton Theatre

THE returning of large numbers of enlisted men to their home cities has offered many a motion picture manager the opportunity to institute some practice that reflects credit on his house. One of these managers, Mark M. Gates, of the Dayton Theatre, Dayton, established himself in immediate favor with the soldiers of the 148th Division when it landed in its home city recently.

Mr. Gates' show for the particular day was built around the Paramount picture "Pettigrew's Girl," a picture which he knew appealed particularly well to those in his audience who had worn the uniform. And this is the way that Mr. Gates got busy and got results. There was a parade of the division immediately on its arrival in the city, and the first thing that Mr. Gates did was to rush local cameramen to points of vantage along its route and secure pictures of the boys marching by.

These were printed and developed the same day, and shortly after the parade Mr. Gates threw open the doors of his theatre to the soldiers. They were admitted absolutely free of charge. They saw themselves in triumphant procession on the screen and afterwards witnessed the showing of "Pettgrew's Girl." Five hundred soldiers availed themselves of Mr. Gates' generous offer and were loud in their appreciation of the entertainment he offered them.

While the monetary results of Mr. Gates' scheme may not have been immediate, the publicity he derived for his theatre, the feature picture and himself, was in such quantity that its value could not be overestimated. The local newspapers were eager to print anything about the returning troops and Mr. Gates' activities brought him prominent position in the various newspapers published in Dayton.



Overrule Censor's Order on "Fit to Win" Film

JUDGE LEARNED HAND in the United States District Court has granted a decree in favor of Isaac Silverman against John F. Gilchrist, commissioner of licenses, enjoining the latter from interfering with the exhibition of the film entitled "Fit to Win."

The controversy over the exhibition of the film which was originally produced by the War Department for exhibition at the army cantonments with the object of uplifting the morals of the men in the service commenced when the film was shown at the Grand Opera House in Brooklyn several weeks ago. Commissioner Gilchrist decided that the film was unfit for public exhibition and threatened to revoke the licenses held by proprietors of motion picture theatres if they exhibited the film.

Silverman, who acquired the national rights to exhibit the film, then filed a suit against Commissioner Gilchrist to enjoin him from interfering with the exhibition of the film. Judge Augustus N. Hand and Judge Julius M. Mayer decided in Silverman's favor when applications were made for preliminary injunctions after suggestions for the elimination of certain scenes were complied with, but still Commissioner Gilchrist refused to sanction the exhibition of the film.

When the case came on for trial on the merits Judge Learned Hand after hearing the testimony and viewing the film in court decided that there is nothing in the film to warrant its suppression and granted a decree for the plaintiff.

Reggie Hammerstein Promoted.

Another one of the well-known Hammerstein family has joined the Selznick organization. Reggie Hammerstein, son of the late William Hammerstein, well known theatrical man, entered the purchasing department of the Selznick company a few days ago. It is now announced that he has been advanced to assistant to Frank Hampton, business manager of the company.

Mr. Hammerstein is grandson of Oscar Hammerstein and a cousin of Elaine Hammerstein, who is now a Selznick star. He has only recently returned from the front, where he served with the army for over a year.

EXCHANGES AND SHOWMEN AT ODDS

Cincinnati Exhibitors and Distributors Both Deliver Ultimatums on Question of Prepayment System for All Films Delivered—Theatre Owners Organizing

SEVERAL weeks ago the Associated Film Exchange of Cincinnati, sent out pamphlets containing an entire new set of rules which would govern all business transactions beginning June 15. This was done without consulting the exhibitors whom the edict concerned, and their advice was not asked before the drafting of the rules. As soon as these letters were received a meeting of the Miami Valley Exhibitors' League was called and it was decided that some of the conditions that were to be imposed were decidedly unfair.

Make Stringent Rules.

One of the rules states that film will not be shipped to theatres unless a check is received before the date of shipment. This the managers contend is not lawful, according to the contracts sent out by the exchanges. In defense of the rules hereby printed the exchange managers state that the fly-by-night exhibitor is the one to blame for the new rules. One manager made the statement that there were not over fifteen exhibitors in the state of Ohio who did not pay their bills, thus making it hard on the majority.

In answer to this assertion the theatre men members of the local League say that the only remaining "fly-by-night" members of the industry are the exchange managers themselves—their average life in the Cincinnati exchanges being from fifteen to thirty weeks.

Average Manager's Term Short.

The grievance committee of the local league claims that all its time is taken up with complaints that must be filed with exchanges, the fault of which generally lies with a discharged manager. The new manager, of course, almost invariably straightens out the difficulties caused by his predecessor, but not without spending time—valuable time—in solving who was to blame and it is generally found that the discharged employe was at fault.

Executives of the League also say that the men who have drawn up the present set of rules will not be the men who will execute them, since most of them, according to the law of averages, either will have been discharged or retired for a position with another firm—perhaps not operating in the immediate territory. Cincinnati exhibitors feel the executive offices of the prominent distributing companies should take over these matters, since they are the only authorities who rightfully can make rules for the future of their exchanges.

League Wants Credit Allowed.

The League also is responsible for the statement that it was the exhibitor who raised the theatre from a storeroom to the present institution devoted to the silent art, some of which represent an investment of millions of dollars. The smallest theatre does not have an investment of under $5,000, and although the theatre managers are not clamoring for credit they think that in case a check accidentally does not arrive before the shipment of film their theatre should not be dark for the day or week as the case might be.

For instance, in the last week eleven members of the Miami Valley League did not receive their invoices in time to make payment before shipment of film. Had the exchanges for this reason not sent film, the number of disappointments are plain. In addition to this, eight members of the League did not receive the films that they had booked in advance and were forced to get a show elsewhere than the exchange from which their show had been booked in advance.

Exhibitors Rapidly Uniting.

In view of the above mentioned facts the members in session decided that the Exchange managers made a great mistake by not co-operating with their body before drafting the new rules. It is known that the Miami League is now one of the most powerful in the United States, including as it does members from over fifteen counties surrounding Dayton, with a total membership of 116. A reply to their answer is awaited by officers of the League here. In the meantime organization is rapidly taking effect. About forty exhibitors from territory in the northern part of the state have wired evidence of their desire to join the Miami League. It is the purpose of the local League to include the entire state of Ohio in its organization when the time is ripe, which will make it a model body of its kind.

Demands of Exchanges.

The announcement of the exchange managers follows:

To All Exhibitors Served by Cincinnati Exchanges:

In order to protect the responsible from the irresponsible and careless exhibitor, the enclosed rules have been established and will be observed by all exhibitors in dealing with the undersigned exchanges who are members of this Association, commencing with service for Sunday, June 15, 1919.

We desire particularly to call your attention to Rule No. 2 calling for payment positively in advance, which is in accordance with the terms of your various contracts. If for any reason you overlook making remittance for film, telegraph the money so that your show can be shipped, as no film service will be shipped C. O. D. for your use on June 15 or thereafter.

In view of the insistence by this association that the exhibitors agree to and abide by the inclosed rules, each member of the association hereby agrees to give special attention to the conduct of the detailed end of his business, so that every exhibitor will certainly receive as nearly perfect service as is possible. Consequently any complaint from an exhibitor will receive prompt attention and be immediately corrected.

No other communication will go for-

Bert Lytell, in "One-Thing-at-a-Time O'Day," Takes the "One" Things with Grace and Abandon.
As an automobile instructor and as a prize fighter he shines with equal Metro brilliancy in the eyes of the lovely one.

ward to you from any of the exchanges in connection with these rules. If any further information is desired, address the secretary at the Chamber of Commerce.

ASSOCIATED FILM EXCHANGE MANAGERS.
C. V. Zimmerman, Secretary and General Consul.

Exhibitors' Reply.

The league replied in the following letter:

Dayton, Ohio, June 6, 1919.
Associated Film Exchange Managers, Cincinnati, Ohio.

A few days ago the Motion Picture Exhibitors of Dayton, Ohio, and vicinity, all of whom are members of the Miami Valley Exhibitors' League, received a printed form in which, without any agreement on the part of the exhibitors, there is an attempt made by you to foist upon such exhibitors a requirement that the remittance for each film shall be in the hands of the film company from whom the film is to come prior to the shipment. In case this is not done, the film will not be shipped C. O. D. This suggested requirement is presumed to take effect beginning June 15.

The Miami Valley Exhibitors' League desires to notify you a..d each one of the members of your association with whom any member of this league deals that contracts are not one sided. You have no doubt overlooked the fact that contracts have been entered into which require the shipment of films. These contracts are in writing and set among other things that the distributor shall deliver during the period as set forth during the contract motion pictures therein described, also that it is understood by both parties that all agreements which are a part of the contract are set out and set forth in writing therein.

In addition to the requirement that the film company shall ship and the further requirement that all the terms of the contract are set in the contract and nothing else binds either party, the exhibitor in most cases has deposited with the film company moneys to cover at least the last two weeks of the contract.

In some of the contracts provision is made for a C. O. D. In none of the contracts is there any provision or right given to film companies to do that which they are attempting to do in the printed notices sent out.

The members of the Miami Valley Exhibitors' League desire to notify individually and collectively the Associated Film Exchange managers that they will stand upon their contract rights and insist upon the films being shipped and not held up as suggested in the notice. Not only will the members of this league insist on their contract rights, but if the films are not sent and a consequent damage arises, the members so damaged will hold the film company failing to live up to its contract for full compensation and damage for the loss that may be sustained.

Your exchange managers seem to overlook not only contracts, but methods of enforcing these contracts as provided in same. You require exhibitors to deposit money to protect your film companies—the contracts provide a method of cancellation. It is a simple matter for your film companies to enforce the terms of the contract and avoid losses. There are comparatively few careless exhibitors; proportionately we do not hesitate to say that there are less careless, irresponsible exhibitors than there are film companies, and the film companies, under their contracts, have every opportunity to protect themselves.

Time and again not only have the film companies failed to get their films to the exhibitors in time when paid for, but have oftentimes shipped films that are in very bad condition. Again, the bills fail to reach exhibitors, through no fault of the exhibitor. A number of members of your association know that they have been notified frequently to get their bills to exhibitors in Dayton and vicinity in time, and notwithstanding this notification have failed to do so. Members of the Miami Valley Exhibitors' League are ready and willing to pay their bills and live up to their contracts; they desire to do what is fair and right, and expect the same action on the part of the Associated Film Exchange Managers. If there are any of the exhibitors who are not living up to their contracts and paying their bills promptly, we will do what we can to assist you, and your film companies can readily protect themselves by cancellation of contracts and by C. O. D. at the time of this cancellation taking effect.

We write this letter setting out the facts fully, for we have our contract rights and do not intend that they shall be thrown overboard.

Yours very truly,
THE MIAMI VALLEY EXHIBITORS' LEAGUE.
By JOHN SIEFERT, President.
A. F. KINZELER, Secretary.

Exhibitors Protest Against C. O. D. Shipment.

Exhibitors and exchange managers in the Omaha territory are waging a hot battle over a new policy of the Omaha Film Board of Trade, in sending all unpaid-for film C. O. D. even to the largest houses. The larger exhibitors declare they will cancel rather than be "clubbed" by the exchanges, and the exchange managers are politely explaining they are forced to the step as a measure to protect the responsible and businesslike exhibitors. They say the C. O. D. plan and other rules adopted by the board are in no way different from the contracts which the exhibitors have already signed. Exchange managers admit having received a large number of cancellations, but they are confident the exhibitors will not insist on canceling when they learn the same rule has been adopted by all the exchanges.

Rabanus Joins Triangle at New Haven.

M. Rabanus, formerly with the General Film Company, who has just returned from service, has joined the forces of Triangle, and will represent the distributing corporation as general manager of the Triangle exchange at New Haven. Manager Rabanus replaces H. D. Posey, who has now become associated with the S. A. Lynch Enterprises at Atlanta, Ga.

Evans Succeeds Eschmann as Minneapolis Board Head

R. K. EVANS, manager of the Minneapolis Exchange of the Film Clearing House and Independent Sales Corporation, is the new president of the Minneapolis Film Board of Trade. He was elected at the regular monthly meeting of the board, succeeding E. A. Eschmann, whose term had expired.

J. W. Hicks, manager of the Minneapolis Paramount Exchange, was elected a fifth member of the board of directors to take the place of E. R. Pearson, who has left Minneapolis.

Mr. Eschmann, manager of the World Exchange, was selected to fill the unexpired term of F. S. Meyer as chairman of the legislative committee. Mr. Meyer has gone to Chicago to take up his new duties with the home office of the American Film Company.

Publicity Committee Appointed.

Four members were appointed to serve on the publicity committee, of which C. V. Stenbaugh, of Pathe, is chairman. They were J. V. Bryson, M. J. Weisfeldt, F. J. Cubberley, and Tom Burke.

Mr. Eschmann, the retiring president, was voted a watch fob as a tribute to his efforts as the first permanent chairman of the organization. A. H. Fischer, manager of Metro Exchange, was also given a fob in recognition of his work as chairman of the transportation committee. He will continue as head of the committee.

Mr. Peavey, former manager of the Minneapolis Paramount office, and E. R. Pearson, two of the charter members of the board, who have since left the territory, were made honorary members.

W. E. Atkinson.
Newly appointed general manager of Metro.

Harry J. Cohen.
Just placed in full charge of Metro's foreign department.

GRIFFITH CONVERTS THE CRITICS

Director of "Broken Blossoms" Admits That He Built Better Than He Knew; He Also Has the Satisfaction of Receiving Praise from a Heretofore Hostile Source

By Edward Weitzel

ONE secret of D. W. Griffith's success is his open mind. When he is wrong he admits it without hesitation and smiles pleasantly the while. When Karl K. Kitchen interviewed him for the New York World just before he came East to put on "Broken Blossoms" at the George M. Cohan Theatre the famous director was credited with the following:

"There have been only two pictures that have made money at the $2 scale—'The Birth of a Nation' and 'Hearts of the World,' both of which I happened to produce. Whether the public would again pay $2 to see another spectacle is extremely doubtful; and without the spectacle, no matter how remarkable the story or the actors, the $2 scale isn't worth discussing. I am not a prophet, and in the motion picture business almost anything is possible. So I do not say that the two-dollar movie will not figure in the future, but there is none in sight at present."

What "Broken Blossoms" Will Accomplish.

Sitting in his office in the Longacre Building one day last week D. W. Griffith remarked:

"'Broken Blossoms' will do more for the moving picture than was accomplished by 'The Birth of a Nation.' I didn't recognize this when the picture was finished, but since coming to New York and putting the matter to the test it is plainly evident. I did not think that a simple story told in picture form and running only an hour and a half would take such a firm hold on the public, but the opening night at the George M. Cohan Theatre showed how little a man can guess the amusement business. Out West they preferred 'True Heart Susie.' Here in New York we have had a number of the more critical sort of amusement seekers in to see 'Broken Blossoms' three and four times, and the house has been sold out every performance."

"So the public does not put the spectacle first after all, Mr. Griffith?"

"It certainly looks like it," was the reply.

"Please explain in what way 'Broken Blossoms' will benefit the moving picture."

"It will help to classify it. There clearly is a demand for a form of screen drama that will attract a class of patrons that do not care for the regulation program. The price of admission does not weigh in the matter at all. This portion of the public is now paying $3 to see 'Broken Blossoms,' and it is fair to suppose that it will keep on paying the same price for what it wants. It is related closely to the public which attends such stage productions as the Barrymores in 'The Jest,' and its support will enable photoplays of the right kind to enjoy long runs at high prices, regardless of how much or how little the photoplays cost to produce."

Smilingly Accepts Criticism.

It is told of D. W. Griffith that when one of the biggest scenes in "Intolerance" was ready to be photographed word was brought to him that the engine which hurled the stones during the assault of the army of Cyrus on the walls of Babylon had broken down and must be repaired. Everything else was in readiness. The thousands of men and women were in their positions, the caldrons of oil lighted, and delay meant a serious expense. The situation would have driven most directors into a justifiable rage.

"How long will it take to fix the catapult?" asked Mr. Griffith.

"Half an hour," he was informed.

"Go ahead," was all he said, and it was said calmly. When the engine was fixed work was resumed on the scene as though nothing had happened. In the same unperturbed spirit he listens to criticism of himself and his pictures.

Upon asking for an opinion from his interviewer on one of his productions

David Wark Griffith
Whose "Broken Blossoms" makes epoch as did "Birth of a Nation."

and being told that its one fault was its length he exhibited no resentment, but replied smilingly: "That is said generally of my pictures."

Such frankness leads naturally to a question that has always seemed an important one to the writer of this article. Mr. Griffith had said that he did not think pictures should be restricted as to length. The development of character was the essential thing, and time should be taken to do this thoroughly.

"The moving picture," he concluded, "is becoming more and more like a story by Dickens. Not 'The Tale of Two Cities,' which is drama first of all; but like 'David Copperfield.'"

At this point the interviewer put his question to the man who has rivaled the best features of the English novelist in his screen version of "Broken Blossoms."

Two Forms of Screen Fiction.

"Have you ever thought, Mr. Griffith, that there are two forms of screen fiction—the photodrama and the photonovel?"

The director took his time before replying. It was evident that he was turning the matter over carefully.

"No, I never have," he said finally; "but it is a good idea."

"Would not the general acceptance of this fact enlarge the scope of the picture?" he was asked.

"Very much so," was his reply. "Like every other form of art the screen is bound to develop the specialist, who will be known for his particular brand of picture."

"At present," he was reminded, "directors, in most cases, have no clearly defined school of their own. They see some new thing applied successfully to the making of a photoplay and they introduce it into their next picture without stopping to find out if it belongs there. Your invention of the cut-back has been abused more times than it has been properly used by the men who have introduced it into their own work."

"We all have a great deal to learn about this profession of ours," remarked Mr. Griffith. "An entertainment which is completed at one sitting is not like a book which can be put down when the reader pleases and picked up again when he is ready to resume his reading, and it is this which has lead to the preference for the straightaway story of the same form of construction as that used in 'Broken Blossoms.'"

"And helps to make it a photodrama, Mr. Griffith. It is tragic in theme and true drama in the technical sense because none of the situations is stretched beyond the convincing point. Fifteen minutes of padding, no matter how skilful the character drawing, would have weakened the grip of your story. Your finish brings it to a perfect climax; and you never lose the mood, which is another way of saying that everything in your picture belongs there."

At the end of this speech the interviewer felt he had taken full advantage of Mr. Griffith's open mind and refrained from expressing any more of his own convictions on the subject under discussion.

Converting the Critics.

A number of clippings from Boston and Chicago dailies were lying on Mr. Griffith's desk. He picked one up and glanced it over. It was a notice on "Broken Blossoms" from the Boston Evening Transcript.

"The critic on this paper," the director remarked, "has never before written a review of a moving picture. He is known all over New England for the intellectual quality and candor of his criticism of stage plays. Here is a bit from his

first notice of a photoplay, a form of art he has always refused to accept:

"'With this new film Mr. Griffith has excelled himself. In the Chinese blue, already noted—that as an aureole about the pictured prologue in China and about the poetized scenes in Cheng-Huan's attic—he has added at least one color to the resources of the screen. In those pictures, moreover, he has attained a new softness of outline, a new play of light and shadow, a new subtlety and fineness of suggestion that are to photography as an artistry, whether on film or plate. Even in the black and white that records the rest of the photoplay he often seems to shade up and down the scale from a sepia background, while crude, hardness of line and contrast steadily diminishes. None the less every personage in "Broken Blossoms" is individually and clearly characterized upon the screen.'."

A Voice from Chicago.

"Another critic who is not noted for overpraising the photoplay—Mr. Charles Collins, of the Chicago Evening Post—has joined the ranks of the converts," said Director Griffith, handing his caller the clipping.

Part of the Collins review reads as follows:

"Mr. Griffith's 'Broken Blossoms,' now at the Illinois Theatre, is the motion picture that converts dramatic critics to whom the cinema is anathema into film fanatics. Mr. Darnton, of the New York World, for example, was seduced by it into total abandonment of a stern vow of silence on the subject of the photoplay, and Mr. Parker, of the Boston Transcript, went to the exhibition to scoff and remained to write three columns of praise. Decidedly there must be something potent in 'Broken Blossoms' if it causes such strong men as these to change their journalistic religion. . . .The thing is top-notch in movie-making; it deserves to be called a classic example of the art of narrative through cinematography."

The hurried appearance of one of Mr. Griffith's managers with the information that it was time to catch the train for the West brought an hour and a half interview to a close, and the interviewer was left to glance over a remarkable collection of "Broken Blossoms" reviews from the daily papers of Boston, Chicago and Philadelphia. Such universal high praise has never before been given a screen production.

Philipp Studios Being Renovated.

The studios of the Adolf Philipp Film Corporation located at 11 East Fourteenth street, New York, which are being entirely renovated and modernized under the personal direction of the technical director, Robert Nicholls, formerly with D. W. Griffith, Douglas Fairbanks, and Famous Players, are nearing completion.

An entirely new electric light plant has been installed, and the studios are equipped with the new automatic Excelsior photo lamp. Mr. Philipp, who will direct all productions, is now busily engaged in selecting the cast for the first picture. The Philipp corporation will produce five-reel features and two-reel comedies.

APPEAL GRANTED IN MANNERS SUIT

Author of "Peg O' My Heart" Has Chance to Contest Decision Which Denied Him Film Rights to Play

J. HARTLEY MANNERS has been granted a petition by the United States Supreme Court for a writ of certiorari bringing up on appeal his case against Oliver Morosco involving certain motion picture rights in the play "Peg O' My Heart."

This is one of the most important copyright cases which has been before the Supreme Court for some years. It involves the question whether the screen rights to the play "Peg O' My Heart," written by J. Hartley Manners, were transferred together with the theatrical rights under a contract entered into on January 12, 1912, between Mr. Manners and Mr. Morosco. The court is called upon to interpret the words "to produce, perform and represent." Suit was filed in the Federal Court for the Southern District of New York on August 26, 1918, and resulted in a decree dismissing the bill on its merits on December 9, 1918. An appeal was taken to the Circuit Court of Appeals for the Second Circuit, which affirmed the decree on April 17, 1919, Judge Ward dissenting on the question of the transfer of the moving picture rights.

Wording of the Appeal.

The question presented is as follows:

1. Whether a license contract to "produce, perform and represent" a dramatic work, which contract contained provisions relating to "theatrical seasons;" for the payment of royalties on gross weekly box office receipts; for the production of the "play" in first class theatres and on the road with a competent and satisfactory "company," and with a particular prominent actress in the title role; for rehearsals and production under the author's direction; providing that there should be no alterations, eliminations or additions made in the play without the approval of the author; for its release to stock theatres in the event of its failure in New York—all terms applicable to the spoken drama, but not to moving pictures—and which is silent as to any transfer of moving picture rights, nevertheless conveyed those rights from the author to the licensee?

2. Whether the contract gave a license in perpetuity or for a limited time only?

Similar Contracts Involved.

In the brief in support of the petition for a writ of certiorari, counsel for the petitioners take the ground that it should be granted for three main reasons, first, its public character and great importance because a large number of similar contracts involving large amounts of money are involved; second, because of the absence of uniformity in the decisions of the lower courts; and third, because copyright cases usually establish principles of wide application and a final decision of the questions presented will tend to prevent future litigation.

Stress Importance of Films.

"The marvelous development of the moving picture industry has rendered of enormous value the screen rights in modern dramatic compositions," says the brief. "They concern numerous authors and producers throughout the country under outstanding contracts entered into for oral production by living actors and without any reference to moving picture representation. Whether such screen rights passed from the author to the producer is of the greatest consequence to a large number of persons.

Court Decisions Conflict.

"A conflict between the decisions of the Federal courts and between them and the decisions of the state courts exists on the principal questions presented. Furthermore, the courts of England have expressed a view contrary to that of the Circuit Court of Appeals in the present case. A contract similar to the one in this case, therefore, entered into in England, would not carry moving picture rights, while the contract here, under the decision of the Circuit Court of Appeals, would carry such rights to the producer."

Counsel for the petitioner are former Judge Walter C. Noyes and David Gerber, of New York, and William J. Hughes, of Washington.

William Parke
Who will direct Ruth Roland with her own company which will make serials for Pathe.

Ward Visits Brother in New York.

W. D. Ward, manager of the Detroit Universal exchange, made a hurried visit to New York last week to see his brother, Elmer, who had just arrived on the hospital ship Mercy, from Italy, and is quartered in Embarkation hospital No. 3. Mr. Ward said he found him receiving the best of care and slowly recuperating.

Elmer Ward was a member of the 332nd division in Italy, the only American soldiers sent to that country.

Sennett to Strike New Note.

E. M. Asher, personal representative of Mack Sennett, arrived in New York from Los Angeles the early part of the week. Mr. Asher brings word from the Sennett studios that the comedy king is about to launch into the production of a film to include pathos besides the usual quantity of Sennett hilarity.

EVERY PICTURE NEEDS GOOD MUSIC

Belief in This Has Induced Leader Robert Cuscaden to Develop Elaborate System for Selecting Motifs Not Only to Suit Each Picture, but Also Each Actor

By Guy Leavitt

ARBITRARY reading as to tempo and dynamic signs are as worthless in motion picture playing as are academic musicians who have no real interest in moving pictures, according to Robert Cuscaden, orchestra leader at the Muse Theatre, Omaha, and rated as one of the best violinists of the Middle West.

Mr. Cuscaden leads his orchestra in the evening. During the day he wanders around to the other motion picture houses, getting an idea here, another there, and above all, satisfying his tremendous liking for moving pictures. He advances some decidedly new ideas along the lines of playing for moving pictures, one of the most striking being that each star has a particular bit of music that fits him or her, and that this bit should form the theme back of that star's acting.

Day of Baton Rapping Is Past.

"First, attention should be called, I think, to synchronizing the musical settings and the change of scene—for instance, stopping one piece in three flats, and at once jumping into another in three sharps," says Mr. Cuscaden. "The value of related keys is a wonderful thing to learn. Or the musical setting may be changed gradually. Do not make it necessary to break off in the middle of a phrase to fit a new scene. Have an understanding with the operator as to the rapidity of projection.

"I direct my orchestra with lights, operated by my foot. One light means to change to the next piece. Two flashes means to revert to the theme piece. The day of the orchestra leader who raps with his baton and breaks off the phrase in the middle, to leap into the next scene, is past.

"Needless to say, every musician should have an absolute knowledge of the contents of each composition. He should know that piece; he should know exactly what impression he wishes to convey in the use of every note he plays. The musical library for the picture theatre should be extensive; it should cover every phase of human emotion, and it should be kept constantly growing.

Original Theory Enunciated.

"Every screen star has an individual personality. The psychology of every such personality can be expressed by one particular piece of music better than by any other. For instance, to my mind, I think 'When You Are Truly Mine' expresses to perfection the psychology of Mae Marsh. I always resort to that piece somewhere in a Mae Marsh picture, and it fits, it makes no difference what picture she is playing.

"I do not think it is in the slightest degree beneath the musical director to resort to tricks in orchestra settings. I believe tricks show a rare appreciation of the possibilities in motion picture music. For instance, I find the greatest impression can sometimes be made by suddenly stopping—while the picture goes on. In comedy, everybody knows the value of trick playing there.

"Music Makes or Breaks Picture."

"Then, I would urge upon every musician interested in promoting the art of motion picture music the necessity of taking every performance seriously. It makes no difference if a picture is rotten. The patrons come, seriously and earnestly intending to see a picture. If you play through the rotten picture seriously three or four times, and then decide that because it is a rotten picture it is unnecessary to take such pains with your music, then you are not only doing an injustice to the picture, but you are doing an injustice to yourself and to your house.

"Music is the searchlight which may show up the weak points and the strong points in a picture; but it also can be made to cover up the weak points or the strong points. See a picture without music, and you will miss many things which the music shows to you. Everybody knows that. A clever orchestra can cover up the weaknesses in a picture. A clever orchestra can emphasize the strong points in a picture. A strong orchestra can make or break a picture.

Music Intensifies Dramatic Values.

"I like to think of the music interest in a picture as of an oration. The orator who does not know his business will start out in loud, bombastic fashion, and within ten minutes the interest of his audience is lagging. The orator who knows what he is about will start out calmly, quietly, and will keep steadily progressing until he reaches the climax, when he will drive home his points with all the vigor and eloquence at his command. Every picture should have this tendency, to grow toward a climax. The music can accentuate this tendency; it can increase the tensity, and at the climax it can emphasize those scenes in a way that is remarkable to the unitiated.

"But what I believe is one of the most important features of photoplay music is that the **music should always be subordinate to the screen picture interest.** People come to your house to see, not hear; to satisfy the sense of sight, not of hearing. Your music is merely to aid their seeing. It is an unobtruding stimulus to their imaginations.

Says Pictures Have "Rhythm."

"Every screen action, every emotion portrayed on the screen, vibrates with a distinct and a certain rhythm. The clever director will recognize that rhythm; he will find it, and express it in music.

"All music should seem as if composed for that picture for which it is played. It should fit. It should breathe in unison with the picture.

"In this connection, my principle is to avoid opera and well known songs that have a meaning or a text foreign to the subject matter of the picture. For instance, do not let your hearers hear a bit of music from an opera they have seen, unless the action that accompanied that music in the opera was identical with the action on the screen. For instance, I find music from 'Carmen' fits perfectly in some scene of a Spanish or Southern murder.

"There is a difference between tension and action. For instance, I have found that in some scenes a regular beat, beat, beat of music will produce a tension or will accompany a strenuous action far better than if placed in staccato time.

Small Use in Cheap Music.

"There are waltz movements and waltz movements. Every musician knows that. But there are some waltzes which picture every emotion. There are others, cheap things, that fit only into stereotyped places. I avoid these stereotyped bits wherever possible.

"I try to make my music fit into the atmosphere of the picture, of the house, of the patrons, of the lights. I try to make my music a part of the atmosphere. I mark my success by the patrons going from the house with a feeling that they have had a thoroughly enjoyable time; that everything, the seat they sat in, the ushers, the picture, the music, had been in harmony. The music has a more powerful part in this than has any other agency.

Cue Sheets Often Worthless.

"No musician has a place in motion picture theatre orchestra who has not imagination. He must picture the music as actually belonging to that scene. He must hear music with every scene.

"I am sorry to have to say it, but the cue sheets sent us are jokes. I can name the writers of worthwhile cue sheets on three fingers. In my hand here I hold a cue sheet sent by a producer who makes as many pictures as any other producer. This cue sheet is even less than a joke.

"I see each picture in advance, with a blank bit of paper before me. I jot down the musical version of each scene. Then I go up to my office and block it all out. I consider my work important."

American Cinema Completes Staff.

President Walter Niebuhr, of the American Cinema Corporation, 220 West Forty-second street, New York, this week announced the completion of the company's executive staff. Holmes C. Walton, who was for five years affiliated with Sanger & Jordan, and more recently specialized on the foreign film markets, has been selected as general sales manager for the corporation. Lucius Henderson has assumed charge of the company's producing program and is now engaged in planning future productions. Samuel Pierce Blackman, formerly president of the Memorial Photoplay Corporation, is business manager at the company studios.

TORONTO SHOWMEN WANT SUNDAY REST

"City of Churches" Men Expect no Increased Returns from Sabbath Showing—Veterans Desire It

MEMBERS of the Motion Picture Exhibitors' Protective Association of Ontario engaged in a hot debate at the regular general meeting of the association on Tuesday, June 3, over the subject of Sunday performances. Announcement was made at the meeting, which was held in the association headquarters, at 143 Yonge street, Toronto, with an attendance of over forty exhibitors, that the Great War Veterans' Association was commencing an agitation for the opening of all moving picture theatres on Sundays in order to keep the returned men off the streets. It was stated that a resolution requesting the government of Canada to take this step would be presented at the next convention of the veterans.

Exhibitors Object to Sunday Shows.

The final decision of the meeting was that the exhibitors should remain neutral during the time that an appeal is being made by the veterans, and possibly others, for Sunday shows. This opinion was reached in the form of an amendment to a motion that the association go on record as opposed to Sunday performances. Various objections were taken by exhibitors against the proposal to open Canadian theatres on Sunday. Several maintained that the business during the week would be seriously affected and little or nothing would be gained in the long run with the houses open seven days in the week.

One exhibitor declared that if the theatres were to open on Sundays he was through with the moving picture business because Sunday was a real day of rest for him and he did not propose to work continuously day in and day out. The opinion was also expressed that the exhibitors would draw upon themselves the disfavor of the churches and many citizens if performances were held on Sundays. The adopted amendment was moved by J. Hudson and seconded by Mr. Alexander, both of whom are Toronto exhibitors. The mover and seconder of the motion to oppose Sunday opening were Messrs. McCullough and R. S. Tickner, who are also Toronto exhibitors.

Demand Circuses Be Restricted.

J. A. Morrison, of Meaford, Ontario, made a plea for pressure upon the Ontario government to prohibit circus and other road shows, including carnival companies, from touring the country. He pointed out that the circus or carnival takes a considerable amount of money out of a community and that the circus does not pay its full share of taxes in comparison with assessments upon theatres. He also urged that the government should regulate the number of theatres in a center according to a population basis.

F. Guest, of Hamilton, Ontario, also objected to the freedom in which circuses travel the country, and pointed out that on the very day of the meeting there was a large circus right on a lot adjoining his theatre in Hamilton and another one would make its appearance there during the next week. On the motion of Mr. Guest, seconded by Mr. Hudson, it was decided to appoint a committee of three to draw up desired legislation covering circuses and road shows, the suggested bill to be presented to the government. It was also decided to send a letter to the councils of Meaford and Hamilton to point out the objection of exhibitors to the circus.

Machine Operators Do Not Strike.

Secretary Thomas Scott, of the Ontario association, advised the meeting that he had conferred with Moving Picture Operators' Local No. 173 regarding the stand that the operators intended to take in connection with the ordering of a general strike in Toronto. This strike had actually been called, but the operators had not gone out, and the interruption to general business had been short-lived. The operators' local had expressed the wish that all exhibitors place the union card in the box office window to show that union operators were employed. The meeting decided to co-operate with the operators.

Proportionate Dues to Be Levied.

A budget of expenses during the coming year is to be drawn up and proportionate dues will be levied upon members in place of a fixed membership fee for the year. The estimate for the coming year's expenses will be prepared after Secretary Scott makes a trip throughout the province to arrange for bookings for the new film exchange which has been established by the exhibitors' association.

Several exhibitors made donations to help defray the cost of the campaign which resulted in securing the law which enables Ontario exhibitors to conduct children's performances on Saturday and holiday afternoons.

Out-of-town members present included F. Guest, Hamilton; J. S. Smart, Port Hope; J. A. Morrison, Meaford, and E. T. Wykes, Schreiber. President J. C. Brady, owner of the Madison Theatre, Toronto, occupied the chair.

"The Westerners" To Get Los Angeles Premiere Soon

THE first of the Great Authors' Pictures, Inc., productions, Stewart Edward White's "The Westerners" will have its initial American presentation at the Kinema Theatre, Los Angeles, where it opens for a two weeks' run June 15.

This pre-release showing of Benjamin B. Hampton's first contribution through his own company was closed by Harry H. Hicks, manager of the W. W. Hodkinson organization in Los Angeles.

First for "Daddy Long Legs."

The Regent Theatre, Toronto, had the first Canadian run of Mary Pickford's "Daddy Long Legs," during the week of May 26. It is understood that a record price was paid for the booking.

Bill Desmond Doesn't Rely on His Hands Alone in "Bare-Fisted Gallagher," but Uses His Rope to Advantage.
Bill is evidently an ardent supporter of woman suffrage in this Robertson-Cole feature released by Exhibitors Mutual.

PUTTING OVER A SMALL TOWN SHOW

Lee Kugel Proves That Intelligent Advertising Will Make Business Anywhere, Even in a Hard-Boiled and Conservative Town Like Winsted and with One-Reeler

By Epes Winthrop Sargent

GEORGE M. COHAN wrote "It Pays to Advertise," but Lee Kugel, publicity promoter for World-Pictures, has provided a one-night stand version which should interest—and possibly instruct—every small house manager in the country.

Lee Kugel is what real showmen call an Agent. He can pack a cut trunk around the country ahead of a dramatic show and leave the towns ripe for the coming of his attraction. He is a real press agent and not "Director of Publicity" by grace of the man who prints his letterheads. He knows how because he has been over the circuit time and again.

For a long time he has been planning a demonstration that should prove his point that advertising, properly done, can help the small house as well as the great. The New York hit of "The Ghost of Slumber Mountain" seemed to him to give him a chance to make a double point and not only demonstrate the value of advertising, but also to prove that a feature is not necessarily 5,000 feet long.

Sought a Tough Proposition.

He wanted the toughest proposition he could find, and after long search he located what he wanted in Winsted, Conn., in the shape of the Opera House.

He wanted a conservative town. Winsted is all of that. It has a population of about 6,000, with a smaller percentage of foreign population than any town in southern New England.

He wanted a town where the natural following of the house did not insure a fair business for any attraction. The Opera House measured up to this requirement. Manager Gale put up a six-sheet one side of the structure, where you could see it if you looked sideways as you went past. He also put a one and a three at the head of the stairs and took a two-inch space in the paper. If the people came, all right, if they didn't, all right too.

House Has No Lobby.

He wanted a house with no natural advantages. This was the Opera House. It is situated upstairs with no lobby either upstairs or down. From the top step you pass right into the auditorium. There was no chance for lobby display.

From every angle the Opera House seemed to be an ideal place for the test: an upstairs house in a staid, conservative town. The usual run was from $65 to $75 a day, with a record of $234 for a holiday. There was no ardent fan class; no clientele established and held by intensive advertising. If Winsted could be won, any manager in any town could do as well and probably better.

Nothing was to be done that any showman, anywhere, could not follow. It was not the idea to go into the town with special men and get up a drive. It was planned to do exactly what any manager could do with the material to be had.

Uses Posters Freely.

After a chat with Manager Gale, Mr. Kugel decided upon his campaign. Six locations were picked, to be built into 24-sheet stands with an eight, a six and ones. The eight was a block stand, but in a pinch two sixes could have been used. For window work ten eights, ten threes and one hundred ones were used. The house had a large capacity and the 200 seats required for the billing payments could easily be spared.

The local newspaper was then visited. It was interested only in the size of the advertisement, and as the rate was only fifteen cents an inch, it could not rouse much enthusiasm over a two-inch display. A large opening display was arranged for, with follow advertisements for the succeeding days. This carried a set of six reading notices (with cuts), one for each day.

No special copy was prepared. The display spaces and the reading notices were all taken from the press book. The stuff was all prepared to be used as it stood, and it was put in without change. The display advertisements were set in the spaces indicated.

Sent Letter to School Teachers.

The nearest approach to special stuff was in two letters. One of these was sent the school teachers, the copy reading:

There will be presented on Friday, June 6, at the Opera House, Winsted, Conn., "The Ghost of Slumber Mountain." This is a photoplay that from an educational point of view surpasses anything ever attempted to further the cause of interest in prehistoric life. The picture was made with faithful fidelity to all known records of animals that existed nine million years ago. To you, as a school teacher, this picture should be of extraordinary interest, as it will help you tremendously in creating among your pupils a desire to know something of the world at a time when history was just emerging from the nebulous period and beginning to take form. It will give every student of physical geography, natural history and kindred subjects more information than they can learn in three months of concentrated study. It has the indorsement of "The American Museum of Natural History." Inasmuch as your state has furnished much material in the nature of fossil specimens of these prehistoric animals, in fact more than any other state, a stimulated desire to know more of this subject will be created by viewing "The Ghost of Slumber Mountain."

A visit to the Opera House on Friday, June 6, will be well worth your while.

"The Outcasts of Poker Flat" Had the Old-Fashioned Idea About Transmitting Their Personalities.
The scene on the right puts over the situation well in this Universal picturization of Bret Harte's story.

Manager Gale has decided not to increase the price of seats from the regular scale.

Leading Citizens Not Overlooked.

This was sent out from New York on the head of the World Film Corporation, as was this shorter form, which was sent to 150 of the leading citizens, from a list. It ran:

Manager Gale, of the Opera House of Winsted, has booked for Friday, June 6, a super feature entitled "The Ghost of Slumber Mountain." This picture is one of the most unique novelties ever put on the screen. It discloses animal life as it existed during the prehistoric period some nine millions years ago. The authenticity of the picture is vouched for by the Museum of Natural History of New York City. It offers to the patron of the motion picture theatre more genuine information concerning that period of the world's existence than can be gleaned from text books in several days concentrated study. It has been made the subject of discussion by learned men and should afford you the best value for the money that you have spent in the theatre in many years. For your information, notwithstanding the unusual interest in "The Ghost of Slumber Mountain," no increase in prices will be made.

Show and Advertising Cost $90.

A slide was given the house to be run for advance work and two thousand heralds were sent through the town. The heralds were put out under supervision and not merely thrown indiscriminately. One was placed in each house.

The total expense for all this extra work, including six two and three-column cuts left with the newspaper to be used with the press notices was slightly less than $50. The film rental for the entire bill was $40, making a total of about $90 or something less than $40 more than the usual daily expense.

The picture was not played on a holiday, but on Friday, June 6, a Friday date being selected because that was the worst night of the week. There was no lobby display, no banner work, no street wagon or other special stunt, just straight work such as any showman, however inexperienced, could handle in a town no matter how small its size, yet the picture played to 1,430 paid admissions, at 10 and 15 cents; reaching more than 30 per cent. of the total population of the town. Also there were two strong counter-attractions on the same day.

It goes to show that the investment in pictorial paper and newspaper space will bring a direct profit, if properly done, and it is not necessary to invest lavishly, at that. It proves that the cumulative effect of much paper will turn people in to the house. They see one bill and forget it. They see a dozen bills in as many windows, and they cannot forget it. It pays to advertise whether the town be Winsted or New York, and the more you advertise, within reason, the more money you will take in. You can get a couple of three sheets and do $75 on a $50 investment, or you can spend twice as much, and make twice as much.

The arithmetic is simple.

Johnson Plunges Into Land of Cannibals and Cocoanuts

MARTIN JOHNSON, explorer, who is making a second journey into the land of cannibals to make further records of their habits and costumes for Robertson-Cole to be released through Exhibitors Mutual, has reached New Zealand with his wife, Osa.

By this time the Johnsons are probably in the New Hebrides or nearing them, for it is more than five weeks since Johnson dispatched the letter from New Zealand which Robertson-Cole received.

Johnson sent on the information that the outfit he had obtained in the United States was the most complete he could purchase. In his stay at Sydney, Australia, Johnson obtained a line of trinkets that will carry him through his entire trip in the South Sea Islands. On his first trip Mr. Johnson almost lost the fruits of his entire exploration when Nagapate's men seized his three cameras and destroyed two of them. He intends taking no chances this trip, but as he makes his round of each island he will shoot the negative to Robertson-Cole's representative in California, thereby protecting himself against all eventualities. It is expected he will shortly start shipping completed films.

A Little Subterfuge as Applied by the Movies to the Subway.

Vitagraph had to get the corner of Broadway and Wall street, New York, for "The Hornet's Nest," with Earle Williams, so a Los Angeles corner was picked out, a dummy subway kiosk built, and the scene shot from a camouflaged angle.

Thomas Meighan to Star in Barrie's 'Admirable Crichton'

CECIL B. DEMILLE now definitely announces that Thomas Meighan will play the title role in DeMille's Artcraft version of Sir James M. Barrie's satirical play, "The Admirable Crichton," which will probably not be released under that title.

Thomas Meighan has been with Famous Players-Lasky for upwards of four years and in that time played opposite Pauline Frederick, Marguerite Clark, Mary Pickford, Billie Burke, Elsie Ferguson and Blanche Sweet. His last three films were with Norma Talmadge. He played the feature role of "The Miracle Man," and will be seen as the leading male actor in "Peg O' My Heart," a Paramount-Artcraft Special.

Star First Selected is Ill.

Elliott Dexter, originally slated to play the title role of Crichton, was taken ill with a nervous breakdown a few days ago and will not be able to play the part. Gloria Swanson will have the leading feminine characterization, while Lila Lee will temporarily abandon Paramount to play a role that is said to be made to order for her in this Artcraft production.

Jeanie Macpherson, who is writing practically a new play founded on Barrie's work, has nearly finished the task. Major Ian Hay Beith, soldier, author and lecturer, will work with Miss Macpherson and DeMille in an advisory capacity as to the customs and manners of the English aristocracy, as well as other phases of British life with which the play deals. The picture will be started at the Lasky studio and then the producer will take his entire cast to Santa Barbara Island, where the principal action of the play will be enacted.

Mrs. Pickford Acclaimed.

Large audiences attended Moore's Rialto Theatre, Washington, D. C., on the evening of June 9, to pay tribute to Mrs. Charlotte Pickford, who is spending a few days in that city. A crowd that entirely blocked the street in front of the theatre cheered Mrs. Pickford when she appeared, and the ovation was enthusiastically repeated by the audience.

The regular program was suspended for the evening and, instead, "Daddy Long Legs" was run twice. Mrs. Pickford did not make any stage appearance, her visit to the theatre being entirely for the purpose of seeing in what manner the film had been presented here. The lobby of the Rialto was banked high with flowers from friends of "Little Mary's" mother. Mr. Moore also arranged special decorations for the theatre.

Sennett Girls at Broadway.

Mack Sennett, the farce-maker, will soon present at the Broadway Theatre his famous bathing beauties, the top of the California peach basket, in person and on the screen, in an elaborate and costly production, titled "Yankee Doodle in Berlin."

The feature has been playing the larger Eastern cities, and is said to have created a sensation. Seven of Sennett's beauties are en route to New York from his California studio.

COMING THROUGH WITH A MADHOUSE

John C. Fanning Took Over the Crazy Theatre of Mineral Wells, Texas, But Its Name and the Many Accompanying Prejudices Made Incentive For Him

FELLOWS, meet John C. Fanning, impresario of the Elk's Minstrels, owner of the Crazy Theatre and general all around good fellow of Mineral Wells, Texas. And if you don't know where that is, you have failed in availing yourself of the opportunity to acquaint yourself through Ring W. Lardner.

Anyhow, Mineral Wells, Texas, is about sixty miles west of Fort Worth, and until John went there to put on a minstrel show for the Elks, folks in that city did not know what a really good motion picture theatre was. But after John finished with the Elks, they liked his style so well they almost made him a present of the Crazy Theatre, in order that they might have some place to go where they could see first class picture plays amid first class surroundings.

Crazy Theatre Was Properly Named.

In the first place, the Crazy Theatre had never had anything better in it than a ten cent "tab" show, one of the kind that Sunday School teachers pray that their children may be kept away from, and when they did have a picture show in it, it was one of those "shoot 'em up" kind.

That's what Fanning was up against. He had a theatre that was in bad repute; he was an outsider of whom the local people knew nothing, and he had the church crowd to buck against. But seventeen years experience in the newspaper advertising game had proved to John the value of advertising. It was advertising, coupled with original ideas, that put the Crazy Theatre over.

The first thing John did after he took over the Crazy Theatre was to put in his application for membership in the Chamber of Commerce and pay his year's dues in advance. This according to John was the one best bet, for it put him in touch with the live wire business men of the city and showed them that he desired to make his residence there permanent.

Pulled for Liberty Loan and Red Cross.

Not long after that, the Liberty Loan came along, and as almost everybody knows, it was the hardest of all to put over because of the newness of the small bond proposition. But John saw his opportunity, studied up in advance the details of the loan, and then got another business man of the city to help him out and these two alone put over the first Liberty Loan in Mineral Wells. Here's where John registered again, for some of the old moss-backs thought he was making a commission on the sales until he explained what it was all about and from then on John was in solid.

Next came the organization of the Red Cross and John was there in the front ranks. He helped organized the first chapter in Mineral Wells and the result was that he was made chairman. Again John had hit the bull's eye, for this put him in touch with the women of the city, in the same way that the Liberty Loan campaign had put him in touch with the men.

But this personal advertising was not the only advertising Fanning did, for all the time he was establishing himself as a citizen of Mineral Wells he was using every means of bringing his theatre before those with whom he did not come in direct contact.

Raised Prices on "Commutation."

First he booked all the good pictures he could find, witnessed the first showing of his picture each day and eliminated anything that might be objectionable and then ran a slide on his curtain and a line in his newspaper ads saying that nothing would be seen on the screen at the Crazy Theatre that would bring a blush to the cheeks of the most innocent.

"'Tho This Be Madness— There's Method In It"

John C. Fanning,
Manager of the Crazy Theatre.
Mineral Wells, Texas, ——

Uses ten inches of advertising space every day in the local paper, and more when the feature is big.
Frames trade paper advertisements for his lobby.
Sends every possible inch of publicity on appropriate pictures to heads of local societies.
Meets his patrons before or after the show and builds up a roster of friends.
Has a "commutation" admission ticket extending over a period of sixty days.
Gets into civic affairs that bring him in contact with both men and women.
Lends his theatre to the Baptist congregation which is building a new place of worship.
Has one-sheet stands on every street corner.
Shows clean pictures.

Everybody who attends the Crazy Theatre, and that includes nearly everybody in the city, knows John Fanning, for from opening time to closing time he is in the lobby, greeting those he knows and making friends with those he does not know.

Uses Trade Paper Advertising.

One of the cleverest stunts Fanning did when he first took over the Crazy Theatre was used in connection with advancing the prices. Under the old management the price had been 10 cents, but with the higher class of productions that Fanning booked he could no longer operate at that price. So he advanced his price to 20 cents and naturally there was considerable kick from the old guard. But he got them, too, for he inaugurated a combination ticket that entitled the holder to fourteen admissions at will during a period of sixty days and made the admission price 15 cents.

John's lobby is one of his biggest assets. Almost every day, he makes some change in the lobby display, if it is only to move a one sheet board from one side of the lobby to the other. He believes that a front that is the same each time a patron comes to the theatre grows monotonous and so some change, no matter how small will affect the patrons. In his lobby he also makes use of the trade journals in a unique way. Full page ads of attractions that he has booked are framed in a gilt frame under the heading "Coming Events" and hung in the lobby. These attract attention, as many of them are really more artistic than anything that is sent out in the regular accessory line by the distributor.

Not the least of Fanning's advertising is that done outside the theatre. He uses ten inches on the back page of the local paper every day and when he has a big feature more. On each corner of the city streets he has an ornamental one sheet stand that he considers a real decoration, while on every vacant location on the main streets he has ornamental six sheet stands that are worthy of a place in any Class A bill posting plant.

Appeals to Various Societies.

Whenever Fanning has a picture booked that he knows will appeal to the women or to their children, he compiles a scrap book of everything that appears in the trade journals on the subject, ads, synopsis, reviews and criticisms and sends it to the president of the local women's organization, and on several occasions, the contents of these books have not only been placed where the other members of the organization can read them, but the president has read them aloud to the membership.

At present the local Baptists are without a church. The old church is being torn down and a new one erected. And who was Johnnie on the spot with a place for them to worship? John C. Fanning, offering them the use of his theatre on Sunday free of charge and even running slides in his show, telling his audiences that while the Crazy Theatre was a place of amusement on week days, it was used as a church on Sunday. Naturally, such efforts as John has made to give his community first class amusement with clean surroundings have made many friends for him, including the preachers who are all regular attendants at the Crazy Theatre.

Such a success as that of John Fanning, would not be exceptional in a larger city, but when one stops to consider the prejudice that existed in Mineral Wells among its eight thousand inhabitants, against the Crazy Theatre, one cannot blame John Fanning for being proud of the achievement. It is just another proof of the fact that the "show business" is no longer the fly-by-night, graft game of years ago, but a thoroughly modern business proposition in which gentlemen are engaged and which will prosper only through the use of modern business methods.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Mail Found in Our Screen Letter Box.

SOME time before we, ourself (out of our own head) had thought of the idea, Jack Cohan beat us to it, and here's how it works: "A fan has written in asking" (we quote publicity) "how actresses cry in the movies. Instead of replying to this by the printed word, a scene has been filmed with director, player and cameraman and just how an actress brings herself to tears is graphically presented.

"Arrangements have been made whereby a prominent actress and instructor at many of the well known studios will pose for this new department of the Screen Letter Box."

Questions are pouring in on Mr. Cohan, and to make sure he gets enough to keep the reels turning, here are a few we have found in our own screen letter box:

What becomes of the sprocket holes?

What theatre possesses a musical library large enough to play all the music suggested in cue sheets and tradepaper service departments?

Will a snare drum stretch when a bathing girl picture is run?

When the audience eats peanuts is the organist annoyed?

How long must a film be to be long enough?

When was a first run first run?

Will exposure to the sun rays Blanche Sweet films?

And this out of only one morning's mail!

—W S S—

Don't use drunken reels.

—W S S—

Here is Montiville Morris Hanford's very worst:

When an aviator landed at the gate St. Peter asked him how he got there.

"Flu," answered the bird-man.

—W S S—

Playing an Organ
Must be a Pipe.

—W S S—

And It's Still Just a Kid.

Somebody's been trying to get Agnes Ayres' goat. No, not what you think. It's the one she keeps in her Flatbush backyard—the one sent her from the family farm—when it was a kid.

—W S S—

Money makes the merger go.

—W S S—

"Did you ever see a fireman fire a locomotive without a shovel?" asks Gordon H. Place in F. P.-L. publicity.

Yes, indeed. When they were oil-burners.

—W S S—

Unique Dedication for New Fox Film Plant.—Tradepaper Headline.

What's unique about a deluge of rain—even if the story was written before the downpour?

If You Use All Your Senses Here's What Movies Will Do:

They'll permit you to
Feel a Sound
See a Taste
Hear a Look
Smell a Touch
Taste a Noise.

—W S S—

Some foreign rights are wrongs.

—W S S—

Ben Grimm, who every week reviews from twelve to twenty pictures for Wid's, has a happy time on his night off.

His best girl always insists upon him taking her to the movies.

—W S S—

Did you know that a
Blonde is xanthous?

—W S S—

The heated term of last week knocked business gally-west at all of the local theatres.

Harry Reichenbach met Joseph Limerick Kelley at the height of the sizzle:

"Who was that," said Harry, "who paid his admission to the Park last night? I understand he left his rubbers and I want to send them to him."

—W S S—

Big Advertising Campaign for "Virtuous Men."—Tradepaper Headline.

In the "Want" columns?

—W S S—

We do not suppose that Kitty Gordon's "Playthings of Passion" include bombs, firearms and knives.

—W S S—

Blood and Thunder
Films are
Thud and Blunder.

—W S S—

In up-to-date Irish fashion:

Marshall Neilan Declares His Independence.—Tradepaper Headline.

—W S S—

Rough Usages in Film Titles.

"Holding her at arm's length."
"Folding her to his breast."
"Crushing her in strong embrace."
"Dropping to his knees."
"Dashing madly away."

—W S S—

Don't be Rough
With
The Film Cans.

—W S S—

Even a deaf man will hear a knock.

—W S S—

Elmer J. McGovern, according to best information, is butting in on "Everybody's Business." He's editing a feature thus entitled for W. H. Productions.

—W S S—

"No man," says Ed Weitzel, "should believe in wastefulness; but when a man makes two comedies and divides one laugh between them, that is carrying economy too far."

—W S S—

Good Now As Summer Feature.

"Beauty Proof" is to be released shortly. This is the picture that has many snow scenes, to take which Director Paul Scardon spent many days and nights up in the snow country a few months ago, watching, waiting, and praying for snow while his company rejoiced in a vacation.

Framing Up for a Record.

Barrington, Vt., millionaire had movies taken of his marriage preparations, the cranks grinding from daybreak until after the ceremony.

It is barely possible that right there is one film that may ultimately be destroyed by the producer.

—W S S—

Paul Henkle is now reserving tables at Keene's Chop House for Prohibition Eve.—Advert.

—W S S—

"Oshkosh like all small towns" (we are quoting story telling of Carl Laemmle's arrival in his old home town) "has its station gang and train meeters."

Such flippant references to a city of around 40,000 population are likely to make a hit with the editor of the Oshkosh Northwestern and his fellow townsmen.

—W S S—

Whip up on your advertising drives.

—W S S—

Ralph Ruffner Sets Butte Afire With Rialto Publicity for "The Roaring Road." —Publicity Headline.

"Ruff Stuff," as Sargent might say—and a roaring fire.

—W S S—

Some film magnates think
they're the whole cheese.

—W S S—

Metros in Release Sequence.

"Full of Pep."
"Almost Married."
"Some Bride."
"The Family Tree."

—W S S—

One of the clergymen in our town had heard so much about the movies that he decided to give them a look.

Carefully selecting a Chaplin—he asked for his money back because he thought it was a religious subject.

—W S S—

Selling bull sells nix.

—W S S—

Director Finds 20 Good Reasons for A Divorce.—Morning Telegraph.

One good reason is enough.

—W S S—

Drinking like a fish
quenches no thirsts.

—W S S—

Facts on Film Footage.

We were fortunate enough to happen in on a projection room showing when the star, in the gown she wore, was showing more than her great versatility.

It was ten foot of costume in a five reel feature.

—W S S—

Use double-trucks on single reels.

—W S S—

"New Production Company Formed" may be kept as a standing headline. But this time the first release will be "Moonshine."

—W S S—

Metro's Hale Hamilton declares that his clock is a Bolshevist. It strikes every hour.

—W S S—

Anybody going to spend their vacation in Cheat Haven, Pa.?

—W S S—

Keeping the Record Straight.

Pete Smith publicizes the engagement of "The Knickerbocker Buckaroo" thusly: "For the first time in the history of the Rialto and Rivoli theatres the same production has been scheduled for a week's engagement."

Sorry, Pete; but we must remind you that "Pershing's Crusaders" played both the Rivoli and Rialto simultaneously—in the same week, so to say.

MOVING PICTURE WORLD

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SUBSCRIPTION RATES.

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Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 21, 1919

Toronto Men Oppose Sunday Opening.

THERE is an unusual situation in Toronto, where the members of the Motion Picture Exhibitors' Protective Association by indirection have indicated their opposition to the Sunday showing of pictures. It seems that at the next gathering of Canadian veterans there is an excellent chance of the passing of a resolution asking the government to open all picture theatres on Sundays. The exhibitors, although expressing their hostility to the general proposition, decided outwardly to remain neutral pending the session of the veterans.

One of the objections advanced to Sunday opening was that business during the week would be seriously affected and that in the long run little or nothing would be gained. One exhibitor declared if he had to open on Sundays he would quit the business—that he did not propose to work day in and day out. Possibly the thought that he might remain away from his house on Tuesday, say, did not occur to him. Also expressed at the meeting was the fear that the change in present arrangements might bring down on the exhibitors the condemnation of churchmen and other citizens.

We question whether the showing on the Sabbath would have any noticeable effect on attendance on the remaining days of the week. Perhaps some of our subscribers situated in Empire State cities where the ban has been removed might be able to give light on the controversy. We believe the difference will be small in any event.

After all the general subject of opening theatres on Sunday is not so much a matter of what the manager wants or what his employes want. It is what the public wants.

Are You Going to St. Louis?

ARE you one of those going to St. Louis for the convention of the exhibitors, June 25 to 28? Talking with one of the men who figured largely in the stormy sessions at the Chicago convention of two years ago the question was asked: "What is it going to be, a fight or a frolic?"

"A nice, peaceable time," was the answer. "So far as now can be foretold there will be none of the wrangling of two years ago. Everything is straightened out and there will be plenty of time for constructive work. I have talked with quite a number the last couple of days who said they were going."

Exhibitors everywhere have large interests to protect, to conserve. These interests are getting larger every week. Patrons are coming to the theatres in increasing numbers. The day of the motion picture showman is here, now. All these facts supply added reasons why the managers should foregather and exchange ideas as to the better way of solving problems that press.

As to Advertisements During Show.

A CORRESPONDENT in the New Orleans Times-Picayune inquires if it would not be a good move on the part of picture showmen to eliminate all advertisements from their performances. He says he "has heard many complain most distressingly of this nuisance."

"We go to the movies for pleasure," the correspondent goes on, "and why should we have to sit for about five minutes or more and look at a series of uninteresting, eye-destroying 'ads' passes my understanding. If they are space fillers or time fillers they certainly are not pleasure fillers."

The writer further expresses the opinion that if the settlement of the matter were left to a vote of the theatre's patrons a majority would request the elimination. We heartily agree with the complainant. It has been our observation, too, that the more pretentious the house, the greater the effort to cater to every possible wish of the public, the less there is said on the screen about the shows soon to appear.

Chevalier Pathe Is Honored.

CHARLES PATHE, Chevalier of the Legion of Honor, was signally honored by his associates at a dinner in the Hotel Astor on the evening of June 10, prior to his departure for home. Mr. Pathe has had a notable career. That fact was attested on this occasion by the men who in the United States carry forward the work which he began nearly a generation ago. One of the more striking of the incidents of the evening was the speech of Frank Keenan, who generally is credited with being a good business man as well as a popular player. Mr. Keenan laid great stress on the integrity represented by the name of Pathe.

As was said by one of the speakers during the evening, Mr. Pathe is more than a pioneer. He is a

survivor—a survivor of keen, brainy competition. During all the years in which throughout the civilized world the brand of the rooster has stood for high-class entertainment the head of the house has kept pace with the stiffening stride of those fast-moving persons who always are attracted to a new and generally reputed remunerative industry.

A notable evidence of the keenness of the head of the house of Pathe, of his up-to-dateness, was uncovered in the course of his speech. That was the announcement that on his return to this country next October he would take up with Mr. Brunet the study of an arrangement under the working of which all the immediate colleagues of the administrative, industrial and commercial management would share in the profits of Pathe Exchange, Inc.

American producers learned much from Pathe subjects in the old days. They saw for themselves the possibilities that lay in adequate interiors, wonderful backgrounds and—the employment of actors eminent on the regular stage. Long life to Chevalier Pathe!

Nationalizing Film Exchanges.

THERE is much discussion among exchangemen as to forming a national organization. There are a score of "clubs" throughout the country composed of distributors. When in one given locality there is a threat of antagonistic legislation the fourteen members of the National Association all receive telegrams of warning from each of their representatives. In the course of a year this duplication is multiplied many times. Among the objects of grouping these "clubs" is that of doing away with this lost motion, to centralize complaints in the hands of an agreed official in New York.

One of the men interested in the formation of the new organization, when asked as to how exhibitor relations with local clubs would be affected, said they would be for the better if at all. The person referred to declared it was the desire of the chiefs of the distributing companies to see that exhibitors get a square deal from their exchanges.

The members of the Miami Valley Exhibitors' League plainly are under the impression they are not getting a square deal from the exchange organizations. The Associated Film Exchange of Cincinnati has mailed a list of new rules to the customers of the members. One of these edicts is to the effect that film will not be sent out unless a check is received prior to the date of shipment. The exhibitors claim this is not in accord with contracts now in force. The exchangemen say they are after the fly-by-nights. Exhibitors, on the other hand, insist that in the state of Ohio there are not more than fifteen showmen who do not pay their bills, and the majority very properly object, and strongly, to being included in the category of the former. It is a valid complaint.

The exhibitors also retaliate by saying that the exchangemen supply the best example of "fly-by-nights," declaring the average life of the Ohio managers is from fifteen to thirty weeks. They add that in sifting complaints against the exchanges it frequently develops that the fault is laid at the door of a discharged manager. The members of the Miami league demand that credit be given to those showmen who as individuals in any other line of industry would have it extended to them—gladly. The story will be found on another page. It's worth reading.

In Kansas the new exhibitors' organization also is taking steps to secure redress from the Kansas City Film Board of Trade in case through accident over which the showmen have no control they are deprived of service.

A distributing group the organization of which is not founded on the basis of the square deal to its clients cannot survive any more than can any other business body. The film industry has erected several tombstones to the memory of concerns that rode roughshod over the rights of their customers.

The exchange organization that lays down rules to be applied alike to the just and the unjust displays bad judgment. The exhibitor whose credit is A1 has a right to have the fact recognized. If an exchange, either in the person of its manager or of one of its employes, fails to take account of that fact the injured showman would be less than human if he did not urge upon his associates combined action in the direction of readjustment of arbitrary and unfair rules.

A Record That's Not So Bad.

A NEW YORK film man, in order to learn to his own satisfaction just what attention newspapers were giving to motion picture trade papers, bought 300 dailies of an approximate date. The places of publication of these journals ranged from St. Petersburg, Fla., to Red Wing, Minn., and from Bangor, Me., to Houquiam, Washington. As a result of his search for excerpts from trade papers he reports that for one that he found of all other motion picture journals there were five from the Moving Picture World.

Which is not so bad.

The Longer Run and Return Dates.

THE experiment of extending the life of the motion picture by playing return dates within four weeks of the original showing has been tried by the Rivoli-Rialto management in New York with encouraging results. The return engagement of the Metro production "The Red Lantern" at the Rivoli last week found the public still eager to fill the theatre at each performance. While some of this feeling was due to the excellence of the picture's presentation and the special nature of the numbers which surrounded it, this condition is only what is to be expected of an exhibitor who pretends to any knowledge of showmanship. The point is that the repeated bill made good financially and vindicated the judgment of the man who signed the contract for its return.

The Douglas Fairbanks picture "The Knickerbocker Buckaroo" is now being shown at the Rialto three weeks after an engagement at the Rivoli. The picture opened to the usual big Sunday business of the house and has been keeping up to the mark in spite of the warm weather. For a management that is forced to decide on one hundred and four features a year under the one-week-run system any practical method that can cut down this number of pictures will mean the elimination of a number of the weaker features and a corresponding length of life for the most worthy photoplays on the list.

By the introduction of "Broken Blossoms" to Broadway D. W. Griffith has opened a new field for motion pictures which do not depend upon their spectacular nature for success and shown the way by which they may be given long runs at high enough prices to make them a source of profit to their producers. It is evident that there is a large class of amusement seekers which is eager to support pictures of superior merit. With these it is quality and not quantity, and a six-reel story told by a small but superior cast will secure their enthusiastic support.

Personal and Otherwise

By Sam Spedon.

T. R. GARDINER of the Gardiner Syndicate has purchased the rights of "Yankee Doodle in Berlin," with the Mack Sennett bathing girls, for Northern New York territory. He has just closed with the Shubert Buffalo house, the "Teck," for fifteen days' run. This is what Mr. Gardiner told us when we met him on Broadway the early part of this week.

* * *

A few minutes after leaving Mr. Gardiner we met Frederick M. Zimmerman, sales manager of the Gardiner Syndicate, with offices at Buffalo and Albany.

* * *

H. L. Conway, branch manager of the Exhibitors Mutual at Milwaukee, has been appointed branch manager of the Exhibitors Mutual office, of Indianapolis.

* * *

Ronald A. Reader, assistant manager of the Vitagraph studios, Brooklyn, left on business for Paris, France, on Thursday morning June 12. He will be gone for two months. Mr. Reader used to be manager of the Vitagraph manufacturing plant at Paris and we understand it has been kept in operation, in a limited way, all through the war.

* * *

L. Wingham, branch manager of the Exhibitors Mutual at Portland, Ore., has been transferred to Seattle.

* * *

B. M. Conlon, who was assistant to Paul Lazarus, has been made, since Mr. Lazarus has gone with the United Artists, head of the Vitagraph publicity department.

* * *

J. C. Conlen, New Jersey representative, and Charles Rosenfeld, Brooklyn salesman of the Exhibitors Mutual, were the winners of the two leather portfolios which were offered as prizes for the great increase of business shown in the United States the first two and the last two weeks of May.

* * *

R. D. Marson of Boston, representative of United Pictures Theatres Corporation, was in town the latter part of last week.

* * *

Paul Panzer, who began his career with the Vitagraph players and who was associated with the Pathe company for several years in serials, came from San Antonio, Texas, last week. At San Antonio, Mr. Panzer was playing in "The Masked Rider," a serial produced by William Steiner. After a ten-day stay in New York he will return to San Antonio with his family to remain indefinitely. He says that the building of the Whartons' studio at Rock Wells, adjacent to San Antonio, makes this locality quite a producing center. Among other well known players in Texas he mentioned Harry Meyers, who was also engaged in "The Masked Rider."

* * *

Our old friend Stan Twist was in New York a few days last week. He is now employed at the Rothacker laboratories in an executive capacity. He returned to Chicago on Saturday, June 7.

* * *

A meeting of the executive committee of the New York Exhibitors State League will be held at the Hotel Astor on Thursday, June 19. Many subjects of state and national importance are to be discussed, and as many members of the industry are expected to attend the dinner to Messrs. Cohen, O'Reilly and Berman, it was thought the time would be opportune for such a meeting.

* * *

J. Stuart Blackton has just returned from the Cumberland mountains, where he has been taking some of the exterior scenes of "Moonshine." This week he is engaged on the indoor scenes at the Blackton studio at 423 Clausen avenue, Brooklyn. The J. Stuart Blackton Pictures, Inc., will enlarge the Clausen avenue studio and for that purpose has purchased the building adjoining, which will be razed and a two-story addition made to the present structure, thus making a spacious two-story studio, giving ample opportunity to portray the large scenes under construction.

* * *

Theodore Johnson has been appointed branch manager of the Exhibitors Mutual exchange at Portland, Ore.

* * *

Harry Revier and Lester Park have come on from the Coast bringing with them 50,000 feet of postive, taken in the Jess Willard feature, the "Challenge of Chance." They and Roy Somerville, the author of the story, are working night and day cutting and assembling it to have it ready by June 15.

* * *

Jack Gorman is producing a superfeature, "The Fiery Trail," at the Joe Byron Totten studio, Wesley, R. I. The picture was written and is being directed by Mr. Gorman. The cast includes Lucile De Tarr and Florence Hackett, who played in Mr. Gorman's "Corruption," will play a dual role. The other members of the cast are Charles Eldredge, Mildred Gregory and Alfred Hackett, who played on Broadway in the "Copperhead."

* * *

Samuel Goldstein of the Broadway Theatre, Springfield, Mass., was seen on Broadway looking for the Plymouth Hotel. Mr. Goldstein is owner of a chain of theatres in New England and stands by old Plymouth even while in Gotham.

* * *

Albert Capellani will finish the last scenes of "The Gutter" at the Soax studios at Fort Lee this week.

* * *

Lois Weber and Philipps Smalley, her husband, are stopping at the Claridge, New York.

* * *

Charles Bartlett, the director, is in New York from the Coast.

* * *

Richard Livingstone, recently discharged from the army, is contemplating resuming directing and producing his own pictures.

* * *

Donald MacKenzie will direct Helen Holmes in a sixteen reel serial. Their offices are located at 110 West Forty-second street.

* * *

"Doc" Willatt will start the Jack London pictures at the Paragon studios at Fort Lee this coming week.

* * *

"Vic" Eubank, formerly general manager of the Essanay studios, is in New York City. He is busily engaged on some special scenario work and free-lance writing. He makes his headquarters at the Friars Club.

Someone Has Been Keeping Open House
And Bill Farnum's going to take advantage of the open window in his Fox, "The Lone Star Ranger."

William Gilmore Dead.

The sudden death in New York City of William Gilmore on Saturday, June 7, has cast a gloom over the local industry. Mr. Gilmore was for several years associated with the General Film and recently was employed as manager of the Grand Theatre, Brooklyn. He was to assume a position on Monday, June 9, with the United Pictures Theatre Corporation as salesman. Only recently death claimed his wife and one of his children. His demise leaves his four children orphans entirely dependent upon his friends. For the purpose of aiding these helpless ones those who knew Mr. Gilmore and appreciated his many good qualities have started a fund. Donations can be sent to William Hilkemeier as treasurer, care of Exhibitors Mutual Distributing Corporation, 1600 Broadway, New York City. Mr. Gilmore died almost penniless. He was thirty-eight years old.

Elliott Dexter Convalescing.

Suffering from a nervous breakdown and under the constant care of a special nurse in a diet sanitarium, Elliott Dexter, Famous Players-Lasky screen star, is now reported to be considerably improved, but still far from being able to return to work.

It is denied that his illness will force his retirement from the screen for many months.

Kenyon Ill with Typhoid Fever.

A. G. Kenyon, who was engaged by Universal to prepare the screen script from J. G. Hawks' "Sundown Trail," which is to be produced with Monroe Salisbury as the star, has fallen ill with an attack of typhoid fever. Waldemar Young, Universal's staff author, has taken up the script laid down by Kenyon.

SOLDIERS PARTIAL TO RELIGIOUS FILM

Pathe's "Life of Christ" Shown to Doughboys Who Maintain Watch on the Rhine and Scores Great Hit

BACK from his service in France, where he was in charge of the Knights of Columbus cinema department, Walter A. Morton brings additional testimony to witness the great benefits our soldiers have received from moving pictures. Mr. Morton was notified immediately upon his arrival in New York of the serious illness of his mother, and he hastened to her bedside at Albert Lea, Minn., where he was soon gratified by the realization that his mother was out of danger.

In a letter to the editor of Moving Picture World Mr. Morton relates some of his experiences while overseas. "I made a contract with the Community Motion Picture Bureau to supply to the Knights of Columbus projecting machines and film service, covering all of France and part of Italy, placing projecting machines in the Knights of Columbus Clubs, Army Recreation centers and hospitals.

"The films were circulated much in the same manner as in the States, through film exchanges located in the larger centers. The pictures shown were the best American-made feature films. After completing this territory, I did much the same thing in Germany for the Army of Occupation.

Opened Film Season in Germany.

"While in Germany, the Lenten season was approaching and it appeared to me that it would be well to get officers' and men of that combat army a picture they had not seen there—The Passion Play, Pathe, hand-colored in eleven reels. This would involve great expense so a meeting was called at the suggestion of Major Cooper, of the Welfare Board, the idea being to get all of the Welfare workers together for this one special attraction.

"The scheme met with the approval of Senior Chaplain Dunnegan, Third Army, Major Styner of the entertainment office, Third Army, Senior Chaplain of the Y. M. C. A., Mr. Brewer of the Community Motion Picture Bureau and the Knights of Columbus. The Third Army to furnish trucks for transportation, the Community Bureau and Y. M. C. A. to furnish projecting machines, delco generator electrical machines and operators, and the Knights of Columbus to furnish the films.

"All working together, we opened at the Fest Hall at Coblenz—and a big hit. Four of these special shows are now traveling through the Army of Occupation as a special feature attraction.

The Knights of Columbus photographic department has film scenes in the Argonne and Chateau Thierry of the actual warfare. After the armistice was signed, we made scenes showing all of the athletic meets, devastated cities of France, famous shrines and everything of interest pertaining to the army. We have now on hand 40,000 feet of excellent educational films.

"Before the armistice was signed, comedies in film were by all odds the most popular of photoplays among our soldiers overseas. Since the actual fighting was stopped, this popularity has switched to 'Life of Christ.'

"The film is certainly responsible for a remarkable interest in religion shown by Pershing's Army of Occupation. We first showed it at Coblenz, where the Knights of Columbus have a clubhouse with a seating capacity nearly equalling that of Madison Square Garden.

"It made a tremendous hit and news regarding the film spread rapidly through the army. Men walked miles to see it and sat as if spellbound during almost three hours required to show it. Every camp in the occupied district sent in a call for the film.

Religious Film a Great Hit.

"The religious spirit of a half-million American soldiers was awakened by this remarkable picture and the beneficial results can hardly be measured. The Knights of Columbus conduct almost a hundred film exhibitions every night overseas and the combined attendance of these performances aggregate 150,000 men. Half that number visit afternoon film shows where it is possible to conduct them.

"One of the big factors in maintaining the morale of our boys during the actual war was the film show. Today it is doing more than any other agency I know of to cultivate contentment among our doughboys."

Walter A. Morton,
Former Head of K. of C. Cinema department.

This Well-Worn Poster on an Overseas Bulletin Board Tells a Big Story
Of the entertainment given the army and some of the organizations which supplied it.

"Sea Wolf" Goes to Famous Players.

C. E. Shurtleff, president of C. E. Shurtleff, Inc., and who has control of all releases of Jack London stories, announces that he has sold the picture rights to the "Sea Wolf" to the Famous Players-Lasky Corporation. Mr. Shurtleff stated that owing to the fact that the Famous Players Company once before filmed the "Sea Wolf" and were anxious to do it a second time, he was approached with a handsome offer which he accepted on one condition. This was the Famous Players Company release all rights to two other London productions which they made and four other London stories which they claimed they had the rights to. These are "Smoke Bellow," "Burning Daylight," "John Barleycorn," "Martin Eden," "Valley of the Moon," "Odessy of the North."

Robert Ellis Signs with Selznick for Long Term

MYRON SELZNICK announces that he has signed Robert Ellis on a long term contract to appear as leading man in Selznick productions. He has already appeared in two Selznick productions, "Upstairs and Down" and "The Spite Bride," in support of Olive Thomas.

Robert Ellis is well known to screen fans, having appeared in the silent drama at numerous times during the past few years. He left the screen several months ago to resume stage work and became leading man for the Morosco Stock Company in Los Angeles. When Selznick began producing the screen version of the Hatton play Ellis was engaged to play the same part he had been playing behind the footlights, and scored such a hit that he was engaged to play opposite Miss Thomas in "The Spite Bride."

Mr. Ellis has already arrived in New York, and is ready to begin work. His first part will probably be as leading man for Elaine Hammerstein in "Love or Fame?" the star's first Selznick production.

Reorganize Southwestern Company.

The Southwestern Film Corporation has been completely reorganized with Wallace Walthall, brother of Henry Walthall, moving picture star, as vice president and general manager. Mr. Walthall was in charge of the General offices in Dallas before the disintegration of the company. Frank Fay is now president of this concern. F. M. Sanford and L. C. McHenry, formerly in charge of the company, have sold out their interest. The company has offices at 1911½ Commerce street, Dallas, and has started in by acquiring rights to the Craig Kennedy serials in that territory.

RUBBERNECKING IN FILMLAND

Every Pot Seething, Summer "Has Came," and Studios Are Working at Night—Many Things Doing

By Giebler

EVERYBODY busy in Filmland. The seven days that have just winged themselves into the erstwhile has been the most active week in months. The municipal election is over and Meredith P. Snyder, the movies' choice for mayor, is in by a big majority.

Every lot is seething, and hot as it is, fur is flying in Filmland as it never flew before. Summer is here with bells on, and right now is a good time to register a rebuke and a resolution.

For the past several weeks we have been poking fun and the finger of scorn at the weather with what we now realize was a devotion worthy of a better cause. We did this because we fondly believed we were helping the movies. We railed and ranted at the rain; we fumed at the fogs; we said bitter, cutting things about the climatic conditions in general. We earned the contumely of the native sons, the baleful glares of the boosters. We accused the weather of poor direction, rotten continuity, awful lighting, weak story, everything.

Rubbernecking Is off Weather Stuff.

And now that our devoted work has begun to bear fruit, and the weather has quit acting up and any director can go out on the lot and get all the most glee-orious California sunshine that ever shone—do you know what they are doing?

They are shooting their scenes at night, that's what they are doing. Can you imagine that, and can you beat it? And after all that Rubbernecking has done in the campaign for clear skies.

I'm off the weather stuff from now on.

Some of the most elaborate scenes of the past month have been shot after sunset. Two weeks ago I wrote of Director Sydney Franklin and Mary Pickford's big street scene, made at night; and this week Frank Lloyd, who is making Geraldine Farrar's new film at Goldwyn, staged a Russian theatre scene with five hundred extras, and kept the echoes and the good citizens of Culver City awake until long after curfew hours.

Everybody Is Doing Night Scenes.

And only last night Fred Stone and Frank Borzage, his director, and a bunch of buckaroos and bronchos made a lot of frontier street stuff in the evening dews and damps.

Tonight, Henry Kolker is going to make a big water spectacle scene at Brunton, with Bessie Barriscale in a swing over a pool seventy-five feet long and deep enough to dive in, and there will be twenty-five swimming girls and some real swans, and the Rubbernecker is going to be there if he has to impersonate one of the swans.

I did quite a lot of visiting this week. One day Mitchell Lewis picked me up from a dry and dusty highway and took me out to his place in his closed car. "Mitch" wasn't doing any acting that day, but the other members of his cast were.

How Things Look on Lewis Lot.

Robert Bradbury was engineering Gloria Peyton, Frank Whitson, Patricia Palmer and Joseph Swickard through the action of a north woods story. Cliff Elfelt was assisting and "Mac" McManigle was doing the camera work.

Miss Peyton was supposed to be living in a cabin, a very realistic looking cabin with a real cook stove, and some real soup stewing away on its top.

There was a bunk in the cabin, and under it a little basket filled with baby clothes, little shoes, socks, and other things that new kids wear.

Bradbury told Miss Peyton what she was to do. He lifted the things out of the basket one at a time, explaining as he went. There was nothing much in that. Then Miss Peyton took up each little article of apparel, stroked it lovingly, folded it and laid it away in the basket.

Seeking the Reason for Throat Lump.

I suppose the baby that had worn the clothes, or the baby that was to have worn them, was dead—something like that. It was simple stuff, only a movie scene, and the clothes were only props, and a carpenter was hammering away like mad at one side, and a prop boy was negotiating a cigarette from an unwilling friend on the other side, and the soup was burning, but as the girl put the clothes back into the basket her hands trembled, and there came a look into her eyes, and—at any rate it got my goat and made a lump come in my throat.

Maybe it was because I am a sentimental goop, or maybe it was because the soup was burning; or maybe—now, isn't it queer I didn't think of that before—maybe it's because Gloria Peyton is a good actress—that must be why.

After this scene was finished I went over and took a bite of lunch at the new cafeteria, an institution that fills a long felt want and the famished insides of the many actors that throng the Brunton lot.

I met Howard Hickman in the cafeteria, and he told me he would be on the job directing the next Bessie Barriscale picture.

William Worthing was treating himself to something fizzy at the soda fountain, and Ted Reed was surrounding a sandwich.

Meets the Whole Push.

Out on the lot I ran into Frank Campeau and Doug Fairbanks and little Doug, who is here visiting his pa, and Eddie Hammer and Jack Pickford and Mark Larkin and J. H. Walraven, publicity expert, and Jack Holt and Wallace Beery and T. Lawson Perkins, called "Troy" by folks who know him well, and Robert Brunton, the big boss of the lot, and August Wolf, right hand man for Frank Keenan, and J. L. Frothingham, general manager of the B. B. Features, who told me about the big set for Bessie Barriscale's new picture, and Si Snyder, the B. B.'s publicity director, and thirty-five assorted Mexicans all made up as South American soldiers.

Then I listened to Tom Geraghty, who has a story about catching a trout in an automobile, just an ordinary "it happened on location" fish story, which I accepted as I do all piscatorial tales, with a grain of salt.

I went and looked at the B. B. set, which was magnificent, splendiferous, and all the other things Mr. Frothingham said about it. Every piece of furniture, including a piano stool, was done in gold leaf.

One Fish Story as Good as Another.

Sessue Hayakawa was getting ready to shoot a scene on the next stage. I know

"Soldiers of Fortune" Runs Heavily to Boots with Few Exceptions.
Herald Lindsay is the only exception, Norman Kerry and Pauline Stark both favoring high footgear.

that Mr. Hayakawa is a great fisherman, and I just happened to remember a good fish story—an experience of catching a mudcat in a motor car, but the bird Tom Geraghty was there telling an almost identical story about a trout. Of course I didn't even mention fish after that. I just called it a day and went back to the office.

The next day, I went out to see Allan Dwan making "Soldiers of Fortune."

Allan is getting fat again and looks more like his old self than he did when he left here for the East a few weeks ago.

He had just got back from San Diego, where he used about half of the town in some of his scenes. Allan says he had ten thousand people in one street shot and would have had as many more if the street had been longer and wider.

"Soldiers of Fortune" Looks Good.

I got out to the set just in time to see some fine rapid fire action. Dwan was making a scene on a stairway. Philo McCullough starts down the steps—a squad of soldiers rush into the room below, shoot up the stairs and Philo falls bumpety, bump to the bottom.

Then Norman Kerry, who is playing Clay, the engineer of the story, comes in with help, the soldiers are routed, and Pauline Stark and Herald Lindsey, a lady from Ladysmith or some other South African city who Allan Dwan declares is a find, come down the stairs and weep over the fallen Philo until Dwan says "cut it."

And then they do it all over again—several times, to be exact. "Soldiers of Fortune" is going to be a big picture or I miss my guess.

Ruth Roland Returns to Coast.

Ruth Roland, who now heads her own producing company, Ruth Roland Serials, Inc., which is to make serials for Pathe, has concluded her two weeks' visit in New York, and is now on her way back to the Pacific Coast, where she will begin work at once on her first picture for her new company.

On her way back to the Coast, Miss Roland will make personal appearances in Montreal, Buffalo, Cleveland, Chicago and Milwaukee. She plans to have her new serial well under way by July 10.

Page Mike! They're Shooting His Wife!
J. L. Frothingham and Marcia Manon watch Henry Kolker tell L. Guy Wilkie how to shoot Bessie Barriscale in "The Woman Michael Married"

Garrett Leased Through Export and Import.

The article in the June 14 issue of the World concerning the purchase by Sidney Garrett, of the European rights of the Nazimova films for the Mundus Film Company omitted reference to the Export and Import Film Company from which concern Mr. Garrett acquired the rights.

The Export and Import Film Company owns the rights to the Nazimova pictures for all of Continental Europe and leased them to the Mundus Company through Mr. Garrett.

Bill Hart as Bill Tell Makes a Telling Shot and Then Enjoys the Apple.
Ann Little helps him eat the apple sliced by his shot. A six-shooter would make apple sauce of an apple, so Bill used a cartridge loaded with a safety razor blade.

Minneapolis Branch of Pathe Plans Special Sales Drive

SPECIAL sales meetings of all Pathe salesmen of the Minneapolis branch of Pathe and executives of the local office will be held on June 7, 8, 9 and 10, at which time plans are to be discussed for making the balance of the month of June by far the biggest in the history of the local branch. "A special drive is on for new business in honor of Charles Pathe, now in this country, the man who made the first motion picture drama, and who recently was made a member of the French Legion of Honor," said Manager C. W. Stombaugh.

Joseph M. Fieldman, Pathe Special Feature sales representative, is rapidly closing up towns in this territory on the new Pathe star series contract, which includes eight Frank Keenans, eight Virginia Pearsons, eight Alma Reubens, the June Caprice and Creighton Hale subjects and the special feature attractions, "The Unknown Love" and "Oh, Boy," directed by Albert Capallani.

Ruben & Finklestein, who have been using the new Harold Lloyd Comedies in their Strand Theatre, Minneapolis, for some time past, have just signed a contract for a first and second run showing on them in St. Paul, where they will be shown first run at the New Garrick and second run at the New Princess and Majestic.

In "Trailer" on "The Great Gamble," George Hutchinson, the Western photoplays stunt man, pulls off some hair-raisers. Release date on "The Great Gamble" will be August 3 and the serial will be followed by Pearl White in a Robert W. Chambers serial, "In Secret." Contracts are now being taken on both serials.

Cornelius Tells Status of Mutual Chaplin Films

THE following statement was authorized by H. C. Cornelius, vice-president of Exhibitors Mutual Distributing Corporation: "It has been a matter of common gossip within the industry for a period of several weeks that the purchase of the negative rights to the twelve Charles Chaplin comedies, known as the Chaplin-Mutual specials, was in negotiation.

"In view of the fact that the Exhibitors Mutual Distributing Corporation is the successor to the Mutual Film Corporation, which originally released these pictures, much speculation has centered around the part Exhibitors Mutual is taking in these negotiations.

"Exhibitors Mutual is negotiating for the Chaplin comedies with the Lone Star Corporation, which produced them. I know that several other bids have been entered and that competition has become spirited.

"Exhibitors Mutual as the distributor of the original prints has been served with a notice by Lone Star Corporation exercising an option under its original contract with the Mutual Film Corporation ordering withdrawal of all prints of the Chaplin Mutual specials from our exchanges.

"Notice has been served upon all exhibitors who had made contracts for these pictures with Exhibitors Mutual exercising a few weeks' cancellation clause, and upon the expiration of these notices all prints of the Chaplin Mutual comedies will be withdrawn from circulation in the United States and Canada."

Chicago News Letter

by Jas. S. McQuade

FAMOUS PLAYERS-LASKY HEADS MEET

Session at Hotel Sherman Is Addressed by President Zukor, Who Outlines Future Policy

A CONVENTON of the exchange managers of the Famous Players-Lasky Corporation and leading members of their respective office forces from the fifth and sixth territorial districts was held at the Hotel Sherman June 2, 3 and 4. J. W. Allen, district manager of the sixth district, which includes the Chicago, Minneapolis and Detroit exchanges, and M. H. Lewis, district manager of the fifth district, including the Kansas City, St. Louis, Omaha and Des Moines exchanges, issued the call in their respective territories and alternated as chairman of the convention.

Adolph Zukor, president of Famous Players-Lasky, came on from New York to open the convention. In his opening address he dwelt chiefly on the policy that will be followed during the fiscal year, beginning September 1, with respect to production and distribution. He also outlined the sales plan that will govern exchanges during that period.

Advertising, publicity and exploitation were thoroughly discussed during Tuesday's meetings, every one present taking a part in the proceedings. New systems and forms for taking care of the details of exchange work also were carefully considered. At 5 o'clock adjournment was taken to meet at a banquet given by Mr. Zukor in the Rose Room at 6 o'clock.

Zukor Addresses Managers.

An interesting impromptu address was given by Mr. Zukor while coffee was being served. He briefly outlined his entire experience in the moving picture business, from the time he opened a small store theatre in West Fourteenth street, New York (around 1906), up to the present day. He reminded his hearers constantly in narrating his experiences that he had always retained a persistent clinging to the ideals formed right at the beginning of the industry—or at least from the time when pictures of any considerable length were being made, that it was absolutely essential to the continued life and success of the business that pictures should have artistic merit and above all things that they should be clean.

Those present were impressed deeply by the sincerity and earnestness of the speaker and were further enthused when he expressed his appreciation of the services of the men who are now working with him throughout the entire organization.

After the banquet Mr. Zukor left for Kansas City and passed through Friday morning, on his way back to New York.

Many Exchangemen Attend.

Wednesday was devoted to a further consideration of the various systems and methods employed for a better handling of the business and to meet the higher demands of the present day.

The following were present: Kansas City, G. E. Akers, manager; A. A. Cole, manager accessories; J. W. Bartlett, head booker, and Salesmen J. H. Gilday, R. J. McManus and S. J. Mayer.

Managers and Department Heads of Exchanges in the Middle West
Controlled by Famous Players-Lasky Corporation in convention at Hotel Sherman, June 2, 3 and 4.

St. Louis, F. W. Weeks, manager; E. H. Brent, assistant manager; T. W. Stoddard, manager accessories; A. J. Irvine, head booker, and Salesmen R. Allison and M. Stahl.

Minneapolis, J. W. Hicks, Jr., manager; R. A. Fleischbein, manager accessories; A. L. Burnstein, booking manager, and Salesmen Bruce Burgess, C. F. Rose and S. B. Rahn.

Des Moines, R. C. LiBeau, manager; J. A. Richmore, assistant manager, and A. W. Nicolls, salesman.

Omaha, C. L. Peavey, manager, and Salesmen E. O'Neill and J. H. Stakes.

Detroit, H. A. Ross, manager; T. J. Planch, publicity manager, and Salesmen George M. Rowell, C. H. Weeks, R. H. Ramsery and F. E. North.

Chicago, Fred F. Creswell, manager; E. J. Eichenlaub, sales manager; Milton Hirsch, assistant manager; E. Grossman, chief accountant; W. L. Hill, publicity manager; H. A. Washburn, manager accessories; R. C. White, booking manager, and Salesmen L. Y. Crump, C. Bond, T. H. Gibbs, T. Stover, E. Dawson and F. R. Traub.

Billie Rhodes and Company Film "Blue Bonnet" Scene

SMILING BILL" PARSONS and his wife, Billie Rhodes, arrived in Chicago June 5. They were accompanied by Director Chaudet and ten of the company engaged in the production of "The Blue Bonnet," which will be released by the W. W. Hodkinson Corporation.

The stopover in Chicago was made for the purpose of filming a scene in the Chicago stockyards district. They were on their way to Los Angeles, where the subject will be produced.

The day of arrival was a rather unfortunate one for the party, as it was dedicated to the arrival of the third section of the Prairie Division from France. The city was crowded with down-state visitors and it was impossible to secure rooms at any of the leading hotels. The sidewalks were impassable, owing to the crowds on the line of march welcoming the returning heroes.

"Broken Blossoms" Big Favorite in Chicago

THE attendance at the Illinois Theatre last week to see "Broken Blossoms" was fully equal to that at "The Passing Show," at the Palace, and the two are pronounced the greatest attractions in town at the present time. Lillian Gish, accompanied by her mother, came in from New York, June 4, and was received with great enthusiasm when she appeared on the stage at the Illinois Theatre. Richard Barthelmess, who appears as the Chink in "Broken Blossoms," arrived Sunday, June 8, and also appeared in person at

the matinee. The reception given him was worthy of the occasion.

The prices of "Broken Blossoms" range from 25 cents to $2, the latter figure being the price of box seats, while the entire lower floor is held at $1.50 a seat.

D. W. Griffith, at the time of writing, is in Columbus, Ohio, directing the pageant of the big Methodist gathering assembled there. The film made of the scenes will be used by that organization in raising $120,000,000 for propaganda work.

"Auction of Souls" Wins Decided Favor in Chicago

"AUCTION OF SOULS" has been showing to capacity business most of the time at the Bandbox since the opening day. The remarkable picture is well worthy of the largest theatres in Chicago, and it is expected it will appear in these in the near future. Every one who has seen it at the Bandbox is a powerful advertiser of the picture, and the impression that it was not a picture which every one could see is fast disappearing.

The great success made by "Auction of Souls" at the Marcus Loew theatres in New York is now becoming widely known, and there is no doubt that Chicago will give the great picture the attention and patronage it so well deserves.

The writer takes great pleasure in complimenting Colonel William N. Selig on the magnificence and realism of the production.

"True Heart Susie" at Orchestra Hall.

The chief number on the program at Orchestra Hall for the week beginning Sunday, June 8, is "True Heart Susie," an Artcraft picture directed by D. W. Griffith, with Lillian Gish, Clarine Seymour and Robert Harron in the leading roles. The week ending Saturday, June 7, was marked by good business. "Putting It Over," in which Bryant Washburn takes the leading role, was greatly enjoyed by many thousands of people throughout the week.

"Whom the Gods Would Destroy" at Randolph.

The big First National production, "Whom the Gods Would Destroy," ran all last week at the Randolph to capacity business. The critics of the daily press have devoted much space to reviewing the picture, and this has tended to increase the patronage still further.

Exhibitors Mutual Notes.

William J. Clark, president of the Exhibitors Mutual Distributing Corporation, made a brief stopover in the city Monday morning, June 2, on his way to Grand Rapids from New York. He will remain in his home town for four or five days, and will return to New York in about a week. He was accompanied by H. C. Cornelius, vice president of the organization mentioned.

O. R. Hanson, central division manager for the corporation, returned last week from a trip to Milwaukee, where he appointed H. C. Conway manager of the Milwaukee exchange. Mr. Conway was formerly manager of the Indianapolis branch office, where he has been succeeded by Samuel Saxe, who was formerly salesman for Universal. Mr. Saxe lately returned from France, where he was with the A. E. F. for over a year.

Manager Levey, manager of Mutual's Chicago office, stated last week that business in Chicago was fully up to expectations. "The Man Who Turned White," with H. B. Warner as the star, will be the attraction at the Ziegfeld for the week of Saturday, June 7.

Lawhead Managing Decatur House.

Rex Lawhead, well known in New York and Chicago exhibiting and exchange circles, took over the Lincoln Square Theatre, Decatur, Ill., in February last. This theatre was built by Clarence Waite, a Decatur man, who leased it to a Danville organization. After losing considerable money the leading men of Decatur, headed by John L. Bennett, formed a corporation which took over the lease from the Danville man. Mr. Lawhead was then appointed manager and also became interested as a leaseholder.

The Lincoln Square seats 1,450 persons, and under Mr. Lawhead's management is running high-class features of all the best makes. For regular programs Mr. Lawhead is charging 15 and 20 cents, and for extra attractions shows to a top price of 50 cents.

While in Chicago, several years ago, Mr. Lawhead presented at The Playhouse "Neptune's Daughter," "Traffic in Souls" and the first Williamson Brothers undersea pictures. He is also known as the man who opened Universal booking offices in Chicago for the handling of big features.

Hodkinson Corporation Notes.

E. C. Fielder, director of sales in Chicago and Indianapolis and tributary territory for the W. W. Hodkinson Corporation, has appointed H. E. Belford as traveling salesman in territory adjoining Chicago, and other outside districts. Mr. Belford held a similar position with the American Film Company, Inc., for about a year, and previous to that was connected with the exchange business in this city for six years. He is well known in this territory and has a host of friends.

Mr. Fielder announces that his office closed with the Lubliner & Trinz Circuit last week for "Sahara," featuring Louise Glaum. This feature will be run for one week at the Pantheon and for two days at each of the remaining houses on the circuit.

E. S. Rowley, formerly salesman with General Film in Chicago for over four years, has been appointed assistant to Mr. Fielder in the Chicago office. Mr. Rowley is one of the most popular salesmen in Chicago territory.

Peters Chicago Salesman for American.

H. W. Peters, who has had wide experience as salesman, has been appointed salesman in Chicago and territory adjoining for the American. He was formerly with Unity Photoplays Company and Universal in the same capacity for over five years. Prior to that he managed theatres in Chicago for the Ascher Brothers for three years. Mr. Peters also had considerable experience in the vaudeville business and in circus life, and is well known throughout the entire Middle West. He informed me last week that business for pictures of American make is very brisk at the present time.

A Goldwyn Feature at Randolph.

Jones, Linick & Schaefer have installed "The City of Comrades" at the Randolph, in which Tom Moore is winning high favor with the fans who frequent that busy theatre. This is a Goldwyn offering which has been adapted from Basil King's book.

William N. Selig Goes to Los Angeles.

William N. Selig arrived in the city from New York, Saturday, June 7, and left the following evening for Los Angeles, where he will remain for some time on business.

D. W. Griffith Finishing Another Feature.

D. W. Griffith left for Los Angeles Sunday evening, June 8, where he will complete a feature picture which is already under way.

Baker Signs to Direct Four for International

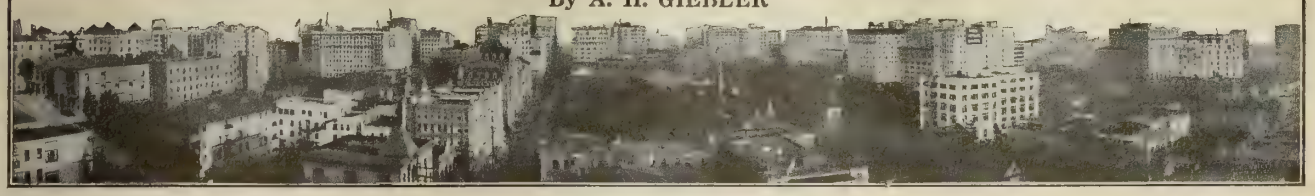
IT became known this week that George D. Baker, who recently severed relations with Metro, would direct four pictures for International, to be released by Famous Players-Lasky. These four will be Cosmopolitan productions, the first of which will have Marion Davies as its star. Miss Davies will soon finish "April Folly" for Select.

Mr. Baker, it is stated, will start with International on June 27. Fifteen Cosmopolitan productions a year are to be delivered to Paramount, according to the contract, and Robert Leonard will start simultaneously with Mr. Baker on the second picture.

Alice Joyce Seeks to Bring Forth Some Musical Fire in "The Spark Divine."
Her attitude indicates that she is waiting for the spark to function in this, her newest Vitagraph.

News of Los Angeles and Vicinity

By A. H. GIEBLER



FILM MEN ORGANIZE FOR PROTECTION

Committee Representing Theatres and Exchanges Create a Corporation to Push Their Interests

A NEW organization to be known as the "Affiliated Picture Interests," which will take in motion picture people in all branches of the industry, is being formed in Los Angeles.

A large number of important members of the film industry, including producers, exchangemen and exhibitors, have already signed, and it is believed that as fast as the matter is presented to others they will all become members of the association. There have been two preliminary meetings, and at the first of these meetings a committee on organizattion was appointed consisting of W. H. Clune and Sid Grauman, representing the city theatres; Michel Gore, of the suburban theatres; Michael Narlian and F. E. Hancock, of the Exchange Men's Board of Trade; and Frank E. Garbutt and W. J. Reynolds, of the producers.

This committee prepared incorporation papers, which were submitted and approved at the second meeting, and which will be sent to Sacramento. The corporation, besides taking a deep interest in public, civic and political affairs, will oppose the passage of unjust legislation, and will take steps to bring about the passage of all helpful and just laws.

The corporation will also be enabled to buy and sell goods, wares and merchandise and to hold real property, specifying, however, that "pecuniary profit is not the object of this corporation."

The organization is to endure for fifty years, with Los Angeles as its place of business. There are to be twenty-five directors, and the membership fee is $5. There is no capital stock. Among those who have signed are: Charles H. Christie, Thos H. Ince, Inc., Mack Sennett Comedies, Metro Pictures Corp., H. P. Caulifield, Roy Miller, J. M. Young, Seymour Tally, H. E. Roach, Charles Eyton, Abraham Lehr, Glenn Harper and others.

Ford Studio Officially Opened.

Nearly a thousand picture people attended the formal opening of the new studio recently erected by Francis Ford for the production of serial thrillers and other photoplay features. The studio, which is at 6040 Sunset Boulevard, Hollywood, is modern, and equipped with all the latest improvements for artistic picture making. The opening festivities, which included dancing and a buffet lunch, permitted the guests to inspect the elaborate stages and dressing rooms, and the ornamental landscape garden that is still in process of laying out. The members of the Ford serial company acted as guides in piloting the guests through the plant.

Ince Offers Trans-Pacific Trophy.

Thomas H. Ince, motion picture producer, is offering prizes of $50,000 to any aviator flying across the Pacific, starting from the Venice aviation field; $35,000 to any flyer reaching Australia; $10,000 to any aviator reaching Honolulu, and $5,000 as a consolation prize.

Writer Launches Film Company.

A new film company has been organized by A. Lincoln Miller, short story writer and son of A. F. Miller, former New York editor. Mr. Miller announces that he will build a model studio on the West Coast. For his first production he has secured the services of Craig Hutchinson as director-general. Harry Gribbon, featured with Sennett, Keystone and Sunshine comedies, and Dave Morris, have been signed up as leading players in the new company.

New Head of Sales Department.

Mrs. Kate Corbaley, author and photoplaywright, has been made manager of the manuscript sales department of the Palmer Photoplay Corporation, succeeding Miss Ruth S. Allen. Mrs. Corbaley has for several months been in charge of the reading department of the Palmer corporation.

Fire Department at Brunton.

Robert Brunton has installed a fire engine and other equipment for fighting fires in a new engine house just completed at the Brunton studios on Melrose avenue, and a fire brigade has been organized among the employes of the studio, who are training and learning the best methods of fighting fires.

Exhibitors Elect New Officers.

At a meeting of the Theatre Owners' Association of Southern California, held on June 4, for the purpose of electing new officers, Frank Baker, of the Walker Auditorium, became president; E. J. McDonnell, of the Shamrock Theatre, first vice-president; and F. O. Adler, of the Victoria and Metropolitan theatre at San Pedro, second vice-president. Frank A. MacDonald, former president, was elected financial and recording secretary, and Willard Wyatt, of the Rosebud Theatre, is the new treasurer. Hugh Nesbit, of the Paramount exchange, re-

The Act in the Center Is "One Minute Intermission for Change of Horses" in "The Challenge of Chance."
As you will see by noting the difference in color scheme between Jess Willard's mounts in his picture produced by Continental.

cently returned from France, made an address at the meeting.

Sells Two Theatres.

S. U. Anderson, motion picture exhibitor of Pomona, California, disposed of his interest in the Belvedere and American theatres last week to Edward M. Smith, a veteran theatrical man from the middle west. The deal is one of the largest put through in Pomona in several years.

Symphony Theatre Sold.

C. H. DuBois, owner and operator of the Symphony Theatre, has sold that house to Dr. H. B. Breeknedel, who also owns the Palace Theatre on Seventh street. Mr. DuBois has been in charge of the Symphony for the last five years, and poor health was his only reason for not continuing in business.

The Playhouse Opened.

The Playhouse, a theatre on West Seventh street between Hartford and Garland, was opened on June 1 with Chester F. Bailey and Walter H. McCree as director and manager of the house, and J. M. Leonard in the projection booth. A Nazimova picture was the opening attraction.

Anderson Books Local Attractions.

J. W. Anderson, former manager of Clune's Broadway Theatre, and now proprietor of a string of theatres in and around Santa Barbara, was in Los Angeles last week booking up shows for his houses. He secured the Kolb and Dill musical revue, Mary Pickford's "Daddy Long Legs," "The Shepherd of the Hills," and other films.

Leonhardt in New York.

Harry Leonhardt, one of the proprietors of the California, and an official of the Poppy Comedy Company, has left for New York.

Theatrical Lawyer Here to Stay.

Jacob Weissberger, for thirteen years a theatrical lawyer in Times Square, New York, has come to Los Angeles to take up his residence and to renew acquaintance with his friends of the footlights and the studios who are now on the West Coast.

Mabel Condon Returns.

Mabel Condon, who has been in New York for the past month conferring with film authors and other notables, has returned to her offices in Hollywood. Miss Condon reports having closed several important deals while in the East.

Studio Shots

DOUGLAS FAIRBANKS celebrated his thirty-sixth birthday one day last week. A case of cartridges and several barrels of powder were used in the demonstration by the Fairbanks cowboys in a wild west entertainment.

Neal Burns has signed a contract to produce and star in a series of western features for a firm of Chicago capitalists. The pictures will be made at Universal City.

Noble M. Johnson, playing a heavy role in the James J. Corbett serial at Universal City, suffered a broken nose during a fight scene with the ex-pugilist.

Wallace Reid, Lasky star, made a flying trip to Kansas City to officiate at the opening of the new Newman Theatre in that city last week.

Bebe Daniels, star in Rolin-Pathe comedies, will have a prominent part in Cecil B. De Mille's production of "The Admiral Crichton."

Mr. and Mrs. Thomas H. Ince commute back and forth nearly every week between Los Angeles and Catalina Island since Tom has had his new speed boat.

Edward J. Le Saint, director of Fox productions, will visit his home in Cincinnati upon the completion of the current Tom Mix picture. Mrs. Le Saint will accompany her husband.

The William Duncan company is located at Lake Huntington in the mountains to film the opening chapters of a new Vitagraph serial.

Viola Dana is now a member of the "We've Been Up" club. Viola made her first voyage in the air in an airplane last week.

Daniel F. Whitcomb, who has been in Santa Barbara writing stories for Margarita Fisher, has returned to his home in Hollywood.

Franklyn Hall has been put in charge of the scenario department at the National studios.

Madge Kennedy left this week for New York upon completion of her new Goldwyn picture. Captain Harold Bolster, her husband, accompanied her.

Jack Pickford left for New York on June 4 to sign a new contract, perhaps—after which he will return to California.

Herbert Standing, at present working in a Goldwyn production, has lost a leather pocket book containing, among other things, letters from Israel Zangwill, George Bernard Shaw, Ellen Terry, Henry Irving and Hubert Herkomer.

Louise Lovely, leading lady for William Farnum, cabled congratulations to Harry Hawker, Australian aviator, upon his daring attempt to cross the Atlantic, and his rescue. Miss Lovely is herself an Australian.

Elaborate plans are being formed at Universal City for the celebration of the seventh anniversary of the company, for which event Carl Laemmle, president of the company, will be at the film city.

Jack Oberle, son of Mrs. Florence Oberle, formerly of the Essanay company, has reached New York from France. A few months ago Jack was reported "among the missing."

Gladys Brockwell began last week on a new Fox production entitled "A Sporting Chance."

New sets are being erected for the next Bessie Love feature at the Vitagraph plant in Hollywood, although Miss Love's current picture is no yet completed.

John Flinn, publicity director for the Famous Players-Lasky Corporation, of New York, has arrived in Los Angeles.

Maurice Tourneur has returned from the east and is once more on the Goldwyn lot making preparations to film another big production.

Joseph J. Franz is directing William Desmond in "A Sage Brush Hamlet."

Ruth Ward, an usherette at Grauman's Theatre, plays a small part in "Greased Lightning," the new Charles Ray picture.

Noah Beery has built a new home for himself and his family in the Hollywood foothills.

Active preparations are being made at Goldwyn for the reception of Will Rogers, who is coming soon to the west coast to star in a number of Goldwyn productions.

The Metro baseball nine was defeated last Sunday by the Salt Lake Railroad nine in a score of 12 to 2.

Jim Corbett is said to have signed a contract with Universal for another year's work in serials.

Lloyd Ingraham, after directing one picture at Ince, is directing a Haworth feature at Brunton, with Peggy May as the star.

Alice Lake has been engaged to head the cast of the next Christie Special comedy.

Priscilla Dean will soon begin on a new picture at Universal City to be made from the story "Undraped," by H. H. Van Loan.

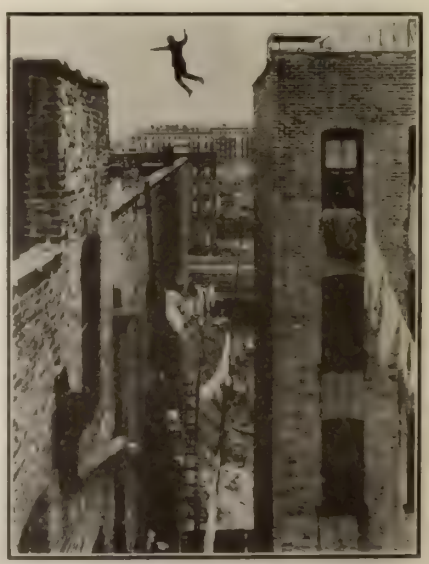
William Farnum presented his brother Dusty with a huge box of fishing tackle to be used on Dustin's new sea-going yacht, The Ding, on Dustin's birthday, which was celebrated last week.

Marguerite Snow, who has not been seen in pictures for some time, has been engaged by Metro to play one of the leading parts opposite Hale Hamilton in a duel role production. Mary McIvor plays the other opposite role.

Antonio Moreno and Carol Holloway have made almost daily trips to the San Pedro Harbor during the past few weeks, to make certain water and boat scenes for several episodes of "The Man of Might."

Bertram Bracken, with Mrs. Bracken (Margaret Landis) has returned from a belated honeymoon trip to San Francisco.

Charles Hutchinson Isn't an Engineer.
But he can bridge a mountain torrent in his own way in his Pathe serial, "The Great Gamble."



Another Charles Hutchinson Thrill.
Pathe star jumps across a 14-foot alley to a roof 12 feet down and still 80 feet up in "The Great Gamble."

KID APPEAL REACHES GROWN-UPS

Manager Fischer of Milwaukee's Alhambra Just Ignored Adults in His Exploitation of "Daddy Long Legs"—Converted Lobby Into Interior of Red Schoolhouse

EXHIBITOR judgment of human nature guessed right when George Fisher, manager of the Alhambra Theatre, Milwaukee, decided that the matured veneer of years of education, experience and the "long clothes" of grown-ups could be returned to the susceptible age of childhood by a few strokes of a chalk stick in the hands of a capable artist.

Literally, Fischer turned Milwaukee into a City of Children for a week by appealing strictly to the "kid" element in the character of every adult of either sex during his presentation of Mary Pickford in "Daddy Long Legs," first of that star's special feature attractions to be distributed through First National Exhibitors' Circuit.

"Let's see," Fischer began, in the discussion of exploitation plans with Eddie Weisfeldt, staff artist for the Alhambra Theatre, "what is there we can create as a lobby display, or for newspaper copy, that will be most reminescent to every adult of his or her childhood days? What is the chief recollection you have of your early efforts to terrorize the neighborhood in which you lived and donned your first long pants?"

Renewing Memories of Childhood.

"A red haired, cross-eyed teacher," Weisfeldt answered. "She never failed to catch me making line sketches of her on my slate or on top of my desk."

"Well, my school day Nemesis wasn't red-haired or cross-eyed, but she made up for it in other ways," Fischer continued. "I don't think there is a grown-up girl or boy, married or single, living in Milwaukee, whose childhood memories cannot be refreshed most quickly by something that will suggest their former school days to them.

"We'll get a lot of blackboards, some first grade size desks, and we'll make the Alhambra lobby look like the First Place of Torture in the Life of Every Kid."

Fortified with a copy of the book, "Daddy Long Legs," Weisfeldt started work on a lobby display that attracted more attention and received more comment than anything Milwaukee exhibitors have attempted in a long time.

Puts School Desks in Lobby.

Fischer believed that the average person would remember the cartoon illustrations in the story of "Daddy Long Legs" more clearly than text excerpts from the story itself. Hence, the two extremely long blackboards, which covered each of the lobby walls, were thoroughly decorated by Weisfeldt with a series of humorous sketches in white chalk.

Two rows of desks gave the finishing touch to the schoolroom atmosphere Mr. Fisher wanted. On top of each desk was a small slate, with a slate pencil attached by string. On each of these slates Weisfeldt drew additional caricatures of the same grotesque shapes as those in the book.

Over the door of the lobby leading into the foyer Mr. Fischer placed a cut-out of the heads of Mary Pickford as Judy Abbott, surrounded by a group of little orphans. The effect was that of making them seem to be peering through the glass paneling at the array of blackboards.

Newspaper Ads Perfect Display.

The first newspaper advertisement for "Daddy Long Legs" appeared on the Wednesday preceding the opening. The text and illustrations carried out the idea in the lobby display. The background for each ad was a slate, on which the copy was lettered in real Judy Abbott style, and supplemented with caricature figures similar to those on the blackboards. The harmony of text, illustration and appeal was perfect. All of the "s" letters were printed backward on the slates, and the other letters had slants peculiarly their own.

In Thursday's ads the same lettering appeared in larger space, with a cartoon of a fat person appearing opposite the tall, gangling figure of "Daddy Long Legs." On the slate also appeared a notice that there would be an added attraction—a ballet by the pupils of Miss Gretchen Berndt. On Friday the ads contained a quaint picture of "any orphan—front view" and "any orphan—back view," drawn on black slate backgrounds, with the text in scrawly white letters.

Ballet a Feature of Program.

The ballet was a decided feature of the program, and served its purpose well in providing a real "kid" atmosphere for the production. A special stage setting was arranged by Mr. Fischer, which gave the ballet a background of real trees when the curtain was raised. The lights were gradually brightened with a sunrise effect, and the children—from five to fifteen years old—danced down the steps amid a storm of applause from every audience.

Without in the least suspecting that they were giving the astute mind of George Fischer abundant food for thought and reflection about the "kid" traits which always are dormant in adults of from twenty to eighty, thousands of curious folk packed the Alhambra lobby to study, read and laugh at the grotesque and novel method of advertising "Daddy Long Legs." The school desks received their due share of attention, while blackboards seemed to have an irresistible lure.

"Which goes to show," commented Mr. Fischer as he checked up the last day's receipts and found that the total for the week had established a new house record, "that we're just a lot of grown-up kids after all."

A Lobby with an Immense Pulling Power and the Child Ballet That Put Over "Daddy Long Legs."
At the Alhambra Theatre, Milwaukee, where many backward letters were used by a forward forging exhibitor with the First National attraction.

MINNESOTA OPPOSES DAYLIGHT SAVING

Exhibitors Seek to Divert Public from Outdoor Sports by Making Darkness Encourage Movie-Going

THE Minneapolis Film Board of Trade has taken up the fight of the farmers and cattle raisers of the Northwest to have the daylight saving law repealed. Decision to join sides with the farmers in an effort to bring pressure in Congress against the plan was made at a meeting of the board Monday night, June 2. It is pointed out that this territory, being located in a northern country, gets more daylight than other sections of the United States. During the summer months a large part of the Northwest has daylight under the old time schedule as late as 9.30 p. m. in southern Minnesota, and as late as 10 p. m. in North Dakota and Montana. Under the daylight saving system it does not get dark in a large part of this territory until 10.30 and 11 p. m.

Show Patrons Prefer Outdoors.

Consequently, thousands of picture fans who would ordinarily go to the theatre are busy in their gardens, playing baseball, motoring, or enjoying various outdoor sports, while the farmers, most of whom are not observing the new time schedule, are working late into the night.

Much opposition has developed to the efforts of the farmers and the moving picture men to have the daylight saving law repealed. This opposition comes chiefly from the large cities, where the merchants and big industries are finding the new time schedule an advantage.

Board Starts Propaganda.

At the present time the Minneapolis Film Board of Trade is preparing a propaganda campaign in favor of the repeal of the act. It is having printed a large quantity of literature urging exhibitors of the Northwest to join hands with the farmers in their fight to have the old time restored. This literature will be distributed to exhibitors throughout the territory within the next two weeks. The exhibitors will be asked to communicate with their Representatives and Senators in Congress with a view to defeating the present law.

An effort is also being made to gain the co-operation of other film boards in the country to bring about the desired result.

Logansport Agitated by Sunday Closing Question

THE Sunday closing question, which the Indiana State Legislature failed to act on one way or the other when it was in session earlier in the year, has bobbed up again in Hoosierdom—this time at Logansport.

According to reports, a movement has been started there with a view to closing the motion picture theatres on Sundays, and a committee has been appointed to prepare plans for backing up the movement. It is understood the Union Missionary Society is back of the campaign.

Petitions are to be circulated throughout the city, with a view to obtaining the signatures of all persons who are opposed to the operation of Sunday shows. The petitions will then be presented to the city authorities for their consideration and action.

At the request of the executive committee of the Missionary Society, the ministers of the various churches were asked recently to place the matter before their respective congregations in order to "feel out" the sentiment on the question. The members of the churches were asked to stand if they favored the movement, and it is said that with only few exceptions every member present stood on the question.

Sunday Classes in Washington Houses.

Tom Moore has turned over his Rialto Theatre, at Washington, D. C., for Sunday morning meetings of the Burrall class of the Calvary Baptist Church. Like the organizations meeting at the Crandall theatres, this Sunday school class needed more room, and appealed to the movie man to help. Mr. Moore is going the limit to make the theatre a desirable meeting place. There will be orchestral music and the pipe organ will be used for the class songs.

The Burrall Class was organized in November, 1917, with six girls. It now has a membership of 435 and is constantly growing. It is progressive, and conducts a weekly bulletin of its doings. With the rapid growth of congregations and Sunday school classes and the difficulties faced by the churches in the matter of suitable accommodations, it is probably but a question of time when all of the movie houses will be used for church purposes. The exhibition of pictures do not begin on Sunday afternoons until 3 P. M.

Outlook Bright for Sunday Shows.

Despite opposition of a most vigorous kind the ordinance permitting Sunday baseball in Rochester was passed by the Common Council without a dissenting vote. It had been whispered that such would be the case and now those in a position to know the lay of the land say that the ordinance permitting the moving picture theatres to open will be shot through in the same manner. It seems that the powers that be in the ranks of the political party which has always had things their own way here have been forcibly impressed with the fact that the great mass of the voters want these things. The fact that it is getting near election time makes the voters a real factor.

Hickman Ill with Pneumonia.

Howard Hickman, director of all the Bessie Barriscale features, released by Robertson-Cole through Exhibitors' Mutual, was in the midst of work on "Tangled Threads" when he contracted pneumonia which sent him to a hospital. Henry Kolker, who was acting in the play, immediately took up the directorial reins and completed the job.

Katherine MacDonald and Pauline Frederick Are Given Quite Different Treatment in Their Goldwyns.
Katherine is ringed around by romance and Louis Bennison in "High Pockets," but Pauline is surrounded by the villainous ones in "The Fear Woman."

ACTOR-TO-EXHIBITOR SERVICE STARTED

"Big Four" Independent Corporation Uses Open Booking System — Controls All Distribution

IN January of this year when the show world was startled by the formation of the United Artists Association, one of the reasons given for the move for independence by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith from the limitations of their existing arrangements, was the necessity for a closer relationship between the artists themselves and the exhibitors of the country.

The official statement, issued at that time, read in part:

"A new combination of motion picture stars and producers was formed yesterday, and we, the undersigned, in furtherance of the artistic welfare of the motion picture industry, believing we can better serve the great and growing industry of picture production, have decided to unite our work into one association, and after finishing our existing contracts which are now rapidly drawing to a close, to release our combined productions through our own organization."

Stars Wanted Independence.

"When Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith formed their association, they had in mind, not merely the seeking of a different channel of distribution for their products," says General Manager Hiram Abrams. "It was not their intention to go from one distributing company to another. They intended to depart from all the plans and traditions of then existing distributors, for they felt that nowhere in the industry was there an outlet for their product that would assure to exhibitors the freedom of action that was essential for the proper exploitation of their pictures. Likewise, they felt that their own freedom of action was not assured under contracts that they would be obliged to enter into if their pictures were to be released through outside distributors.

"Only one way seemed open to them; the formation of their own distributing organizations, leaving them free to deal direct with the showmen of America, and enabling them to work hand in hand with the men who exhibited their pictures to the public. On this was built United Artists Corporation, the first and only organization of its kind, in which the master-artists of the screen were to sell their product direct to the exhibitors.

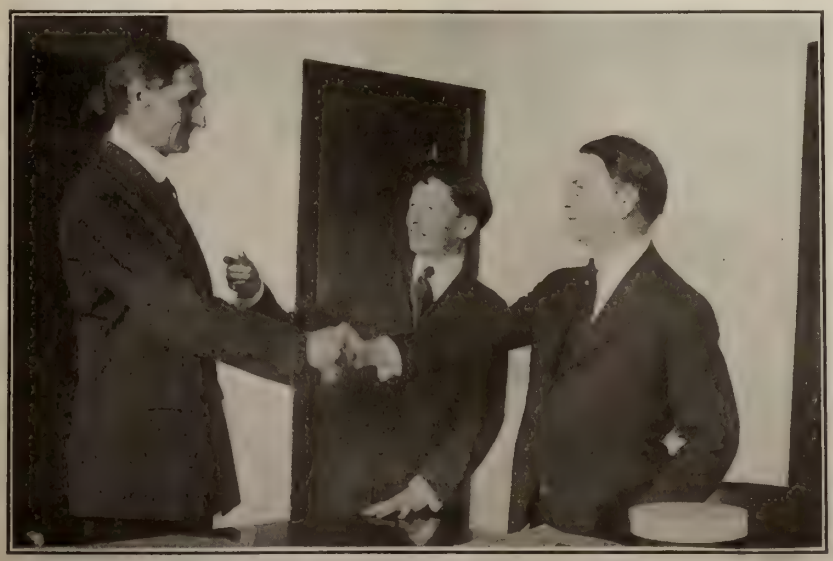
Used Open Booking from Start.

"And what has been the result, so far? In the first place, exhibitors for a long time had demanded genuine open booking, single picture rental that would leave them free to handle pictures as individual units on a basis of pure merit. In answer to this exhibitor demand the United Artists committed themselves to single picture booking, a move that would have been impossible if they had not had their own distributing organization over which they could exercise full and complete control.

"At no time, and under no circumstances, will any productions of United Artists Corporation be handled in any other way than through our own organization. Every exhibitor in the country will at all times know that full and complete control of their productions remain with the United Artists so that in renting the pictures of Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, the exhibitor, in dealing with United Artists Corporation, is working with the producer-artists themselves.

No Outside Interests in Concern.

"Despite innumerable rumors from sources that seek to enhance their own prestige by appearing to have some interest in the operations of United Artists Corporation, I want to state as plainly and emphatically as I can, that no distributing organization, or theatre circuit of any kind or any locality, will have any control or interest whatsoever in the productions of this company. At no time will even the remotest control over our releases pass from our hands. Once and for all, we want to urge exhibitors to ignore absolutely any rumors of this sort, and to remember at all times that this company will deal direct with the exhibitors themselves, either through our home office or through our local distributing depots."



Skinny Is on the Job When the Boy Scouts "Need a Friend."

Johnny Carr, "Skinny" in Paramount-Briggs comedies, got Cartoonist Briggs, creator of his subjects, to enroll as an associate member of the Boy Scouts. And he got William G. McAdoo to do the enrolling.

Seattle Starts Advertising Motion Picture Convention

A PUBLICITY campaign for the motion picture convention and ball to be held in Seattle in July was started this week. Stickers are being sent out with the roadmen from all the exchanges. Ad cards and one sheets are also being plastered all over the country in the four Northwest states.

The presence of three stars has already been assured, and several others are considering coming. Acceptances from high state dignitaries, who will lead the grand march with the stars, have also been received.

Arrangements for the holding of the convention and the entertainment of the guests are rapidly being perfected. The Arena and the Hippodrome, which furnish the two largest dancing floors in the city, have been leased for the event. These two buildings, which are separated at the end only by a side street, are to be connected with a canvass covering and the street closed, so that the two buildings will be combined into practically one.

The convention proper closes July 18 with the ball. July 19 will be devoted to the entertainment of the visiting delegates and their women guests. A steamer has been chartered for the day to take them to Bremerton for a clam bake, after which they will be shown about the Navy Yard. From there the steamer will proceed to Tacoma, where the visitors will be the guests of the Tacoma Theatre Managers' Association. They will be taken by automobile to Camp Lewis, where they will be shown all over the camp, then back to Tacoma and a trip around the city, dinner, and finally a moonlight ride back to Seattle.

Buckley Made "Big Four" Sales Head at Kansas City

THAT Hiram Abrams, general manager of United Artists' Corporation, is seeking out a group of specialists to head the distributing depots of the company is further shown this week by the appointment of Harry D. Buckley, of St. Louis, to the post of sales manager of the Kansas City office of the "Big Four."

For the last six years Mr. Buckley has managed the Columbia and Strand theatres of St. Louis, operated by the Cella & Tate interests. Prior to that he managed the Garrick in St. Louis for the Shuberts. In connection with his appointment to the Kansas City office it was stated on behalf of United Artists' Corporation that mere ability to sell film was not the gauge by which its sales organization is to be measured. It is felt that Mr. Buckley will bring to his new work an understanding of exhibitor problems, their limitations and their possibilities that will be of immense value in rendering genuine constructive aid to the theatres in the territory.

BLACKTON ORGANIZES NEW COMPANY

Forms the Stuart Blackton Feature Pictures, Inc.—Interests of Old Firm Taken Over—Discusses Plans

J. STUART BLACKTON announces the formation of a new production company, to be called the J. Stuart Blackton Feature Pictures, Inc., of which he will be president and director-general. The new corporation is to take over the interests of Blackton Productions, Inc., the independent company organized by the producer two years ago after he severed active connection with the Vitagraph Company, of which he was a founder.

The J. Stuart Blackton Feature Pictures, Inc., is capitalized at $1,000,000, and though the names of those associated with the producer in the new organization have not been given, it is announced that the new company has the backing of several of New York's influential and financially responsible commercial representatives.

Plans Six to Ten Pictures a Year.

In discussing the details of his new company, which is in line with recent announcements concerning his production expansion plans, Commodore Blackton said: "The J. Stuart Blackton Feature Pictures, Inc., is naturally a source of gratification to me since it realizes many film production ideas of long standing. It is my plan to make from six to ten special pictures annually, supervising all the productions made and continuing to personally direct the superfeatures we shall release.

"We have acquired valuable property adjoining my present studios in Brooklyn, which will enable us to greatly increase our working space along plans already drawn up.

Personnel of Staff.

"Associated with me in the work of the new organization will be Martin Justice, the artist, whom I have engaged to direct some of our new productions and to collaborate with me as art director on all of our features; Jack Martin, my right-hand man, who will continue in charge of our studio and technical staff; my son, J. Stuart Blackton, Jr., who will work in the executive offices, and Stanley Olmstead, who will be the chief of our scenario department.

"Sylvia Breamer and Robert Gordon will play the leads in the special features; the comedy roles will be handled by Eddie Dunn and "Lefty" Alexander; Charles and Violet Blackton will appear in juvenile roles from time to time, and it is probable that I shall put several other members of my present company under contract.

"O'Brien, Maievinsky & Driscoll, my attorneys, who engineered the commercial details of the new organization for me, have the placing of distribution for our entire product in hand, and are now negotiating with representative interests for these rights."

"Moonshine" Name of First Release.

With this news of the new organization Commodore Blackton also announced that its first release will be "Moonshine," which the producer now has well under way. "Moonshine" has until this announcement been referred to as "the nameless Blackton picture." For obvious reasons the title was withheld, and is now divulged for the first time. "Moonshine" is described as a human comedy-drama, dealing with a timely subject.

The story, which promises to be a surprise, was written by Mr. Blackton, and the continuity is the collaborative work of himself and Stanley Olmstead. Sylvia Breamer and Robert Gordon are featured, with the supporting cast including Charles and Violet Blackton, Van Dyke Brooke, Eddie Dunn, "Lefty" Alexander, Fanny Rice, Madame Margaret Barry, Julia Swayne Gordon (loaned by the Vitagraph company), Louis Dean, Richard Milasch, Leo Delaney and Jay Strong.

In line with this first announcement of the plans of the J. Stuart Blackton Feature Pictures, Inc., is the previous news of the producer's acquisition of rights to "Dawn," by Eleanor H. Porter, and to "Phantoms," by Wallace Irwin, two of the feature stories to be screened under the new banner.

Billy Meck Says Soldiers Make the Best Audiences

A FORMER manager of the New Broadway Theatre, in Philadelphia, Billy Meck, who is official photographer for the Y. M. C. A. on overseas service, writes the following letter to the World correspondent in that city:

Biarritz, May 12, 1919.

Just received a copy of the old reliable Moving Picture World, and was more than pleased to get it, as I had not seen a copy since December. I was sure surprised to see myself in there with an account of my work over here.

I am having the pleasantest time of my life, entertaining the boys in khaki, who make the best audience I have ever faced. The Y. M. C. A. now has a number of large trucks with Delco portable electric plants and Power's 6A machines, which cover the most remote camps at least once a week. They show five to eight reels a night.

I am now at Bourges, acting as camera director. Under my supervision are fifty-five machines (stationary) and two Delco trucks, and they keep me busy. I will possibly have to remain in France until October, and then may accept a contract to go to China for a year. Will you kindly give my best regards to all my friends around the film row.

Peggy Would Pose for Peggy Wood.
And we're glad for this picture of Peggy Wood, who supports Will Rogers in his Goldwyn, "Billy Fortune."

Select's Sales Head Back from Trip; Off on Another

CHARLES R. ROGERS, director of sales of Select Pictures Corporation, returned to his desk in the home office on Tuesday, June 10, after a two week tour of Select exchanges, and on Thursday started on another trip which will complete his survey of the Eastern branches.

The Select exchanges which Mr. Rogers visited on his first trip included Pittsburgh, Cleveland and Buffalo, with short trips to the high spots in those territories in company with the branch managers of the respective exchanges.

Mr. Rogers reports that business is exceptionally good in the districts he has visited, especially in Cleveland and Buffalo.

Mr. Rogers' present tour will take in the Select exchanges at Washington, Philadelphia and Boston. In each district he will make short trips to the theatres of the first-run exhibitors in company with the branch managers. It is expected that Mr. Rogers' present tour will cover about two weeks, after which he will return to New York to map out a tour of the Middle West branches.

Late Star of "Maytime" Signs with Goldwyn Films

PEGGY WOOD, late star of "Maytime," has just broken a record by signing with the Goldwyn Pictures Corporation to play lead for Will Rogers in a series of pictures now under way in the Culver City, Cal., studios.

Miss Wood has broken a record because, never before in her history as an actress has she played more than a block away from the Shubert Theatre. Now she is taking a long jump to the Coast.

Peggy Wood has scored a hit in many stage successes, notably in "Naughty Marietta," "Hello Broadway," "Young America," "Love O' Mike" and "Maytime." This will be her first appearance on the screen.

Ingersoll Joins Goldwyn's Press Staff.

The newest addition to the publicity staff of the Goldwyn organization is George Ingersoll, who has been selected by Ralph Block to take charge of the press work in connection with Eminent Authors' Pictures, Inc.

The new Goldwyn acquisition was formerly with Charles Frohman, Inc., as press representative and assistant in producing plays.

Mr. Ingersoll's magazine experience covers a period of twelve years, during which time he has contributed articles and short stories to leading periodicals.

FRANK HALL SECURES WILLARD PICTURE

Acquires Rights to "Challenge of Chance" for This Country and Canada—Big Billboard Campaign Planned

FRANK G. HALL, president of Independent Sales Corporation, has acquired the rights to United States and Canada to the big seven-reel special, "The Challenge of Chance," featuring the world's heavyweight champion, Jess Willard, who on July 4 will defend his title against Jack Dempsey at Toledo, Ohio. "The Challenge of Chance" was completed recently under the direction of Harry Revier. The story and scenario were written by Roy Summerville. The first print of the special reaches New York this week. And as Fred L. Wilke, president of the Continental Pictures Corporation, producers of the picture, said: "With Jess Willard, the most advertised figure ever shown in a theatre, now at the height of his fame and preparing to defend his title against the world on July 4 in a role that radiates strength in physique and personality and in a picture crowded with power, strength, size and quality, there is not a chance for the exhibitor to keep the S. R. O. down during a performance."

To Open on Broadway.

The deal which was closed Monday, June 9, with Mr. Wilke, acting for Continental Pictures, and Mr. Hall for the Hall interests, gives Mr. Hall the exclusive rights of distribution for the Willard picture to the United States and Canada. Immediately after the signing of the papers, Mr. Hall commenced negotiations for a Broadway house in which to open the Willard picture for an indefinite run and expects to be in a position to announce the time, place and date of opening in the near future. Harry P. Diggs, exploitation manager for the Hall interests, has set on foot one of the most extensive advertising and publicity campaigns ever inaugurated in the interests of a Broadway opening. Following the completion of the plans for the opening on Broadway, Mr. Diggs will leave for Chicago, where he will arrange for the opening in one of the prominent theatres of the Loop district.

To Launch Big Billboard Campaign.

Prior to the release of the picture a national billboard campaign will be launched covering every centre of importance from coast to coast and this campaign will be supplemented by a newspaper campaign which has been carried on for the past several weeks in the news columns and sport pages of the dailies.

In the principal supporting role opposite Willard appears Arline Pretty. Albert Hart, one of the screen's best known character men, is seen in a strong role in support of the champion.

Picture Cost More Than $178,000.

The production of "The Challenge of Chance" is said to have cost more than $178,000. The features of the production are two fight scenes in which Willard displays the prowess that has won for him the world's title in the prize ring and a racing scene which is a true picture of the famed Kentucky Derby with all the spirit of the racing track as exhibited in the Blue Grass country. The scenes were taken on and near Willard's ranch in the West, and Director Revier is said to have given the picture an atmosphere and a quota of actionable drama that is in keeping with the pep displayed by the big fellow when he dons the fighting togs and taps his hands for a battle in the prize ring.

Universal to Institute Short Subject Division

WITHIN the last year, producers have realized the necessity of the shorter subject to balance the feature program and have installed complete short subject departments. Universal was among the first to do this, but Universal believes it is the first producing company to divide its selling agencies into divisions for the selling of the shorter subjects. This plan has been under consideration for some time, and was recently announced by Carl Laemmle, president.

"Universal's sales," Mr. Laemmle said, "have increased astoundingly within the last year. And the shorter reels were among the increases to such an extent that we have deemed it advisable to divide the sales forces of our exchanges into separate divisions."

Joe Schnitzer, general sales manager of the Universal; Art Schmidt, of the Cleveland office; S. J. Goldsmith, of the Chicago branch, and Gus Metzger, of the Portland exchange are now covering each of Universal's exchanges in the United States and installing and perfecting the new selling plan.

Miami Valley League Opens Dayton Headquarters Soon

THE new rooms recently taken over by the Miami Valley Exhibitors' League in the Lindsay building, Dayton, will have a formal opening Tuesday, June 17. John Seifert, president of the League, stated that over one thousand dollars had been spent for office furniture and equipment for the benefit of the members of the League. The suite occupies four rooms on the ninth floor of the building and is easily accessible from the downtown section of Dayton. It is planned to make this office the central headquarters for all of the state of Ohio, which is gradually being brought into the League.

A syndicate controlling three theatres in Chillicothe, Ohio, gave out a statement friendly to the League last week, and it is thought that this firm will have joined before time of going to press. A summer headquarters and outing place has not been found as yet.

Since the announcement was made one week ago that salesmen would be allowed to join the Miami Valley Exhibitors' League upon payment of a small fee eleven "knights of the road" have paid their yearly dues and will be allowed the use of the rooms when they open June 17, 1919.

Ben Turpin, in the Scene at the Left, Is Glad It Is His Right and Not His Left Eye Which Is Crossed.
Otherwise he'd be missing out on—but suffice it to say that the title of this Paramount-Sennett, "No Mother to Guide Him." is particularly appropriate.

ALLENS NOW PREDOMINATE IN CANADA

Acquisition of Schuberg Interests in Western Provinces Adds Eleven Theatres to Circuit

ONE of the most important deals consummated in the Canadian field for many years took place this week, when negotiations were completed between Jule and Jay J. Allen, who operate the Famous Players Film Service, Ltd., the Monarch Film Company, Ltd., and the Allen Theatre Enterprises; and John A. Schuberg, of western Canada, whereby Mr. Schuberg disposed of his vast interests in his large chain of theatres in western Canada, and all of his interest in the First National franchise for western Canada.

Mr. Schuberg and his associates owned and operated three first-run theatres in Winnipeg—the Province, Bijou and Gayety—as well as being interested in eleven of the leading theatres in the Province of British Columbia, which includes three first-run theatres in Vancouver—the Rex, Dominion and Globe—as well as two first-run theatres in Victoria. He had interests in theatres in Nanaimo and elsewhere.

Allens Have Four in Winnipeg.

In Winnipeg, the Allens will now control four first-run theatres, as they now operate the Dominion as part of their long chain of theatres.

The acquisition of this string of theatres, strengthens the Allens in their present position in western Canada and gives them a strong list of first-class houses from coast to coast.

Schuberg's interests in the First National Exchange of western Canada, which are taken over by Jule and Jay J. Allen, practically give the latter control of the First National releases in that territory.

Building Ten Theatres.

For the past year, Messrs. Jule and Jay J. Allen have been the largest theatre operators in the Dominion of Canada. Plans were announced this spring for the erection of fifteen new houses to be built during the current year. Ten of these are well under way and the other five will be announced just as soon as pending negotiations are completed.

The acquisition of Mr. Schuberg's interests in the West will not effect the plans of the Allens for the construction of new houses in both Winnipeg and Vancouver. Construction of the Winnipeg theatre has been started, but the work has been temporarily delayed on account of the strike in that city. The Allens plan to rush this work as soon as the labor difficulties have been settled.

The site for the new Allen Theatre, in Vancouver, has been selected, and the property has been arranged for at a price of $200,000. Construction plans are well under way and work will be started as soon as the plans are approved.

Control Forty-five Theatres.

With the addition of the eleven new western theatres the Allens now have forty-five of the best houses in the Dominion in active operation or rapidly nearing completion. This is one of the largest chains of first-class theatres in the world under one control through one organization, and this virtually gives the Allens control of the Canadian situation, with one or more houses in every city of importance.

Negotiations between the parties concerned have been proceeding for over six months, and it was through the efforts of H. J. Allen, of the Allens' western organization, that the deal was finally brought to a satisfactory conclusion.

Newark Now Has Million Dollar Film Corporation

WITH the filing of articles of incorporation, last week, with the Secretary of State, at Trenton, Newark becomes the home of a new million dollar film corporation. The latest addition to the ranks of film producers is known as the United States Film Corporation of New Jersey. The papers were filed by the registered agent of the corporation, Max A. Ern, with offices at 20 Clinton street, Newark. Besides producing motion pictures, the company's charter allows it to operate theatres and conduct a general amusement business.

The personnel of the new concern is John Channing Bernard, of New York, president and director-general, and Robert Braitsch, of Newark, secretary and treasurer. Mr. Bernard has had considerable experience along theatrical lines, and particularly the motion picture end of the business.

Opens Offices in Globe Building.

The company has opened temporary offices in the Globe building, 800 Broad street, but after July 1, will be located in the Proctor Theatre building, 116 Market street, Newark. It is the intention of the concern to build a modern studio in Newark in which to produce its pictures.

The policy, as outlined by President Bernard in an interview with the representative of the Moving Picture World, includes the production of six five-reel pictures a year, six two-reel comedies a year, and several one-reel novelties such as a semi-monthly traveling picture, a weekly release of New Jersey news, etc.

The first release will feature Paul Panzer, who has severed his connections with Pathe, in "Souls Beckoning." This is the initial five-reel feature.

Gladys Brockwell Takes a Straw Vote
As to whether she likes the ring or not in her Fox feature, "The Sneak."

Zukor at Kansas City for Newman Theatre Opening

THE big event in moving picture circles for the Kansas City territory the past week was the opening of the Newman Theatre.

Adolph Zukor, president of the Famous Players-Lasky Corporation, made an address, complimenting the people of this community on the wonderful accomplishment of Mr. Newman. Will Rogers, a Goldwyn star, and Wallace Reid, of Mr. Zukor's company, were the representatives of the acting profession.

The opening took place June 6. It had been suitably heralded in newspaper display space and in news stories; and by 4 p. m. those who wished to be the first to see the new house were forming in a line which stretched for more than two blocks in the busiest part of the city. The audience for the second show was not seated until nearly half past ten, when several hundred persons were unable to get in.

Management Presented with Flowers.

Flowers had been coming to the theater all day—bouquets sent by producers, exchanges, fellow exhibitors and business men friends of Mr. Newman. These were arranged quickly and artistically in the auditorium, fitting in with the decorative scheme for the opening night, and provided an additional element of attractiveness to the scene.

Kansas City people saw at this opening a class of entertainment that was in some ways new, and yet which seemed to be so exactly what they wanted, that it seemed vaguely familiar. The lighting effects on the screen with which the entertainment opened were good. The picture was "For Better, For Worse." Forbstein's orchestra, of forty pieces, rendered music that the audience was accustomed to hearing only at formal musical events. Mlle. Rhea, a Kansas City dancer, and Mlle. Alys Michot, soprano, supplied numbers on the program.

Following the last performance, Mr. Newman entertained a few friends and business associates.

Field Carmichael Joins Pathe.

Pathe Exchange, Inc., announces the appointment of Field Carmichael as manager of the Los Angeles branch. Mr. Carmichael left for Los Angeles Wednesday, June 11. He has been in the amusement business since he was twelve years old. After several years on the road with circuses and theatrical troupes he entered the picture industry about eight years ago. He has been with Fox for the past five years, and has just returned from an extended European trip for that concern.

GOLDWYN REVIVES USE OF CATALOGUE

Issue of Elaborate Film List Is Reminiscent of Past and Indicates Present Worth of Pictures

PERHAPS you remember the film catalogues of yesteryear. You do if you were in the game in the days when the release program was still unthought of and releases approximated anywhere from 300 to 1,000 feet. Back in those days some of the old-fashioned manufacturers—of seven or eight years' standing—issued really important looking volumes of several hundred pages, listing all the films they had and sometimes film they did not have.

Then came the contract system and the stated release days and the catalogues were promptly dropped and the manufacturers tried to help you forget yesterday's release in the hope of selling you tomorrow's issue. There may be some old catalogues still extant, but they are merely curiosities.

Reissue Growing in Importance.

But of late the business has undergone another change. No longer is the merit of a film judged by the date. It is realized that some of the productions of last year and earlier times still possess the merit which helped put the pictures in the position they occupy today, and the reissue has become a recognized factor in the business, and a very valuable one to houses where capacity or location require moderation in film appropriations. To meet the new condition the Goldwyn Pictures Corporation has issued what is practically the first catalogue of film to be published in nearly ten years. It is the first, but merely the forerunner of many others.

Lists of old favorites have been published of late, but this appears to be the first effort to prepare a catalogue rather than a list, and appearing as the June 15 issue of The Goldwynner, this is really a catalogue of all of the Goldwyn releases.

Book Is Expensively Finished.

And to mark the difference between the old days and the present, the new catalogue is a work of real merit and not merely a compilation of releases. It runs only twelve pages, for there are fewer titles to list than in the old fifty foot days, but the comparison in typography with, for example, the old Lubin catalogue, is interesting.

The publication is on heavy paper of cream tint, printed in black and picked out with an ornamental border in green. Each title is accompanied by a cut showing the star or a group from the play, and lists the length, star, title, author, director and the chief players in the support, as well as giving a paragraph to the story.

There are thirty releases in the "star" series, followed by the twenty-six productions made in the first year, which are more briefly treated and yet are fully explained. Two more pages are given the special productions, such as "The Eternal Magdalene" and "The Border Legion," with another page for the Louis Bennison series, with a page divided between Bill Parson's Capitol comedies and the Ford Educationals to date.

Conciseness Attained.

Compactness rather than size was the object aimed at, and this assuredly is achieved. There are no long descriptions, no superfluous adjectives. It is a brief summary of slightly more than two years' work in such small compass that it occupies scarcely any desk room and yet gives the details on 62 features, 3 super-features, 30 comedies and 23 educationals. It is much in small compass and together with the admirable designing and excellent typographical work, it forms a standard for the new series of catalogues to be expected. Others may be more elaborate in bulk and detail, but none can be more compact nor, for that matter, attractive.

Is Contrast with Previous Issues.

It places at the disposal of the reader the entire summary of the Goldwyn activities to date and it emphasizes sharply the difference between present day methods and the days back of 1908, both in production and advertising methods. In those old days the scenario editor, where there was one, was also press agent, publicity man and advertising manager, and even at that he was not always fully occupied. When Edison started to beat the Vitagraph semi-monthly catalogue by putting a red border around the cuts, it was felt that a great step in advance had been made. Today this "elaborate" advertising would be considered archaic compared with such a sightly publication as Hunt Stromberg has turned out for Goldwyn. And in the same way the productions listed in those old catalogues would compare with the sumptuous presentations of today.

Films Now Have Permanent Value.

But more important than all the rest, it marks the coming of a new system of doing business. No longer will a production be made and forgotten. The best product of each company will remain in demand, just as published fiction appears and either takes its place on the shelves or falls into the obscurity it deserves because of its lack of merit. The good productions of the past will no longer be dug up to be offered in a limited series or retitled and reissued. The product will be catalogued and remain at the disposal of the showmen, and the program of tomorrow will not necessarily be made up of the releases of tomorrow, but old favorites will be played back in the lesser houses just as the Broadway hits of today will find their place in the stock houses throughout the country next season.

The Goldwyn catalogue is something more than a novelty. It is a sign of the times and a forerunner of a more intelligent booking plan which shall include novelties for the big houses and a reliable list of proved plays for those less able to afford first run prices.

SARGENT.

KREMER CLOSES BIG DEAL WITH SPOOR

Secures All Essanay Subjects Handled by General Film—Will Release Them on the State Right Market

VICTOR KREMER announces that he has taken over the entire library of the Essanay Film Manufacturing Company's pictures handled by the General Film Company, and within a short time will be ready to release a sufficient quantity of film to supply exhibitors with complete programs of different length subjects for a long period.

Mr. Kremer also advises that arrangements have been made with another company which will enable him to release also an entirely different lot of productions sufficient to make up entirely different programs, details of which will be furnished later.

Victor Kremer.

By his deal with Mr. Spoor, president of the Essanay Company, Mr. Kremer has obtained several million feet of negatives and positive prints. These productions will be disposed of on a state rights basis, and buyers will be able to secure either the entire lot for their respective territories or any portion, if they may desire. As the productions are in various lengths, running from one to six reels, of comedies, dramas, fables, series and features, with various well known stars, it will enable the exchanges to arrange complete programs sufficient for a large number of entire performances.

To Make New Prints.

This is said to be one of the largest film deals ever contracted for by a single individual, embracing subjects running into the thousands. It is announced that new prints will be made and up to date publicity and exploitation aids of all kinds prepared.

In addition to the Essanay subjects, the other assortment of films previously referred to which will be distributed by Mr. Kremer, will enable him to supply two different exchanges in each territory with materials for complete programs without conflicting with one another.

For the present, Mr. Kremer will make his headquarters in Chicago with branches in New York and on the Pacific Coast, and he intends to release simultaneously in every film center in the country.

BRAY STUDIOS, INC., TO REORGANIZE

Million Dollar Corporation Backs Pictograph, Secret Processes and Industrial Production

THE announcement that the Bray Studios, Inc., is being enlarged to a million-dollar corporation is one of the most significant moves in the industry. It marks the entry of a new faith in the value of the educational film—it marks the beginning of the commercialization of the animated drawing and the development of a field in which the ground merely has been broken. It means also that the production of the educational and industrial film will be entered into on a big scale, and that a radically improved Greater Bray Pictograph will be issued.

During the past year the Bray Studios, Inc., has given its attention largely to war activities, especially to producing pictures for training the military recruits of the draft army, and providing them with competent officers. By means of new and secret processes developed by the Bray personnel, thousands of soldiers were given intensive training in modern warfare in a remarkably short time.

Secret Processes Now Released.

The patents of the Bray Studios, which were placed at the disposal of the Government during the war, are now permitted to be used for entertainment purposes, and the secret processes of animation, some of which have already made their bow to the public, will be turned into Pictograph channels, and to the illustration of scientific and other serious subjects as well as into the field of comedy. It is even possible that certain forms of the drama may find successful interpretation by means of newly developed processes of the animated drawing invented at the Bray Studios, Inc. In fact, the field for the animated cartoon as recently demonstrated seems almost unlimited.

J. R. Bray, of the Bray Studios, Inc., was the first man to foresee the possibilities of the animated cartoon, and it was the Bray Studios, Inc., that originated the moving picture comedy cartoon. Since 1914, when he decided to devote his time to the development of the idea, he has advanced steadily toward the big goal, associating himself with other talented artists of the pen, until now his evident accomplishments and devotion to his art have brought him the well deserved reward—capital for the unhampered development of a useful art.

Under the new organization the staff of the Bray Studios is being enlarged, and increased facilities for novelty work are being added to the studio equipment.

The Greater Bray Pictographs are to be released to the theatres in September, under a new distribution arrangement, which will permit the maximum development of the single reel magazine as a star attraction.

Armand Kaliz in Pictures Again.

The part of "Count Zoulack" in "The Temperamental Wife," the first of the Constance Talmadge First National series of pictures, will be played by Armand Kaliz, who has just canceled five weeks of his vaudeville contract with his co-partner, Amelia Stone, in order to make this special picture. Mr. Kaliz was last seen on Broadway at the Palace Theatre, and previous to that with Fay Bainter in "The Kiss Burglar," and in "Going Up." Some of his recent pictures have been "The Zero Hour," with June Elvidge, and "Get a Divorce," with Billie Burke.

Attractive Campaign Book for First Rothapfel Unit

AN attractive press book has been prepared by the Rothapfel Pictures Corporation to assist exhibitors in their publicity and advertising campaigns on the First Rothapfel Unit. The cover bears a replica in green and gold of the elaborate design used in the advertising inserts published in the Moving Picture World. The inside cover bears an attractive ad on a reverse plate while other advertising cuts and layouts are shown throughout the book.

Among the other items of interest and value are a sketch of Samuel L. Rothapfel, suggestions regarding exploitation, synopses of the various parts of the completed unit, ready-prepared newspaper notices, reproductions of the lithographs, list of accessories, and opinions of well-known critics throughout the country regarding the first Rothapfel Unit.

How "Our Boys" Got the Movies.

The illustration below is from an exceedingly interesting article by Homer Croy, entitled "The Movie of the Rhine," which appeared in a prominent magazine May 24.

This article should be read by every one who has the welfare of the motion picture at heart. It is an American article. It is an American machine in that cart—one of the many Power's Cameragraphs that went overseas—and it serves to show what American motion pictures did for the boys, and how they ministered to them in the hour of need.

In this picture the entire equipment is not shown. Only the projector appears—the main thing—sturdy and strong to withstand the unusual, wearing conditions; the gas engine used in developing the electric current being out of sight.

Here is what may be termed an itinerant theatre, traveling from place to place as the occasion demanded, bringing relief and well earned relaxation to our boys, and despite the primitive surroundings giving them a Broadway show for all that.

As Mr. Croy well says: "Wherever the American flag goes there goes the motion picture; and long may she wave!"

Whitaker Is Made Select's Eastern Representative

THE announcement is made by General Manager Sam E. Morris, of Select Pictures Corporation, that V. P. Whitaker, formerly branch manager of Select's Washington exchange, has been promoted to the position of Eastern representative, which berth in the Select's organization has been created especially for Mr. Whitaker.

Manager Whitaker has had charge of Select's Washington branch continuously from the early days of the Select organization until the present, having relinquished this position Saturday, June 7, and entering immediately upon the duties of his new position as Eastern representative. Mr. Whitaker has been since Sunday, June 8, at Select headquarters in New York City, conferring with President Lewis J. Selznick regarding Select policies and work to be covered in the new field.

Mr. Whitaker will have under his charge the entire territory east of the Mississippi River. Traveling out of the home office, Mr. Whitaker expects to keep in the field almost continuously.

(Courtesy Community Motion Picture Bureau)

The Movie on the Rhine Served by Power's Cameragraph "A La Cart."

The Power's projector is shown here in this "traveling theatre," which gave the American soldier a Broadway show under unusual conditions.

FOX BRANCH HEADS HOLD CONVENTION

Decide on Policy for Season of 1919-20 at New York Meeting—To Make Announcement June 15

DISTRICT branch managers of the Fox Film Corporation are en route to their homes in all parts of the United States and Canada after attendance in New York last week at the fifth annual convention of the William Fox organization.

The policy of the company for the season of 1919-20 was decided at the convention and simultaneous announcement of details will be made by the managers soon after their return home. June 15 has been fixed as the date for outlining the plan to exhibitors.

Convention sessions were held this year in the ballroom of the Pennsylvania Hotel, beginning with the morning of June 2 and continuing, morning and afteroon, through the week. The covention was presided over by Mr. Fox and Winfield R. Sheehan, general manager. At the executive table were John C. Eisele, treasurer; Jack G. Leo, vice president, and Herman Robbins, assistant general manager.

Bright Outlook for Next Season.

In his opening address, Mr. Fox spoke of the conclusion of the war as affording wonderful opportunities for motion pictures throughout the world, and contrasted this year's convention with that of 1918 when the Fox organization, the industry and the nation were interested above all things else in doing what they could to bring the world war to a successful end. The speaker referred briefly to his recent trip to Europe and declared that despite newspaper reports there were many evidences abroad of returning prosperity. In America, he said, we have more wealth than we ever have had and the outlook for 1919-20 is that the season will be the most prosperous in the history of the motion picture industry.

Delegates Entertained Evenings.

No convention sessions were held during the evenings, these being given over to the entertainment of the delegates. Tuesday night the managers attended the performance of "Up in Mabel's Room" at the Eltinge Theatre. Wednesday night they saw "Monte Cristo, Jr." at the Winter Garden and the "Midnight Whirl" at the Century Grove. The annual beefsteak dinner was held Thursday night at Castle Cave. Friday afternoon the managers were guests of honor at the laying of the cornerstone of the new William Fox Building, Fifty-fifth and Fifty-sixth streets and Tenth avenue, and Saturday was given over to conferences with the general manager at the administration offices in West Forty-sixth street.

Those Who Attended.

The district managers in attendance were Harry F. Campbell of Boston, Clyde W. Eckhardt of Chicago, Vincent J. McCabe of Toronto, Clayton P. Sheehan of Buffalo, and Earl H. Wachter of Kansas City.

Branch managers included Tracy Barham, Atlanta; Thomas W. Brady, Buffalo; George F. Dembow, Philadelphia; L. M. Devaney, Toronto; L. E. Harrington, Dallas; Joseph Kaliski, Denver; Joseph Lieberman, St. John; George E. McKean, St. Louis; Sidney Meyer, Omaha; A. S. Moritz, New Orleans; C. E. Penrod, Indianapolis; Joseph B. Roden, Salt Lake City; Ben P. Rogers, Washington; Louis Rosenbluh, New York; William D. Shapiro, Cleveland; Howard J. Sheehan, Pittsburgh; Lester Sturm, Cincinnati; M. J. Weisfeldt, Minneapolis; Maurice West, Montreal.

Others in attendance were Albert C. Wyckoff, controller; Lewis S. Levin, assistant to the general manager; Walter B. Garyn, manager contract department; Carl Downing, advertising manager; Henry R. Heitman of the general manager's office; Lloyd J. Levy and Sam Dembow, Jr., of the assistant general manager's office; Hamilton Thompson, scenario editor; Jay A. Gove, director Exhibitors' Service Bureau; Emmanuel P. Preiss, Fenimore P. Hill and Max Golden, auditing department; Robert C. Buttolph and Jacob Sicholman, contract department; Harry Reinhardt, disbursement department; Fred W. Lange, Frank J. Shea and Acquielo C. Calvo, foreign department; George H. Fleming, Jack Francis, Sam J. Warshewsky, David A. Morrissey of Los Angeles, Benjamin Garetson, of Chicago, and Joseph A. Depisa, Exhibitors' Service Bureau; Isidore Krotosky, purchasing agent; William E. Sennett, requisition manager.

HELEN HOLMES TO STAR IN NEW SERIAL

This Intrepid Player Will Be Presented by S-L-K Serial Corporation in Fifteen Episode Thriller

AN important news event of the past week is the announcement of the formation of the S-L-K Serial Corporation, organized for the purpose of presenting Helen Holmes in a fifteen episode "thriller" of two reels each. The name of the author responsible for this latest serial has not yet been divulged, but it is said it will be a surprise to the entire motion picture industry, as he has an international reputation, and incidentally, this marks his first work for the screen.

Helen Holmes.

Helen Holmes, to be presented as the star of the S-L-K Serial, is one of the most popular performers in this type of film on the screen. During the past five years, she has acquired a reputation as one of the most daring serial actresses in the field.

Beginning her screen career with Keystone more than five years ago, her work attracted the attention of the Kalem organization, then one of the important factors in the field. With this company, Miss Holmes appeared in the first railroad serial ever filmed, entitled "The Hazards of Helen." The popularity achieved by her in this production was responsible for the issuance of two other railroad serials, namely, "The Girl in the Game" and "The Railroad Raiders," in both of which she starred. Her latest appearances have been in "The Lass of the Lumberland" and "The Lost Express."

Miss Holmes is very versatile. She has written some of the serials in which she played, and also directed several episodes of her last production, while her director, J. P. MacGowan, was in a hospital.

The S-L-K Serial Corporation plan to make this one of the biggest and most elaborate screen serials yet produced, and will conduct an extensive exploitation campaign designed to make Miss Holmes one of the best known of serial stars.

Work will be started on the initial episode within the next two weeks, at which time, the name of the story, author, director and supporting cast will be announced.

Douglas Fairbanks Opens New Studio at Hollywood

WORD comes out of the West that Douglas Fairbanks is going at the making of his first independent production like a whirlwind. He has opened his big, new studio, and from all the signs about the place more real money is being spent for the new picture than has ever before gone into the making of a Fairbanks release. Now that he is to market his pictures himself through United Artists' Corporation it is evident that he is going to put the money that would ordinarily go to the outside distributor into the production itself.

The new studio occupies fifteen acres of ground and is situated at the foot of a range of Hollywood mountains. It has a big indoor stage, an adjoining outdoor stage, with a number of acres set aside for special sets. The first of these sets—a little village—has been erected for the present production at a cost of about $40,000.

Surrounding the studio are beautiful lawns and flower gardens. The mechanical equipment of the studio is said to offer every modern device for perfect picture-making.

ANIMATED FIGURES USED IN LOBBY

Plaza Theatre, San Diego, Uses Cut-Outs, Which Move Heads and Arms, to Boom "Cannibals" Film

A REMARKABLE demonstration of the almost limitless possibilities of properly exercised originality in lobby displays and in the "playing up" of a picture is afforded by the work of Manager Bishop, of the Plaza Theatre, San Diego, Cal., in featuring Martin Johnson's "Cannibals of the South Seas," released by Robertson-Cole through Exhibitors-Mutual. The films had a record-breaking run of a week at the theatre, and the intelligent showmanship of the manager had much to do with the success which came to his house.

Animated Cut-Outs Used.

One of the most interesting phases of the Plaza lobby exhibition was the use of life-size cannibal figures in cut-outs that were put into motion by mechanical contrivances. One figure was that of a giant cannibal swinging a large club. The arm in which the club swung was made to raise slowly and then quickly drop as though the savage was about to batter in the head of an enemy.

In another corner of the lobby four cannibal heads were placed behind a screen of palm leaves. They were arranged so that the heads would slowly rise behind the leaves, much as savages peering out of the bush, and would, after gazing a moment at the spectators, suddenly drop from sight.

Much Realism Shown.

Real grass mats, palm leaves, bows and arrows, and spears were used in decorating the several posters and photographs which were placed about the entrance, and they gave realism to the whole layout. The secret of the successful showing is apparently found in the fact that the manager was careful in the details of his display and liberal in its extent.

Picture Corporations Will Have Charity Gifts Taxed

MOTION picture and other corporations are not to be permitted to deduct contributions to charity or war work made by them from gross income, in figuring income and excess profits taxes. The regulations of the Bureau of Internal Revenue to this effect were sustained by a decision of the Attorney General on May 19. A number of inquiries concerning the deductibility of these taxes have come to the Washington Bureau of the Moving Picture World.

The Commissioner of Internal Revenue announces that the tax on contributions cannot be made the subject of a bona fide claim for abatement, and all such claims filed will be promptly rejected. The Commissioner feels that it is only just to corporations that they be advised in advance of filing their returns on June 15, that corporations deducting contributions from gross income, knowing that such deductions are not permissible under the regulations, may subject themselves to a penalty of five per cent. of the amount of tax improperly withheld, and also run the risk of prosecution and of a 50 per cent. additional assessment for filing false or fraudulent returns. Furthermore, the withholding of tax due on contributions improperly deducted may result in the taxpayer being declared in default with respect to the second installment of tax due on June 15, which would make all taxes payable on 1918 income immediately due.

Corporations should proceed in accordance with existing regulations and pay the full amount of tax due without deduction for contributions. Any corporation which questions the validity of these regulations may test them by filing claim for refund and bringing suit in the manner provided by law.

Zierler Grateful for World Story of Salesmen's Troubles

BIG U FILM EXCHANGE
1600 Broadway, New York
June 9, 1919.

Editor,
Moving Picture World:

I read your article published in the Moving Picture World, issue of June 14th, entitled "Don't Treat the Road Men Roughly."

I am certainly grateful to you, and I believe that everybody in the sales end of the exchange business ought to give you a vote of thanks for mentioning the manner in which salesmen are received at different theatres. I trust that you will dwell on this subject in a good many more such interesting articles, as they will benefit everybody in the industry.

The salesmen report to me that they have to transact their business with the exhibitors in the lobby of the theatre, or on the corner up against a lamp-post, or they have to chase him around the theatre and hold on to him by his coat-lapels, before he will finally give them an audience to explain what their purpose of calling on him might be.

S. ZIERLER,
General Sales Manager.

Jans Will Buy Negatives or Entire World Rights

WE ARE now in the market to buy negatives and entire world rights on any good screen production," declared F. E. Backer, general sales manager for Jans Productions, Inc., 729 Seventh avenue, New York.

"Mr. Jans determined to take this step some time ago, and our plans were made accordingly. Any completed motion picture of special caliber will be bought outright and we will pay spot cash for the right productions.

Spot Cash for World Rights.

"The days where a producer had to wait long for his money while the territories were being slowly disposed of are now dead and gone, we believe," continued Mr. Backer. "We encourage the making of high class productions by offering spot cash for the entire world rights, and the better the picture, the better the price we shall be only too glad to pay.

"H. F. Jans knows his business thoroughly. He is at present the holder of Metro, Nazimova and Rolfe franchises for New Jersey, but he has also secured New Jersey rights for other big special motion picture productions, such as "The Unpardonable Sin," "Stolen Orders," "Hearts of Men," etc.

"The big success attending his recent purchases for the United States rights on the Tom Mix single reelers from Selig, and single reel Ham and Bud comedies from Kalem, finally convinced Mr. Jans that he could make just a success as a cash buyer for the entire world rights on good pictures. And the faster they come the better H. F. Jans will be pleased."

Frank Hall to Distribute "Film Letter Box" Feature

FRANK C. HALL closed a deal this week whereby he controls the exclusive distributing rights for the United States and Canada to the Screen Letter Box, the big-little feature, the idea for which was conceived by Morris Kashin, exhibitor and theatre manager, and which was produced by Jack Cohn. The first release of this subject, one a week, will be placed in the hands of the Film Clearing House, Inc., exchanges, Mr. Hall's distributing medium, July 15, and each week thereafter.

Embodies Questions and Answers.

The Screen Letter Box, according to Messrs. Kashin and Cohn, is the result of a study of box-office conditions by Mr. Kashin, produced with the idea of giving to the exhibitor and public an attractive short subject, which at the same time advertises the theatre in which it is shown.

As described by Mr. Kashin, the man who conceived the idea, the Screen Letter Box is a series of questions and answers to the public. "Not alone will cold type be used to awaken the interest," said Mr. Kashin, "but the patrons of the theatres will be answered through the medium of animated cartoons, illustrating every question answered. Another feature of this offering is the showing of actual scene is enacted by artists to demonstrate the point wished to be brought out."

Will Localize the Subject.

The Screen Letter Box will be localized and special prints made for the various territories. In this manner questions asked by the individual patrons of any theatre will be answered and the film will give all the appearances of having been made specially for the theatre offering it.

Whooping Cough Worrying Showmen.

Exhibitors in Washington, D. C., are becoming anxious over the whooping cough situation, and the rapid increase in the number of cases reported to the Health Department is causing considerable worry as to what steps may be taken in the future to restrict public gatherings.

It is a violation of the law for any person with whooping cough to go into motion picture houses, street cars or other places where large numbers of people congregate, and the Health Officer has announced his intention of seeing that this law is complied with.

MUNICIPAL THEATRE OWNERSHIP FAILS

So Experience Has Taught W. Barrington Miller in New Zealand, Country of Advanced Theories

THE Socialist doctrine of municipal or state ownership of theatres will not pick up any headway if W. Barrington Miller, of Sydney, Australia, for five years managing director of Union Theatres and Australasian Films, Ltd., can do his bit in frustrating the socializing of amusement.

Attracted by an article in the Moving Picture World of June 7, concerning the operations of the film Bolshevists in Norway, Mr. Miller was moved to express his views to a representative of the World on the total failure of municipal ownership of motion picture theatres in New Zealand, where his activities have given him experience of the first water.

New Zealand Bold in New Ideas.

Although Mr. Miller has retired from Union Theatres and Australasian Films, in which he was associated with Harry G. Musgrove, and is taking a "vacation" of a year, his interest in the industry could not let him sit back and see the communistic idea in amusement ownership prosper. At the Hotel Astor, in his room whose photographic decorations bore evidence of the fact that he had been having a good time at the Chaplin studios on the Coast during his visit there, Mr. Miller put his best shock troops into wordy war with the Bolshevists.

"Yes, I have seen a little of the working of moving picture theatres under municipal ownership," he said, "and I cannot believe the movement will succeed in any country.

"In the amusement business you must have competition and capable and independent managament to secure the best results. New Zealand, as you probably know, has done much in the way of advanced and bold legislation. Many of the labor laws now existing in England and America were first seen in operation in New Zealand. That possibly explains why New Zealand took up the idea of municipal control of theatres.

Municipal Control Given Fair Trial.

"It was even seriously suggested in certain quarters that the moving picture business be nationalized by bringing all exhibition under the control and direction of the state.

"The suggestion never was taken seriously by the country as a whole, but certainly was given a fair trial in several towns and in every case proved a failure. In most instances the management was under the direction of the town council, whose estimable old gentlemen were under the illusion that the money being made by the individual owners could just as well be made by the town and devoted to the reduction of local taxes.

"But the theory never worked. The management of the theatres was given to friends of the politicians and square pegs were put into round holes. State owned enterprises seldom succeed against private corporations, I find.

"When the New Zealand Government, in response to the demand of the labor leaders, purchased certain coal mines and worked them as state enterprises, it was thought that the movement would go a long way toward preventing strikes among the coal miners and at the same time realize a profit for the citizen.

"But the mines are not paying, and there are more strikes and labor troubles than ever. In Australia we have had similar experience, where state ownership of the fishing industry, bread baking, and the lumber business have all proved failures."

First National in Australasia.

A specific instance of the failure of municipal theatre control was cited by Mr. Miller in the case of Palmerston North, New Zealand. The local government took control of the one theatre there, turned it from a house for traveling shows into a motion picture theatre, but, managed illy, the house went from bad to worse, and is now back on the traveling show basis, making less money than ever.

The operations of Union Theatres and Australasian Films were given detailed attention in the June 7 issue of the World. The First National franchise is one of the holdings of the two concerns whose leaders are in full sympathy with the work of James D. Williams' circuit. Both Mr. Williams and C. L. Yearsley, advertising manager of First National, had a large amount of experience in Australasia and brought some advanced moving picture ideas from there to America.

Mr. Miller intends visiting his mother country, England, and returning to America after the hot months have passed. It is possible that he may "settle down" in America, whose moving picture manners he admires warmly.

Metro Entertains Doughboys.

Metro gave a show exclusively for the overseas veterans the other day, and in the audience assembled in their projection room in the Longacre Building, New York, were a score or more O. D.-clad, brown-skinned fighters who have just returned from the trenches of France.

"Which one of the Metro stars do you want to see most?" asked W. E. Atkinson, Metro's new general manager, and the unanimous verdict was "Viola Dana —Dana—Dana," from the boys. "All right, then. Sam, start with 'The Gold Cure,'" said Mr. Atkinson to the operator, and the lights went out.

The boys were "tipped off," they said, by Captain J. M. Loughborough, who told them that if they called on Metro they would be glad to give them a picture show for themselves, and they forthwith presented themselves.

That's a Nice Pose, Hold It.

Say we to Virginia Pearson, who gives us this pretty picture to celebrate the starting of "Impossible Catharine," her second production for Pathe.

MacManus' Reconstruction of History a New Departure

MUCH emphasis is laid by the producers of the "Lost Battalion" on the fact that this production has combined reality of cast with authenticity of narrative. The picture is played by famous military leaders and the actual survivors of the episode. Hitherto the dramatic episodes of history have reached the screen by a representation of fact accomplished by assembling professional actors and recreating scenes. The MacManus film, although not utilizing the actual scene of the action of the Lost Battalion, has utilized the actual participators in the action.

"Where has this form of film making been paralleled?" asks Mr. MacManus. "You may recall that there have been a few isolated cases of single war heroes or persons of public prominence appearing in films purporting to visualize fact. But these instances never pretended to be flawless reproductions, and in no case did such a film present a full cast of the original characters."

"The Lost Battalion" is completed, and next week will probably see an announcement of the date of its initial showing to the trade press, leading military officials and men prominent in the public life of the nation.

Select Makes McCormick Head of Washington Branch

SELECT announces the appointment of J. U. McCormick to the executive control of Select's Washington branch, which position had been made vacant by the appointment of former branch manager, V. P. Whitaker, to the office of Eastern representatives in the Select organization. Branch Manager McCormick took charge Monday, June 9.

Mr. McCormick has been connected with Select's Washington exchange for many months, having previously held the position of assistant branch manager. Select's business in the Washington territory, which has been heavy during the past months, has been largely due to the able manner in which Mr. McCormick backed up the efforts of Mr. Whitaker, who was then branch manager. Mr. McCormick's promotion to the executive control is a popular move and meets with the approval of his host of friends in and around Washington.

Branch Manager McCormick will be assisted by the services of R. Childs, formerly of the Washington exchange sales force, who has been promoted to the position of assistant manager.

NEW DISTRIBUTOR OPENS IN NEW YORK

Realart Pictures Corporation to Start Releasing in September—Twenty Exchanges Open in July

REALART PICTURES CORPORATION opened for business at 112 West Forty-second street, New York, last week. The organizer and president of the new company is Arthur S. Kane. Mr. Kane retired from the general management of Select five weeks ago to perfect his plans for the new organization

Realart expects to begin releasing September 1, and plans to have three pictures ready that month. It is the intention of the new organization to distribute from thirty-five to fifty pictures the first year.

Offices in Theatre District.

The suite of offices the new company has opened is on the second floor of the building at 110-112-114 West Forty-second street. This is a half block east of the Knickerbocker Hotel at Forty-second street and Broadway, and is above the United States Railroad Administration Ticket Office. The quarters are divided up into a large reception room with leather furniture, two large private offices on Forty-second street and numerous smaller rooms for department heads, working forces and executive staff.

Realart's selling plans include opening twenty exchanges in the principal cities of the United States. These exchanges will be started at once and are to be located in New York, Boston, Philadelphia, Washington, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Atlanta, Dallas, Kansas City, Omaha, Minneapolis, Denver, Los Angeles, San Francisco and Seattle.

Expect to Open Exchanges by July.

J. S. Woody and Ben F. Simpson left New York headquarters separately the last of this week to visit all of the above cities, engage managers, secure offices and open exchanges. One or the other will establish the office in each city named. It is planned to have most if not all of the exchanges going by the middle of July. Fast work will be staged to be all ready for the releases starting in September.

Kane Long in Motion Pictures.

Mr. Kane began his career as a theatrical manager along about 1902. In July, 1907, he took up the motion picture profession when he became personal representative and general manager for O. T. Crawford at St. Louis in the manufacture, distribution and exhibition of motion pictures. He continued there for three years and since he has been continually identified with the distribution of motion pictures for some of the biggest producers. Upon the organization August 1, 1917, of Select Pictures Corporation, he was made general manager and many regard him as one of the potent factors in the success of that institution.

J. S. Woody will be general sales manager for the Realart corporation. In 1912 Mr. Woody became associated with the General Film Company in a special capacity covering all territory west of Denver. He stayed with this concern until 1914, when the Mutual Film Corporation signed him to handle their Pacific Northwest District with general headquarters in Seattle. Two years later Woody came East and joined forces with the Triangle Distributing Corporation in New York. Mr. Kane, then general manager of Select Pictures, appointed him field manager for Select covering the entire United States. Shortly after he was elevated to the post of general sales manager. It was in this position that he won wide recognition as an organizer and director of sales.

Simpson Is Field Manager.

Ben F. Simpson, who has just resigned as San Francisco manager for Triangle Distributing Corporation for three and a half years to become field manager for Realart, will share the work of opening exchanges and installing managers with Mr. Woody. His last work was with the late Henry B. Harris in putting over the advertising for "The Third Degree."

Mr. Simpson began his motion picture career in 1912 with George Kleine, exploiting "Quo Vadis" over the United States. He afterward opened an office in Atlanta to develop the Southern territory for the Kleine enterprises. He went with the Triangle Film Corporation when it was organized in November, 1915, as manager of its San Francisco branch. He has been with Triangle ever since, being the oldest man in point of service with that company.

Arthur S. Kane.
President of Realart Pictures Corporation.

John Pond Fritts is director of publicity for the new organization. Mr. Fritts was for many years associated with Mr. Kane in newspaper work in the West. Fourteen years ago he took up magazine and publicity work in New York and latterly has conducted the printing firm of Clark & Fritts at 229 West Twenty-eighth street, New York.

Strand Has Rest Room for Ushers.

Managing Director Joseph L. Plunkett, of the Strand Theatre, New York, has arranged a rest and recreation place for the women ushers on the roof of the theatre. The space will be fitted out with wicker armchairs, a large table with periodicals and daily newspapers, a swing and flowers. A corner in which the table and chairs are to be placed will be covered with a canopy. In the fall the furniture will be moved to the basement under the stage, where a rest room will be fitted out for the female employes.

Fox Films Are Victims of Censorship Unreliability

THAT the ways of picture censors are sometimes extremely contradictory appears to be evidenced by the experiences of two exhibitors in different cities—Springfield, Mo., and Buffalo, N. Y.

The Buffalo Evening Times, issue of Friday, May 23, tells of the censorship imposed on Manager Samuel Carver:

Captain John Marnon, of the third police precinct, walked to the front of the Family Theatre, yesterday afternoon, and ripped from the lobby display frames three pictures of Miss Annette Kellerman, who shows at the Family next week, in "Queen of the Sea," the film which has made a tremendous sensation in Boston, New York and Chicago.

"These pictures are not fit to be exhibited," said the Captain to the caretaker. "Tell the manager I want to see him."

Manager Samuel Carver later, when seen by a reporter for The Times, said:

"I did not go over to police station No. 3, but I called up Captain Marnon on the 'phone and had quite a talk with him. I am sure I can satisfy him that the picture is not offensive. I defy anybody to say that it is improper. Of course, anybody knows that Miss Kellerman does not wear sealskin coats and voluminous skirts when she does her swimming stunts, but the whole film is the picturization of a beautiful fairy tale. I invite Mayor Buck to come and see it. I invite Chief of Police Higgins to come and see it. I know they will like it. Why, this picture has had a run of three months at one theatre in New York, and the very lobby pictures which Captain Marnon tore down, were shown for three weeks in front of a Boston theatre without anybody being offended."

Springfield Story Different.

A strong contrast to the Buffalo attitude is shown in an article in the May 16 issue of the Springfield, Mo., Leader, which reports the showing of the Fox production "Salome," in the following words:

"The first day's presentation at the Landers Theatre of 'Salome,' a Fox production with Theda Bara in the leading role, compelled that kind of admiration for which the superb star is said to draw a fabulous salary. The film was witnessed last night by a city official, who said that it would not be interfered with. There were few members in the audience who would have recommended any changes."

Kraft Joins Big "U" Press Staff.

William Kraft, at one time associated with the staff of the New York Evening Mail, and who has had a wide newspaper experience as well as magazine work, has joined the staff of the Universal home office publicity department. For some time Mr. Kraft has been writing the daily Anniversary Bulletin which is being sent to the Universal salesmen during the anniversary month. This little daily has done excellent work.

DES MOINES BOARD JOINS WITH OMAHA

Exchangemen in Two Cities Unite Organizations for Enforcement and Standardization of Rules

DES MOINES exchangemen have organized a local film board or trade chapter in conjunction with the Omaha chapter. Meetings are being held once a week with M. J. Frisch, manager of Universal, in active charge of the local organization. The co-operation with Omaha and with the exchanges of Minneapolis and Kansas City is going to put Des Moines on an equal basis as regards the proper enforcement of contracts and will do away with the few unreliable exhibitors who are refused shipments seeking to secure service from other points.

The local organization is pledged to carry out all the provisions of the various boards over the country, which means that a concerted effort is being given to a standardization of the business. The exhibitor who does not pay his bills and who refuses to live up to the terms of his contracts will be compelled to alter his method of doing business or go out of business.

"Skinny" Enrolls Creator as Associate Boy Scout

CHOSEN by Boy Scout officials as the boy who best represents Young America, "Skinny," famous as the hero of the Paramount-Briggs Comedies and the cartoons of boy life by Briggs, of the New York Tribune, went to the assistance of the Boy Scouts of America, last Friday, and fired the preliminary gun of the big nation-wide Boy Scout membership drive, being conducted this week throughout the country.

John Carr, who plays the role of Skinny in the Paramount-Briggs Comedies, took the creator of the comedies, Clare A. Briggs, to the office of Ex-Secretary of the Treasury, William G. McAdoo, in the Equitable Building, New York, and had Mr. McAdoo enroll Mr. Briggs as an associate member of the Scouts. Mr. McAdoo is chairman of the Citizens' National Committee, which has charge of the Boy Scout membership campaign. President Wilson is the honorary president of the Boy Scouts, and former President Taft is honorary vice-president.

The enrollment took place at noon. Skinny's introduction was simplicity itself. "I'm Skinny," he announced to Mr. McAdoo. "And this is Mr. Briggs, who made me famous!"

Mr. McAdoo sat down at his desk, filled out an enrollment blank, and then, while the cameras clicked their barrage, Briggs paid over his dollar enrollment fee and became a Boy Scout.

Skinny in real life is a Scout himself, being a member of Troop 55, Division 5, of New York.

Poli Circuit Books Warner Film.

Poli's Circuit of Connecticut is the first big chain of theatres to obtain bookings on "The Man Who Turned White." Following the premiere of the picture at B. S. Moss' Theatre, when, despite some of the hottest June days on record, the box office figures exceeded expectations, a representative of Poli's who witnessed the showing arranged for fifteen days' bookings in the Connecticut theatres. Each of the following Poli houses will play the picture three days: Plaza, Bridgeport; Garden, Waterbury; Palace, Hartford; Bijou, New Haven; Poli's, Meriden.

National Board Praises "Lady Windermere's Fan"

STATING that the screen production of Oscar Wilde's "Lady Windermere's Fan" is "an unusually well done portrayal of Wilde's classical drama," the National Board of Review of Motion Pictures not only gives this subject an absolutely clean bill of health, but under the heading "general comment" in its report on the picture says: "Intensely dramatic scenes are transferred to the screen from the spoken drama with added tenseness. It is a photoplay well acted and well worth seeing."

The report properly gauges the entertainment value of the production as "excellent"; the educational value as "good as a portrayal of classical literature"; the dramatic interest of the story as "excellent"; the coherence of narrative as "very good"; the acting as "splendid"; the technical handling as "very well done," and the photography, costuming, scenic setting and moral effect as "good."

"Third Degree" Commended by Chicago's Chief Justice

A GREAT jurist and criminologist, Chief Justice Harry Olson of the Municipal Court of Chicago, has been moved by a viewing of "The Third Degree" to write to Albert E. Smith, president of Vitagraph, Inc., a congratulatory letter.

In his letter, Judge Olson reviews what is probably the most startling case in which the so-called "third degree" was ever employed, and gives an inside bit of criminal history which bears directly on the lesson taught by the Vitagraph picturization of the Charles Klein play.

The case singled out by Judge Olson is that of the "carbarn bandits" of Chicago, Marx, Niedemeyer and Van Dime, previous to whose conviction a man innocent of the crime but who was first on the scene, had been coerced by the police into signing a confession of murder.

In concluding the letter, Judge Olson says that "The Third Degree" is an interesting exhibition of that grievous system and "should be a warning to police officers not to extort confessions."

Joy to Produce Next Holmes Film.

Ernest C. Joy, formerly manager of productions for Harry Warner at the Biograph studio, has just been engaged by Triangle as production manager for the next Taylor Holmes special. C. T. Horan, the author of the comedy, which temporarily is titled "Three Black Eyes," will direct the production, which will be under way the early part of next week in a New York studio.

Eugene O'Brien Takes Up the Light and Stumbles Along in Search of the One Woman in "The Perfect Lover." These two touching scenes from his first Selznick indicate the dramatic beauty which spreads through the picture.

Meyer Banqueted on Eve of Departure for Chicago

MEMBERS of the Minneapolis Film Board of Trade gave a banquet at the Radisson Hotel in honor of Fred S. Meyer on the eve of his departure for Chicago, where he was called to enter the home office of the American Film Company.

Mr. Meyer was one of the oldest Minneapolis exchange managers in point of service. He is succeeded as manager of the Minneapolis American office by Henry Fischer, formerly of Toronto, brother of A. H. Fischer, manager of the Mill City Metro Exchange.

Mr. Meyer came to Minneapolis in 1912. Since that time he has managed his own exchange, operated the Minneapolis offices in Minneapolis and Milwaukee and also the General Film Company in Minneapolis.

He returned to Minneapolis last October after an absence of one year to take charge of American Film interests in that territory.

"A Dangerous Affair" to Open at the Broadway

CHARLES MILLER, Charles Miller Productions, Inc., announces as the title for the first of the series of four special productions to be released by Frank G. Hall, vice-president of the Miller company, "A Dangerous Affair," with Herbert Rawlinson, supported by Florence Billings, Stuart Holmes, Warren Cooke, Charles Stevenson, Vinton Friedley, Regina Quinn and Ernest Torrence, in the leading role.

"A Dangerous Affair" is in six reels and Mr. Hall announces it will open at the Broadway Theatre, Sunday, June 15, for an indefinite run. The release date for the country will follow. This is the first of the series of the Miller production coming under the banner of the Charles Miller Productions, Inc.

World Signs Lillian Hall.

Following a six-weeks' engagement as the ingenue lead opposite Evelyn Nesbit in her current Fox release, "My Little Sister," Lillian Hall has been signed by World Film to play the ingenue lead opposite June Elvidge in the star's latest picture, now under production at World's Fort Lee studio. The screen version is an adaptation from a play by Philip Lonegran and Will S. Murphy, under the working title, "A Tangled Romance." Miss Hall is portraying the role of Kathleen, the daughter of a jurist masquerading in the guise of a maid.

Hall Special at the Park.

"The Other Man's Wife," Frank G. Hall's six-reel special opened at the Park Theatre, Columbus Circle, New York, Sunday, June 8, to a packed house. The picture features Stuart Holmes supported by Ellen Cassidy.

Precedent Set When Rialto and Rivoli Bill Same Film

FOR the first time in the history of the Rialto and the Rivoli theatres, of New York City, the same production has been scheduled for a week's engagement at each house. The picture to which Managing Director Hugo Reisenfeld is according this honor is the Paramount-Artcraft special, "The Knickerbocker Buckaroo," starring Douglas Fairbanks. In the case of the repeat engagement of "The Red Lantern," the Nazimova subject was returned to the house of its first appearance.

The production of the Fairbanks film played the week of May 25 at the Rivoli Despite the warm weather, it packed that big house throughout the week, and thousands who could not gain admission were disappointed. Public demand for an immediate return date of the film became so insistent that Dr. Reisenfeld had no choice but to rebook it for the week of June 8.

Buys Foreign Rights to Outing Chesters.

Australasian Films, Ltd., has purchased Outing-Chester picture rights for Australia, New Zealand and Tasmania. The deal was negotiated by Harry G. Musgrove, managing director of the company, on his recent visit to New York.

Famous Players Salesmen Hold District Conventions

FOLLOWING the recent convention of district managers and special representatives of the Famous Players-Lasky Corporation held at the home office in New York, meetings of the exchange sales forces have been held during the past week in six cities throughout the United States. These meetings have been for the purpose of disseminating complete information concerning next year's distribution plans to the entire sales organization.

One of the largest meetings was the one held early in the week at the New York exchange, 729 Seventh avenue. This embraced the organizations of the New York and Buffalo offices, comprising District No. 2. General Manager Al Lichtman, F. V. Chamberlain and Arthur G. Whyte led the discussions which extended over a period of days.

Many at Boston Meeting.

The personnel of the Boston, New Haven and Portland, Me., offices was fully represented at the Boston meeting which was presided over by District Manager Harry Asher, while at the same time, down in Atlanta, the sales organizations of the Atlanta, Dallas and New Orleans were getting their information on the new sale plan from District Manager C. E. Holcomb.

In Chicago the sessions were presided over by Special Representatives John W. Allen and Myron H. Lewis, the offices represented being Chicago, Detroit, Minneapolis, Kansas City, St. Louis, Des Moines and Omaha.

Big Meeting in Pittsburgh.

A big meeting in Pittsburgh was in charge of Special Representative H. H. Buxbaum and Manager W. E. Smith, of the Philadelphia district, the sales forces of the Pittsburgh, Philadelphia, Washington, Cleveland and Cincinnati exchanges being present.

The salesmen of the Rocky Mountain and Pacific Coast States, representing the San Francisco, Los Angeles, Salt Lake, Denver, Seattle and Portland, Ore., exchanges, met at Los Angeles, District Managers Herman Wobber and Louis Marcus presiding.

Nazimova's Art Shown in Her Dual Role as Mahlee, the Eurasian Without Caste, and as the American Girl.
She is seen holding converse with herself in the scene at the right, one of the most touching of the Metro picture.

BEACH DEFINES DIRECTOR'S STATUS

President of Eminent Authors Pictures Says Wielder of Megaphone Will Have Full Scope

THAT American made films will dominate the world, just as American short stories far surpass the output of any other country is the opinion of Rex Beach and Samuel Goldwyn in organizing Eminent Authors Pictures. They have brought together leading writers of American fiction to bring to the screen the same great gifts for telling a story that has made their names features of the fiction periodicals of America.

Perhaps the question of the position of the director in Eminent Authors Pictures has created the most immediate comment among exhibitors. Where does he stand, when the adaptation of each narrative is under the supervision of the author?

Beach Talks About Directors.

To this query, Rex Beach answers: "The best directors today recognize that the story is the dominant thing, and that the author who has achieved great popularity by striking a timely note in fiction must be encouraged to sound the same note of interest and personality in pictures. He welcomes co-operation up to the limit of the author's capacity and that has to do with the writing of the continuity and the titles. In his own field the director is recognized as the artist whose abilities will have the full scope of his genius. What we shall have in Eminent Authors' Pictures is the whole-hearted co-operative effort of the author, director and actor.

"And let me say that the new organization is not a boastful one. We do not expect to revolutionize the industry. We do not expect to produce only the most wonderful pictures in the world, than which there is non such. What we can be sure of is that none of the pictures will be badly conceived and poorly done. Each picture will be a special picture, and we are prepared to spend all the time and money necessary to insure its quality.

"Ours is a get-together proposition for the mutual benefit of the producer and author and for the tremendous audiences these authors have won by their gift for telling the most vivid and vital stories of life as they see it.

"Two things will determine the success of the enterprise, and I believe they are both established facts. One is that the motion picture industry can no longer be divorced from its source of supply—the stories. And the second is that the industry and the art of motion pictures together depend upon the brains and intelligence of creative writers."

Clifford A. Carroll Moves from Utica to Pittsfield

CLIFFORD A. CARROLL, well known throughout central New York in motion picture enterprises, and more recently as acting manager of the Hippodrome, Utica, and director of W. H. Linton's Theatres, will leave this week for Pittsfield, Mass., where he has accepted a position as treasurer of the Colonial Theatre in that city.

For the past seven years Mr. Carroll has been connected with Utica picture interests and was at one time manager of the Douth Street and Corn Hill theatres. During the early part of last summer he was motion picture and dramatic editor of the Utica Saturday Globe.

Since 1917 Mr. Carroll has been press agent of Mr. Linton's Hippodrome Theatre in Utica but after the opening of the new Lintonian Theatre, Little Falls, last month became publicity man for both the Hippodrome and Lintonian, as well as private secretary to Mr. Linton.

Exhibitors Help to Secure Jobs for Returned Soldiers

THE Re-employment Bureau of the City of New York has been established for the purpose of finding jobs for soldiers, sailors and marines. It is a joint undertaking of all welfare organizations of New York and of about eighty mercantile and manufacturing associations and it is backed by the War Department, which has assigned as director of the bureau Major Warren Bigelow.

It was believed that centralization was the only way to solve the problem of re-employing soldiers, sailors and marines. If all the jobs are sent to one place and all the discharged service men go to that place, there should be no difficulty in having the right man placed in the right job. The problem is more one of adjustment than anything else. There are lots of jobs in New York and lots of men looking for them, and the problem is to put the man in touch with something he is fitted for and something he likes when he gets it.

The necessity for bringing a large volume of jobs into the bureau is manifest from the fact that all the camps and discharge points around New York are sending men to 505 Pearl street. In giving publicity to this movement, the screen in the motion picture theatres in Greater New York and vicinity have been of great value. The co-operation in showing slides and trailers is very much appreciated both by the War Department and the Re-employment Bureau.

Henry Cole, of the Motion Picture Exhibitors' League is ably assisting the bureau in placing slides and trailers and the director desires to say that any courtesy shown him and co-operation given him in this work will be appreciated and will do a great deal toward helping the work along and bringing the job to the place where the soldier comes to find it.

Major Warren Bigelow.
Director of New York City's re-employment bureau.

Motorists Given Summons to Appear at Metropolitan

A NOVEL way of putting the show over was adopted this week by Crandall's Metropolitan Theatre, Washington, D. C., in advertising Alice Joyce in "The Third Degree." A number of cards simulating those used by the police in summoning automobilists who violate the regulations restricting parking time were printed.

These cards were used in the same manner as the police cards; that is, the number of the automobile was filled in on the blank line and the card was stuck in the steering wheel. Naturally, the first sight of the card was something of a shock, especially to motorists who knew they had not violated the regulations, and led them to read the cards carefully. While the great majority of the motorists saw the point immediately, it is understood that one or two —probably very familiar with the little cards—gave them but a hasty glance and actually appeared at headquarters where, of course, the joker was pointed out to them.

The card read as follows: "Headquarters, Washington, D. C., Summons to Operator of Vehicle, D. C. License No. ———. You are hereby notified to appear at Crandall's Metropolitan Theatre during week of June 8 to witness Charles Klein's Greatest Play, 'The Third Degree.' Captain Alice Joyce."

Price of Palm Beach Suits Goes Up in Washington

EXHIBITORS of Washington, D. C., who are desirous of having their musicians appear in tuxedos or, in the summer, in palm beach suits, will have to pay $2 a week a man for that extra bit of service. The musicians have recently presented a new wage scale to the managers to sign and this provision is included together with increased rates of pay.

Hereafter the theatres that are open all day will have to pay their men $40 a week, the leader getting $58 a week. Formerly the salaries were $50 for the leader and $35 for the men. The day is one of six hours and the union requires that one-fifth of the actual play time shall be for rest. The night houses are those requiring but four hours of play, subject, of course, to the same provision, of one-fifth of the time for rest. They are to pay $23 a man for a six-day week, an increase of $3 over the old scale, while the leader is to get $34 instead of $28. Where the men are to play on Sundays for six hours, the pay is to be $7 a man additional, giving the men $30 a week and the leader $41. Extra matinees of three hours each are to be charged for at the rate of $3 each, instead of $2 in the old schedule.

BANK PANIC, FIRE CALL AND CONFUSION

Exciting Times for Populace When Mary Pickford Played "Daddy Long Legs" at Moore's, Washington

A PANIC among depositors in the Security Savings Bank of Washington, D. C., and a narrow escape from mob violence by the fire department of the capitol city were two of the series of unusual events caused by the first run presentation of "Daddy Long Legs," first of the Mary Pickford special attractions to be released by First National Exhibitors' Circuit, at Moore's Rialto Theatre.

The production was booked for a run of two weeks. Preceded by an unusually novel newspaper advertising and publicity campaign, in which Mary Pickford as the star, the universal interest in the story of the attraction, and the appeal to all classes, were featured, "Daddy Long Legs" opened to more than capacity business.

Throughout the week, according to Manager Tom Moore, the capacity of the Rialto was taxed at every performance, matinee and night. The local newspapers had been unusually lavish in their commendation of the production and of Miss Pickford's work in it. This contributed to the interest Washingtonians took in "Daddy Long Legs" and helped to make the work of the doormen and ushers more difficult.

Mobs Fought Fire Fighters.

"The most unusual incident," declared Mr. Moore, "happened on Thursday evening, when a slight fire was discovered in the second floor of Fisher's dyeing and cleaning establishment, just below the Rialto Theatre building. There was a line four deep, extending to the corner, more than half a block away, and around the corner for a considerable distance. In addition, there were hundreds of people packed in front of the theatre with tickets purchased during the morning and afternoon, waiting to get in.

"Someone sent in a fire alarm, and when the fire engines, hook and ladder trucks and the marshall reached the corner nearest the scene of the blaze, they found the street absolutely blocked by the crowds. None in the packed mass of humanity had seen the blaze from the street, and someone shouted that the management had called out the department to break up the crowds and get them away from the theatre. The results was an outburst of protest when the police attempted to clear a way for the firemen. By nosing the big trucks so close people had to move or be run over, they finally succeeded in breaking through."

Rumored Run on a Bank.

On Saturday morning there was a repetition of the Thursday night mob situation, with results that were even more serious. "As early as 9.30 on Saturday morning, the last day of the first week of the run," continued Mr. Moore, "there was a big crowd in line waiting for the box office to open. An hour before the Rialto opened the crowd had become so great that it reached down Ninth street to G and turned over G to Eighth street, completely encircling the Security Savings Banks building.

"Within thirty minutes after the line had reached these proportions officials of the bank telephoned the city commissioners to send police aid to disperse the crowds. They explained that depositors passing had seen the line and started the report that there was a run on the bank. The predicament was a serious one for another thirty minutes, until the police and fire departments each sent details of men to help regulate the crowds."

Another odd development of the first week's run was an item of the Rialto's maintenance sheet for several dollars' worth of smelling salts for the ladies' room. This, Mr. Moore declares, was because scores of women who had stood in line for an hour or more, had finally reached the theatre doors too exhausted to stand at the rear of the house and wait for seats. They sought the ladies' rest room and used the smelling salts in such numbers that a new supply of the aromatics had to be ordered.

Governor Smith Takes Part in Thomas' "The Volcano"

NEW YORK'S Governor turned motion picture player the other day for the filming of a scene in Augustus Thomas' recently completed social-industrial drama, "The Volcano," starring Leah Baird, for Four Star Pictures, a W. W. Hodkinson release.

The event was staged in the Governor's Room at City Hall. The executive portrayed the role of Governor Alfred E. Smith, and his chief function was "signing" the bill prohibiting the use of red flags in parades or other demonstrations. For the purpose of the picture a telephone was rigged up on the historic desk once used by George Washington, the first time it ever came in contact with such a modern device. The scene had the Governor answering a telephone call from the Sheriff of New York County, who asked executive aid in an effort to rid New York of the "Red" menace.

Harry Raver, producer of the film, and director George Irving were there to give the Governor the necessary motion picture training, but that was an easy task, so well did Mr. Smith adapt himself to the requirements of the unusual occasion. "There's little you don't know about picture-making," Mr. Raver remarked to the Governor. "Well, I haven't seen hundreds of pictures for nothing," the executive smiled.

Metro's Hot Weather Hints.
Furnished by Viola Dana in her latest, "Some Bride."

Baltimore Theatre Engages Lecturer for "Red Lantern"

WHEN the Parkway Theatre, Baltimore, of which Bernard Depkins, Jr., is manager, showed the Metro production, "The Red Lantern," with Mme. Nazimova playing the leading part, during the week of June 2, a special system of lighting was employed. Large Chinese lanterns of red paper were placed over the electric lights under the balcony in the lobby and one on each side of the screen. When the dramatic part about the red lantern came up in the film these lanterns were gradually lighted until they became a glowing red. Then, as the part of the story dealing with the red lantern went past, the lights gradually dimmed. The orchestra under the direction of Herman Federoff, played specially arranged oriental music.

In conjunction with the picture, Captain H. J. Lewis, who was the official Chinese guide of the Barbary Coast in San Francisco, before the fire, was engaged to lecture on the customs and activities of the Chinese. The moving pictures he had with him graphically depicted the Chinatown life.

Strand Stages "Upstairs and Down."

In presenting "Upstairs and Down" at the Strand this week Manager Joseph Plunkett has invented a pretty introduction to immediately precede the showing of the Olive Thomas feature. At the back-center of the stage stairways comprising six steps have been erected leading to a short platform that joins the two short flights at the top. There is a duet, "Upstairs and Down," sung by a mild voiced young man and an attractive girl who sings well. As the couple sings the second verse they move up the stairs, cross the connecting platform, go down the second short flight and return to the bench from which they started, to finish the number. The stairs and banisters are painted white and the lighting and color effects make a decidedly pretty picture.

Norma Talmadge Returns from Florida.

Norma Talmadge, accompanied by her husband, Joseph M. Schenck, Director Edward Jose, Natalie Talmadge, Wyndham Standing, Garreth Hughes, and Cameraman David Abel, returned from Florida this week, where they have been making scenes on a deserted island near Miami, for "By Right of Conquest." This photoplay is from Arthur Hornblow's novel by the same name. It has many thrilling and sensational scenes, such as yacht catching fire in midocean, while the guests are in the midst of their merrymaking at a costume ball on deck.

WHAT THE EDUCATIONAL SCREEN SHOWS

Subjects Varying in Latitude from Florida to Labrador Carry Much Interesting Information

CURRENT educational releases cover a variety of subjects, some of which have shown on the screen before, photographed by different people at different angles, and others which are new to the average spectator. The following group will be found interesting and informative.

"Piking After Pizarro."

The town of Cajamarca, Peru, occupies the opening scenes in the Outing-Chester picture "Piking After Pizarro." Here we are reminded of the sad story of an Inca brave who lost his life in the square of Capamarca. Scenes in the streets of the town are interesting, including the weaving of the poncha, which seems to be a "national institution" in Peru. From here we go to the gold mines, and after a brief stay continue to the silver country where primitive methods are still in vogue in some sections. Interesting Indian types are seen in the picture.

"Where the Screen Tree Grows."

The Outing-Chester picture "Where the Screen Tree Grows" was photographed off the south coast of Florida, and treats the spectator to a delightful series of views in which the sea fowl figures. Different kinds of wild birds with their eggs and young lead up to some of the most remarkable pictures of heron roosting in trees. These graceful birds silhouetted against the sky form an unusually beautiful sight. The picture exhibited at the Strand Theatre, New York City, has been much admired.

"Flying Cannon."

The Bray Pictograph No. 6120 contains a series of animated technical drawings which serve as an example of what Uncle Sam was getting ready for the Germans when they decided to quit.

The film shows an animated cross section of a relay shell, which explodes twice instead of once. As the fire travels the fuse, it comes first to a primary explosive which discharges a series of smaller contact shells. These contact shells demolish the battery shields and other enemy protection so that when the fuse fire works down to the main explosive, which distributes the shrapnel balls, the shrapnel spread works free havoc in all directions. The picture shows the flight of the shells in the air, the two explosions in sequence, and just how the shell operates. It is a surprising revelation of what our inventors were devising, and is extremely interesting to persons of mechanical inclinations.

"Beans."

Activities on a 150,000-acre bean farm in California is one of the interesting subjects of the Bray Pictograph No. 6120. The planting, and harvesting of the beans as shown in the picture points to the ingenuity and inventive genius necessary in solving the problem of the world's largest bean farm.

"Interior Decoration."

In the Bray Pictograph No. 6119, Marjory Wickware, an interior decorator, demonstrates the work of getting ready to embellish a New York house which she has been engaged to decorate. First she consults the plan of the house and makes drawings of the rooms when furnished, allowing her imagination and good taste to guide her. She then water-colors her drawings and completes the decorations on paper, after which she gives out contracts for woodwork and paint, selects fabrics for decorations, designs the furniture, and, most important of all, takes care of proper lighting—the selection of lamps being an art in itself. This is a subject worth while seeing.

"Pure Havana."

One of the Ford-Goldwyn educational weeklies of current release gives a series of views in and about Havana, Cuba. The picture has been carefully taken, and little that is of interest about the city has been forgotten. Old Morro Castle, panoramic views of the city from the waterfront, the spot where the battleship "Maine" was sunk, and the Senate house are among the more interesting features. The National Opera House, an edifice of architectural beauty, is also seen, as well as the Prada and the famous Colon market.

"The Only Way."

An excellent "safety first" film appearing among the Ford-Goldwyn weeklies is "The Only Way." Almost every form of street accident is covered, from that caused by the careless throwing off refuse, such as banana peelings, on the street, to that caused by carelessness both of drivers and pedestrians in the midst of traffic.

Pathe Review No. 11.

The eleventh issue of the Pathe Review contains some interesting pictures of wild horses, photographed by Raymond L. Ditmars. These include the zebra, and the wild horse of Thibet. African natives making pottery forms an entertaining educational subject; some surprisingly good views of native women at work, with their children on their backs, are included. A slow camera analysis of ice skating, and various other features are shown.

"Wild Wedding Belles."

One of the most interesting of current travel pictures is "Wild Wedding Belles," a comedy version of the Zulu marriage customs. The picture is an Outing-Chestor released by the First National, and has been entertainingly titled by Katherine Hilliker. The picture, played by real Zulus, tells the story of one Horace, whose "fancy lightly turned to thoughts of love." A rival appears on the scene in the shape of the son of the headman of the tribe, and by sheer force takes possession of the lady in the case, and marries her. In revenge Horace poisons the headman, who allowed his son to usurp the bride elect of another, and so the story ends in tragedy. This is an unusually entertaining film.

"Men Met in the Mountains."

From among the many scenes photographed in the western mountains, Robert Bruce has chosen a series of scenes taken in the Cascades and in the Shasta region for his picture, "Men Met in the Mountains." This picture, while it contains many lovely scenes in which men, dogs and horses, trees of wonderful growth and circumference, and glacial slopes, figure entertainingly, does not back up its title sufficiently.

Half breed Joe is the one particular example pointed out in the picture as true and tried in the class who can remain companionable in spite of slush, snow and poor horse feed. As shown at the Rialto Theatre, New York, during the week of June 1, the picture was rather brief, but delightful in photographic and scenic quality.

"Labrador and Newfoundland."

The Post Film Company has several hundred feet of film taken in a land of which the ordinary individual knows little. In view of the fact that Newfoundland has gained considerable publicity through being made a stopping place in the aeroplane flight across the Atlantic, this picture formed a wisely chosen number of a recent Rialto program. The town of St. John's is included in the scenes of the picture, and types of Newfoundlanders and natives

If This Be Rowdyism We're Not for the Little Lord Fauntleroy Etiquette.
In fact, we're unanimous in our opposition. This is a scene from "Rowdy Ann," the Christie special, with Fay Tincher, which is just as classic as the dance above depicted.

of Labrador. The customs of the country, industry, and methods of transportation are shown in the picture.

Atlanta's Prison Has Moving Picture Classes

THE state prison at Atlanta, Ga., has been conducting for the benefit of its inmates educational moving picture classes. Its final session occurred on May 23, when a fine program of moving pictures was given, including the Outing-Chester African hunt pictures, "Teddy Birds," "Ballahooing on the Anarika," "A Waswanipae Week End," "Rail Birds" and "A Jungle Joy Ride."

An article on the subject which appeared in the June 1 issue of "Good Words," the prison newspaper, states "As an example of what can be done in the way of educational work with moving pictures, our Friday evening classes have given a wonderful example. No more desirable mental stimulus could be possible; and not a man who has attended the classes is without a more comprehensive idea of the world, its people, habits, dress and physical characteristics, than could have been obtained by many years' study of books.

"It is notable that the demand upon the library, by men who have attended the classes, has been unusually heavy, for books of travel and history covering the countries shown in the pictures."

Washington City Store Uses Film to Instruct Salesmen

THE motion picture as an education aid in commerce is well recognized by one of the department stores in Washington, D. C. Lansburgh & Brother, one of the city's leading concerns, has for some time used motion picture films as part of its welfare work among the employes, and pictures showing the manufacture of various commodities have been exhibited, accompanied by descriptive talks by representatives of the manufacturers.

It was recently brought to the attention of the firm that the employes' club room in the store was violating the District regulations regarding the exhibition of motion pictures by failing to have proper emergency exits. To instal the exits and meet with other regulations entailed the expenditure of considerable money, but so important are the motion pictures considered by the company that work on the necessary alterations was immediately started.

Films an Aid to Education.

Films are considered by the firm to be one of the country's foremost means of education. "We wish to show our people, from time to time, pictures of how all the different kinds of merchandise are made from raw materials to finished product," declared the head of the welfare department in speaking of the alterations.

"The more salespeople know the better able they will be to serve intelligently and interestingly. All of us could get more satisfaction and more pleasure from our daily tasks if we knew more about them. And in these days of unlimited books and magazines and courses of all kinds, there is little excuse for our not knowing a great deal about the thing we depend upon for our weekly or monthly salary."

RAPF ANSWERS AUTHOR'S CONTENTIONS

Says if Writers Study Film Needs, They Run no Risks of Having Works Mutilated by Producers

HARRY RAPF, general manager of the Selznick studio, takes issue with certain authors who recently made scathing remarks on the silent drama in general and producers in particular. These authors said that film producers cannot expect the support of big authors when their works are hacked beyond recognition in their adaptation to the screen, and that the authors cannot be expected to write original scripts for the screen until they are paid in accordance with the time and effort they put into the scenario.

"Nearly every piece of fiction written has to be considerably altered when adapted to the screen," says Mr. Rapf, "for the simple reason that it is fiction, and not real. Authors who write fiction are able by their clever style, working, and pen personality to cover up glaring inconsistencies and disguise illogical situations. When a story is presented in film form, however, it is stripped bare of all unreality and every situation must be logical and lifelike or else it will not be accepted by the picture-going public.

Situations, Not Words, Wanted.

"The trouble with most novels and fiction is that they consist mostly of words, clever dialogue, description, etc. What we want for the screen are situations, not words. When the big authors can give us these they will find that their stories are not being 'hacked to pieces.' Evidence of this is in the fact that when an expert continuity writer creates a story, it reaches the screen in practically its original form.

"Some novels that take up over 300 pages of reading matter have not enough real story matter and situation to make a two-reel film. Yet although Leila Burton Weil's short story, 'The Naked Truth,' from which the Eugene O'Brien production 'The Perfect Lover' is being made, consumed only a little over half a dozen pages as it was originally published, it is so rich in real human situations, dramatic moments, so full of story matter and plot, that it simply crams a five-reel picture to the brim with action and suspense, and that is what we want above all—action.

Novels Bought for Single Idea.

"Many novels are bought simply because they contain one idea that is considered of unusual value for a screen production and not because the entire plot of the story is of any importance. In these cases the story is naturally altered somewhat to meet screen requirements.

"When authors say that producers will not pay them in accordance with the value of time and effort they put on an original scenario, I disagree with them," says Mr. Rapf. "I know that there is no limit to the amount that Myron Selznick will pay for a good scenario, and I believe that the same holds true with many other big producers. Facts show that the producers have been paying way up into the thousands to get the proper material.

Authors Should Study Photoplays.

"The trouble with the contrary authors is that they will not give the time to study photoplay construction and the demands of the producers. When they do write an original story for the screen it is not a photoplay, but mere fiction in scenario form. There is all the difference in the world between the two. Fiction in scenario form is no good to film producers because it has not enough real substance to make a five-reel photoplay.

"Just as soon as the big authors send us in stories that are written according to photoplay demands and not in typical fiction style, they will find that motion picture producers will pay them as generously as anyone else, and perhaps more so," concluded Mr. Rapf.

A Star in Her Own Right.
One of the delightful debutantes seen in Outing-Chester's "Piking After Pizarro."

General Electric Company Acquires Cooper Hewitt

The General Electric Company, by the acquisition of all the common stock of the Cooper Hewitt Electric Company, has secured control of the latter.

The Cooper Hewitt Electric Company, for the past sixteen years, has built up an extensive business in industrial and photographic lighting.

The company will be operated under the regulation and management of the General Electric Company, and W. A. D. Evans, who has been connected with the Cooper Hewitt Electric Company since its inception, will be in actual charge of the company as president and treasurer.

H. R. Birge will be vice president; C. P. Hamilton, assistant treasurer; and E. E. Davies, secretary and auditor.

The present policy of the company in its field of industrial and photographic lighting will be continued. Increased facilities will shortly be provided to take care of the increasing business.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Summer Stuff.

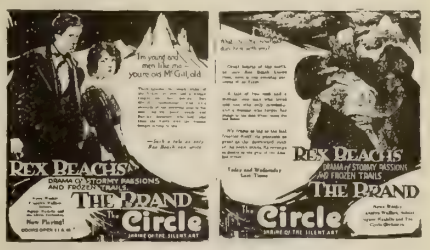
EVER make capital of the fact that it is summer? Did you ever plan to make the season help instead of hurt you? Suppose that instead of kicking about the heat you lay in some nice cool scenics and make a special bid with these. You can get some old stuff cheap. You can pick for return books some old plays, which may be new to your patrons, with a large proportion of snow and ice. Take "The Brand," for instance. What do you suppose you could do with that blizzard in the middle of July? It was more or less interesting in March, but in July a huge "Actual Blizzard Inside" will pull almost as much money as Mary Pickford's name. Never mind if the picture is not first run. If it makes money for you, what do you care about the date? And for a dollar a reel or so you can get scenics with snow-clad peaks and frozen waterfalls. What is a puny little "15 Degrees Colder Inside" compared with "One million tons of snow and ice inside?" Put in a few electric fans, work on the ice suggestion and you won't have to worry about the hot weather. You can make capital of it.

McCormick's.

Advertising "The Brand," S. Barret McCormick took three fourteens for his Saturday and Sunday display with a thirteen for the less important papers. The story is made the feature above the play-

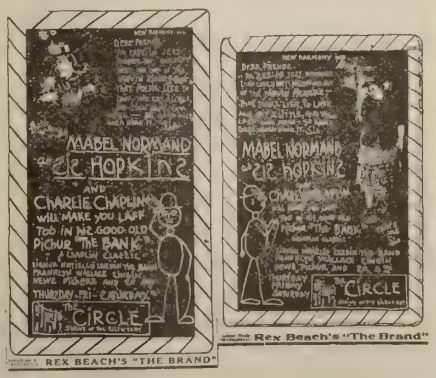
A Three Thirteens and Three Fourteens for "The Brand."

ers, who are dropped completely after the Sunday display. The drawing on the right shows that used as a base for the colored advertisement. In the colored design that portion printed in black behind the players comes up in an orange with the mountain peaks white and a blue sky, running down the side and into the house signature which shows a red house name on a black ground. It is worked in only two colors, but is showy. In both displays the story is the chief angle played up with a leading paragraph for the author and his work. There is no mention, even, of the big blizzard scene or the production generally. The entire appeal is hung upon the fact that this is a Rex Beach story, with a mention of the story in support of the appeal. For the Monday to Wednesday he used four sevens, and these make a more direct appeal with situations from the story rather than the



A Pair of Four Sevens for a Through the Week Display.

whole of the drama, but Beach is played up in the title as strongly as the play. Effective use is made of black and white, to suggest the snow-covered wastes, with lettered quotations and type talks to back up the scene cuts. All four of the displays offer strong tableaux, the weakest being that on the left in the smaller cut, though here the quotation gives greater strength to the situation than the action in the other stills. "Sis Hopkins" followed for the latter half of the week, affording a strong contrast, and here the slate idea was employed to advantage. The text is the same in both displays, but the designs



A Pair of "Slates" for Sis Hopkins.

differ. Mr. McCormick has had unusual luck with the reverse in getting the half tones to stand out. In a slate idea the usual device of routing out around the cut could not be employed, but a careful choice of cuts has brought a good result. This is the first time we recall seeing a Circle advertisement without the usual house signature, but the sketched parody is helpful in marking the contrast, and will probably bring a laugh from most regulars that will help the general effect. We think this is the final touch. Fred Stone got three eights to announce his coming in "Johnny, Get Your Gun." Both designs, it will be noted, are framed in a rope, in allusion to the stunts he does with a lariat. The space is shared with

A Pair of Three Eights Announcing Fred Stone.

Arbuckle, but Stone gets the best of it on the left, though the division is more nearly equal on the right. Fatty appears to be a big favorite in Indianapolis, and it will be recalled that he was boomed above Caruso not long ago. No effort is made to play up his story. His name and the main title are apparently all that is necessary.

Dies Hard.

Hand lettering dies hard in Dayton, Ohio. Mark Gates, of the Dayton, no longer uses all hand-lettered displays, but he does give aid and comfort to an enemy alien in the shape of an artist who knows more about art than he does about advertising. We show half of a recent advertisement in which the effort to make the title mysterious results only in the suggestion that the play has a Chinese

Another Bad Case of Hand Lettering.

locale. If the title is to be kept a dead secret, it would be better to represent it by dashes. The lower half of the display is sane and good.

Gardner Quits.

H. E. Gardner has left the Princess, Colorado Springs, to go into commercial work again where his advancement will keep pace with his efforts. He will probably be back again, because he is a born

manager, and will never be happy in commercial work; but we are sorry that he is dropping away even temporarily, for he is a really able advertiser, and such men are few and are needed as examples to the rest. Mr. Gardner is going to locate at Great Falls, Mont., and exhibitors in that territory are tipped off that they can probably get Mr. Gardner to work with them while he is making up his mind to take a connection. That is the way he got in the first time, doing volunteer press work.

Likes Us.

In sending in some stuff for comment, H. F. Kincey, of the Strand, Birmingham, Ala., adds: "Advertising for Exhibitors is a valuable aid for us, and you can bet it certainly is appreciated." After that it seems tough to have to disagree with Mr. Kincey's art work, but that piebald lettering in the larger of the spaces is something that we cannot admire. The idea is generally supposed to be very effective, but nothing is effective in an advertisement which is difficult to read, and the change from white to black in

Three Displays from the Strand, Birmingham, Ala.

this layout is not easy to read. Either the black should have been brought down below the title or—better still—held above it. The text of the display, mostly press book material, is good, and will make for strong interest, but the lettering is poorly done in that it is done without the advertising value in mind. This is a five seventeens, which is a pretty husky space. The Pickford is a three tens, and gets good display, though full of type, because the lesser banks are not permitted to run in full face and fight the star and title. The same holds good of the Reid two sevens. Mr. Kincey follows the McCormick idea, and does not let his selling talk interfere with his greater selling points of star and title. There is not much to criticize in these displays, but they form interesting studies.

Samples.

P. E. Coe, of the Louisiana, Baton Rouge, La., launches his serials by offering free admission before four in the afternoon of the day of showing the first episode. This makes for interest, and once the people start coming they feel they have to keep it up.

A Hippodrome.

One of Harold B. Franklin's recent advertisements for the Hippodrome, Buffalo, looks very much like the reduction of a twenty-eight-sheet. It is a nice proportion (a three fours), and the main titles stand out so that the eye can catch them at a glance. This is a real test of advertising. If the stuff is properly conspicuous it might be a three-column advertisement or a four by seven stand. The stand is laid to let the man across the street get the big facts. The two or three column space should also get the message over to the man who is not looking for amusement advertising. Then it reaches everyone, but if it is set so that it has to be studied, if the facts are to be arrived at, then it will appeal only to the frantic fan. The big trick in advertising

A Conspicuous Three Fours from Buffalo.

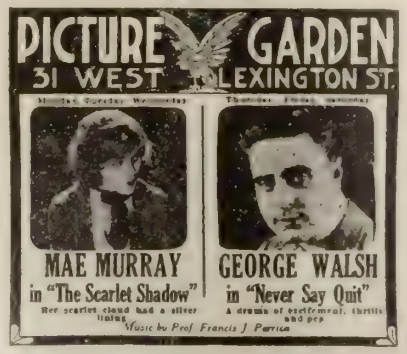
is to get the man who does not want to come and make him feel that he must go. That's advertising, and it is done by making the big facts stick up out of the page. Mr. Franklin uses all hand lettering, but most of it is almost as clear as type, and he never makes the error of confusing the eye with fancy stuff on names and titles.

Lobbies.

Make your lobby so attractive that the passerby instinctively thinks of your show as attractive. Build your lobby to your clientele, but remember the clientele you want is seldom attracted by dime museum methods.

Square Cuts.

Lately we showed an example from a Baltimore paper of the unlovely effect of square cuts. Now a second house comes in with the same idea, though it does a little better in that the cuts are a trifle smaller and are not placed side by side. The original offender gets something worse than usual by using a black border and a heavy house signature. Both ex-



Two Stiff and Inartistic Effects Due to the Use of Square Cuts.

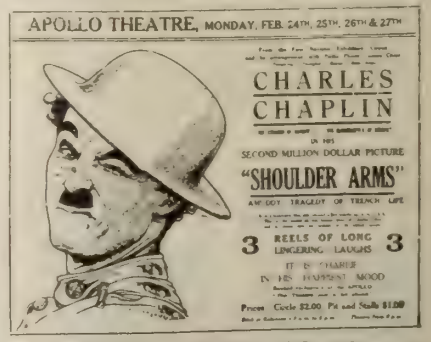
amples are poor, and do not suggest entertainment. The Picture Garden display looks more like those circulars the police send out for criminals who are wanted by the authorities. Square cuts are all right on police circulars, but they make darned poor advertisements. Compare the effect with this three fives for Loew's Theatre. The routed cut gives lightness to the

A Three Fives in Which a Routed Cut Gives a Much Better Effect.

layout and looks attractive. It suggests entertainment, and it makes the subject look pleasing. The heavy black backgrounds of those square cuts are not only detrimental to the house but to the page.

A Chaplin Half.

This half-page would not be unusual were it not that it is taken from the China Press, of Hong Kong. Few films get over to China quickly, but this Chaplin, it will be seen from the dates, got over early, and was shown at fancy prices,


APOLLO THEATRE, MONDAY, FEB. 24TH, 25TH, 26TH & 27TH
CHARLES CHAPLIN
IN HIS
SECOND MILLION DOLLAR PICTURE
"SHOULDER ARMS"
3 REELS OF LONG LINGERING LAUGHS 3
Prices Circle $2.00 Pit and Stalls $1.00

A Half-Page Chaplin Advertisement from Hong Kong.

though it is probably the Mex dollar, which is worth around fifty cents in real money. Even at that the dollar top is going it pretty strong. It is remarkable that Chaplin and other stars are as well known in China and Indian as in America and to the natives in the cities, as well as to the foreign residents. The motion picture is the most nearly universal form of entertainment there is.

Program Stuff.

The Movie News, the organ of the Family, Marion, Ill., has some good ideas, though it is only a four-pager. About

TIME TABLE

THE FAMILY "PLEASURE ROUTE"

MONDAY—WM. S. HART (Special)	2:15	3:45	7:00	8:30
TUESDAY—MONTAGUE LOVE, Flyer			7:00	8:30
WEDNESDAY—LILA LEE, Express			7:00	8:30
THURSDAY—(Special)			7:00	8:30
FRIDAY—ETHEL CLAYTON, Limited			7:00	8:45
SATURDAY—Fox Fun Express	2:15	3:30	7:00	8:15

Get the habit, be on time for each trip and enjoy yourself much more. Picture pleasure is doubled when you see it from the beginning.

A Simple But Good Time-Table from the Family, Marion, Ill.

the best is a schedule which gives the showing times of the stories. We reproduce it that your printer may get the ex-

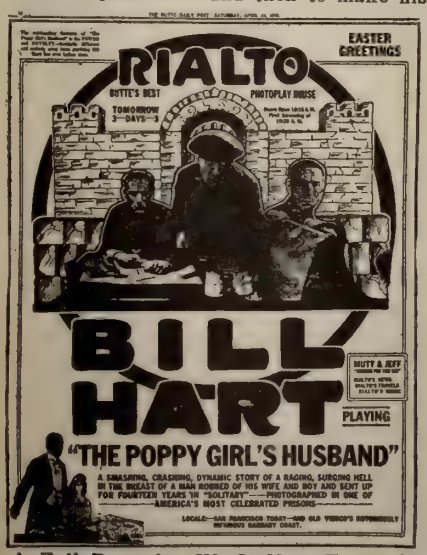
act idea. It works as well in a weekly advertisement where you have but the one chance for a display advertisement. The Family gets out a snappy little program with good clip stuff and some original material to make people ask for it. The best way to get your program into circulation is to make it readable, but so many managers drop the effort after a half dozen issues. We could fill half a column with the names of those who have fallen by the wayside, and it would not take ten lines to enumerate the stickers. But the Family has run fifteen numbers so far, and they may be listed among the stickers.

Ruff Stuff.

Ralph Ruffner believes in playing up a comedy now and then, as this four seventeens on the right shows. There is plenty of space in which to advertise Miss Gish in the longer story, but he plays up the comedy above it because he knows that comedies sell some patrons who do not respond to the appeal of

A Four Seventeens from Ralph Ruffner in Which the Comedy Is Featured Above the Drama.

the longer play and do pay their money to see the comedy. He does not do it each time, but he gives the comedy a special splash now and then to make his


EASTER GREETINGS
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE
TOMORROW 3-DAYS-3
BILL HART
BUTT & JEFF
PLAYING
"THE POPPY GIRL'S HUSBAND"
A SMASHING, CRASHING, DYNAMIC STORY OF A RAGING, SURGING HELL IN THE BREAST OF A MAN ROBBED OF HIS WIFE AND BOY AND SENT UP FOR FOURTEEN YEARS IN "SOLITARY"—PHOTOGRAPHED IN ONE OF AMERICA'S MOST CELEBRATED PRISONS

A Full Page for W. S. Hart From the Rialto, Butte.

patrons realize that the comedies are a part of the show and not merely an infliction intended to make the show long enough. The display on the left is four fulls. It is all type save for the three scene cuts and portrait in the margin, but he talks strongly. The upper half of the display would class an an advertisement by itself, but the lower portion carries on the argument and clinches the desire to see the play. It is characteristic Ruff stuff, particularly the line "Beach at midnight s-h-h-h No one around but a seal and he's on the rocks." These little touches give distinction just as the underline, "The girl who threw the brick" in the Gish advertisement, backs up the cut in the lower right hand corner. He took a whole page for Bill Hart in The Poppy Girl's Husband and describes this as "A smashing, crashing dynamic story of a raging, surging hell in the breast of a man robbed of his wife and boy and sent up for fourteen years in solitary. Photographed in one of America's most celebrated prisons." The cut is a combination of line and halftone, but the background looks more like a fort than a prison. Barred windows are better than battlements for a prison suggestion. The same cut is used for a four tens for the last day, the descriptive line remaining the same. The display on the left for Shirley Mason included a

A Three Seventeens With a Lower Bank of Type Cut Off.

three inch bank of type below the portion shown. He trusts more to the star than the attraction here, and announces her as "Shirley Mason, (95 pounds, 6 feet 4 inches high. Good looking? Well, rather!)." The "She went and done it," is not particularly descriptive, but it rivets attention and then you pick up the fact that the design below shows that she spilled the beans, for the can is properly labeled and the beans are in evidence. The goose on the right is thrown in to help along, and it balloons "Gosh it must have been awful." This is not dignified advertising, perhaps, but it is wonderfully effective. Ruff gives his stuff a certain twist that people come to look for and they read his advertisements even if they are not looking for a show, and then they go because they have been sold by the advertisement.

From Reading.

C. L. Carr, of the Colonial Reading, Pa., sends in a four seventeens for Nazimmova in Out of the Fog, and asks for an opinion. The first impression is that it is far too full of type, but this is not the case. The column of text to the left is not as intrusive as it seems. Anyone

THE SHRINE OF THE SILENT ART
COLONIAL
COMING NEXT WEEK
MARY PICKFORD
"Captain Kidd, Jr."
Four Days—MONDAY, TUESDAY, WEDNESDAY, THURSDAY
At About 2, 4, 6, 8, 10 o'Clock
To Those Who Have and To Those Who Have Not
Easter Week Attraction
OF ALL ACTRESSES, THE MOST WONDERFUL IN THE WORLD
THE GREATEST EMOTIONAL ARTISTE OF THE GENERATION
In the Greatest Instance of Emotional and Interpretative Acting in the History of the Screen
NAZIMOVA in OUT of the FOG
from the stage success by Lutzen Adams
"DECTION SHOALS"
Directed by ALBERT CAPELLANI
Scenario by June Mathis
COLONIAL PATHE DAILY NEWS
OUTING CHESTER TRAVELOGUE
CHRISTIE COMEDY
BUTT and JEFF
MUSICAL SELECTIONS
COLONIAL CONCERT ORCHESTRA
HARRY E. FAIRBACH
ROBERT C. HENKE
FRIDAY AND SATURDAY
PARAMOUNT PICTURES Presents
DOROTHY GISH
"Peppy Polly"
By FRANK E. GARBUTT
Added Attraction
MACK SENNETT Paramount Comedy
"The Little Widow"
FORD STERLING
BILLY ARMSTRONG
MRS. PAT KELLY
And the Famous Dog TEDDY
Colonial Daily News

A Four Seventeens Which Seems Too Full of Type and Yet Is Not.

reading quickly can get the message from the big lines without having to stop and read the rest. This portion of the display does as much as would the same space minus that side column because the type is kept small and is not permitted to intrude upon the more important lines. It is not quite as good as white space, perhaps, but it is almost as good and tells a lot more. Half as much in a heavier type would have spoiled the advertisement utterly, but as it stands it is a combination of sight and reading.

For the Autos.

About now is the time to go after the auto crowd. Get out a few painted signs on the roads they frequent, and try and get three sheet stands in the parking yards of road houses nearby. Get a list of license holders and do some special circularizing. Don't see your possible patrons get out of town without making some effort to get hold of them on their way back. It may even pay to hire a special watchman for parked cars.

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By EPES WINTHROP SARGENT

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MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

As to the Narrow Width Standard.

At the Rochester meeting of the Society of Motion Picture Engineers that distinguished body treated itself to a fine large bundle of trouble by adopting a special width "safety standard" for film, to be made in slow-burning stock only, for use on what is commonly known as "portable" projectors. The intention was to discourage, and, so far as possible, prevent the use of ordinary inflammable film stock on projectors which are not located in a fireproof projection room. That was the intention, and so far as applies to the Society of Motion Picture Engineers as a whole, at least, the sole **motive** for adoption of the safety standard. We also firmly believe it was the sole motive of the man who proposed the action, Mr. A. F. Victor, of the Victor Anamatograph Company. We fail to see where the action could possibly react to his benefit, or that it would not operate to his damage just as much as it would operate to the damage of other portable machine manufacturers.

This department has already set forth its position in this matter, insofar as applies to certain features thereof, but charges which have been made make it seem imperative that we go further, and place a light where it will shine in certain shady places of the controversy now raging.

Like every human invention, the new "safety standard" is not, viewed from the standpoint of preventing the use of inflammable films under conditions where their use is dangerous, perfect. It gets or is expected to get its power from and by the backing of the Underwriters, the presumption being that that body will give its approval only to portable projectors equipped with sprockets carrying the narrow standard slow-burning films. The weakness of the "safety standard" comes from the fact that there is no power compelling portable projector manufacturers to equip their projectors with narrow standard sprockets; also from the further fact that whereas only "portable" projectors are specified, standard projectors are often used without fireproof projection room, under which condition they are just as dangerous as the so-called portable machines—perhaps even more so since they are, as a rule, used with a much more powerful light. So that after all, the standard is little more than a step in the right general direction.

But certain ones, whom we venture to say would not have started any very strenuous fight for the general adoption of slow-burning film had this new "safety standard" not been adopted, realizing that with the Underwriters' stamp of approval on machines carrying the special width sprockets, a heavy handicap would be placed on the sales of machines not so equipped, and therefore not approved by the Underwriters, and that the use of the special sprockets would seriously contract the supply of films available for use on "portable" machines, have proceeded to attack the new standard as dishonest, foolish, inefficient, impractical and improper. These objectors have, perhaps rather too suddenly, woke up to a realization of the "tremendous danger" due to the use of ordinary inflammable film, and are vociferously demanding the use of slow-burning film BY THE ENTIRE INDUSTRY. They have carried the fight into the Society of Motion Picture Engineers, with large possibilities of serious damage to that most useful body. They have questioned the integrity of the Safety Committee of the society, of which the editor is a member, and have even suggested that Dana Pierce, of the Underwriters, has been deceived, perhaps over-easily, by the committee.

As to the attack on the safety committee, and the somewhat uncomplimentary suggestion with regard to Mr. Pierce's "easiness," we do not think them worthy of serious consideration, much less argument or denial. The whole attack is so very obviously based on commercialism that it requires considerable assurance on the part of those making it to accuse the other side of dishonest motives. We fully understand the views of the opposition, and in a measure sympathize with them, because we do not ourselves like to see the great library of films in any way contracted for general use, but let the said opposition cease from hiding behind a camouflage of "safety to the public," come out into the open and state their case as it is, which is just this: We object to the new "safety standard" because it is approved by the Board of Fire Underwriters, and we may be forced to use narrow width sprockets on our machine, which will leave available for use on our projectors only such films as may be copied into the "safety standard," instead of having available the entire product of the studios.

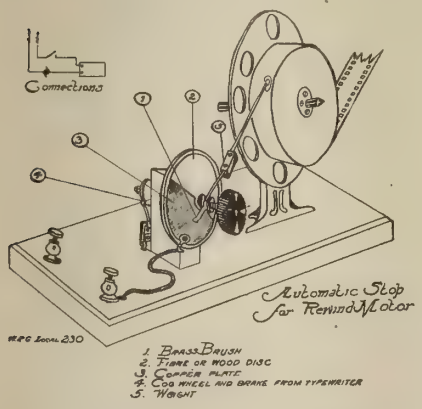
This department stands squarely in favor of the safety standard for use on all projectors, professional or "portable," when used without a standard fireproof projection room, such as is approved by the Underwriters. We take this position because we deem the indiscriminate use of inflammable films on machines which are, more often than not, in charge of rank amateurs, as being distinctly dangerous, except those projectors be enclosed in a standard projection room as above named. On the other hand, it does NOT favor the adoption of slow-burning film stock for use in theatres, or where the projector is enclosed in a fireproof projection room, because (A) Ordinarily, in theatres at least, the man in charge is possessed of considerable experience and some degree of skill in the handling of projectors. (B) Should a fire occur there is absolutely no danger of any sort to any one except to the projectionist himself, and very little to him; recent theatre film fires having fully demonstrated the fact that theatre audiences have at last learned the simple lesson that fires in the projection room have absolutely no element of danger for them, except that of panic, and that bit of knowledge itself acts to automatically remove danger of panic.

"But," you inquire, "granting this, why not make assurance doubly sure by using slow-burning film for all purposes. There is still the element of danger from exchange fires to deal with?" And right there you think you have us properly squelched, in which assumption you err.

In the first place, we may largely set aside the danger to life in film exchange fires as being negligible. True, in rare instances serious injury, and even deaths, have resulted from such fires, but when we look about us and consider the fact that dozens (we believe we might say hundreds) are killed **every day** in the great mill of industry, whose lives could be easily saved did we care enough about the matter to spend the money necessary to make things as safe and as healthy as they might be made, the **extremely** few victims of film exchange fires sink, by comparison, into something very like entire insignificance. The few deaths and injuries are deplorable, yes, but still, by comparison, nothing to claw up the earth about.

But if the universal use of slow-burning films would operate to prevent even these few casualities, without involving serious objections to its general use, we would, of course, heartily indorse the demand for the adoption of slow-burning films for all purposes. In fact, however, there is very serious objection to the universal use of slow-burning films. In the first place, without any substantial gain in safety to theatre audiences we would be faced with a tremendous added overhead expense. Film manufacturers tell me that this would at present be about two cents per foot on all film, and probably never would be less than one cent. At two cents this would mean, for this country and Canada, if we take the life of film to average four months, at least two and one-half million dollars every four months, or $7,500,000 a year. Quite some item, if it is to be shouldered without substantial gain in safety, and to this must be added a decrease in film life said by film men to be about 20

tionable, as it is quite possible to arrange an automatic break which will stop the reel almost immediately when the film leaves it, at the same time stopping the motor. But my plan is to use a slow-running rewinder, so that there will be no slapping. I have said, and do now repeat: no film should be rewound at greater speed than 1,000 feet in six minutes, which is at the rate of 166 feet per minute. Even this is entirely too fast. Ten minutes to the thousand feet is fast enough, but I concede six minutes, because of Mr. Shoot 'Em Through. With



slow rewinding, even at six minutes to the reel (less than 3 feet per second), it is unnessary that the projectionist watch the process. All he has to do is place the reels on the rewinder, start the motor and go on with his projection duties. The stock objection is that the projectionist should watch the rewinding to detect possible loose patches, etc., but this I deny, absolutely. With a photoplay on the screen, it is nothing less than a crime for the projectionist to be doing anything else under the sun but project that photoplay.

Come again, brother. Maybe we won't always agree, but I like a man with ideas, whether I always agree with them or not.

From Victoria, B. C.

Marvin H. Thoreau, Victoria, B. C., orders lens charts and sends letter, together with drawing of his projection room. The drawing is in lead pencil, and lack of time prevents me from redrawing it in ink for reproduction. Correspondents should remember that drawings MUST be made either with draftman's ink, or at least with a good grade of BLACK ink. If the sketch is a simple one, and of sufficient importance, I may re-draw it in ink for publication, but that is not possible in such an elaborate drawing as friend Thoreau sends in. It would require at least an hour to re-draw it—maybe more. His letter reads:

"Send lens charts. Don't need question booklets, have saved all the Worlds since 1911. Am sending carbon stubs as you requested. There is no such thing as a 'Vancouver Class A' card. It is a 'British Columbia First Class.' I've had one since they made 'em. Was, until recently, a member of Vancouver local union 348, but hold card in 168, Victoria, now. Am of the opinion that the place to focus the crater is about one inch on condenser side of the aperture. Seems to me this gives most even screen illumination. A practical aperture lens or short working distance (back focus) objective, with crater image located as suggested, should give good results. In cases where lens diameter or long working distance of objective would cause excessive loss with crater image on condenser side of film, it might be practical to advance it somewhat beyond the aperture, but this has tendency to cause ghost or uneven screen illumination. Seeing that I am from your old stamping grounds, Colorado—Canon City, to be exact—deal lightly with me.

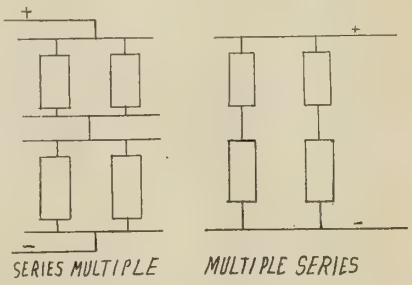
"As to projection room, last time I wrote was projecting a 22 foot picture at 140 feet, with a 50 foot drop. D. C. supplied by an old Fairbanks-Morse. During the flu scare, a new projection room was built. Projection now is level, with a 17 foot picture at 88 feet. Screen surrounded by a 3 foot black border. D. C. supplied by a new Double Arc Transverter. Room is 15 feet wide by 9 deep. All wiring in conduit, with rheostats and house dimmers in room above, controls extended down to projection room. Front wall and inside of all ports dead black. Other walls will soon be black also. Spot port 18x24 inches is kept closed during projection. Between projectors is observation port 10x17 inches, covered with plate glass set at an angle near outside, which gives an 8 inch shadow box. The small observation port (8x12 inches) at right of right hand projector, and the lens ports, will also be glass covered as soon as air intake is completed. Revolving shutters are fitted to the conditions of the theatre. Lens ports also are stopped down to pass only the effective beam. Re-Winder geared down, but no automatic stop—yet. Spot covered to protect eyes, and colored glasses installed in lamphouse door ports so that arc can be observed without eyestrain. All incandescent lamps are so shaded that no light from them can reach the walls above bottom line of ports. Have a powerful pair of binoculars for focusing. Floor is covered with heavy cork linoleum. Transverter is located in easily accessible, well ventilated daylight room. Use Speer Hold Arc lower and Speer regular upper. Condensers meniscus plano-convex. Ordered Bi-convex, but they sent wrong focal length. Spot and stero use A. C. Spot amperage variable, 30 to 60, using National Special A. C. carbons. Current through Ft. Wayne Compensarc. From my chair between projectors I can easily see or reach following: ammeter, voltmeter, field rheostat control, clock, lamp control switches, motor control switches, dowsers, carbon feed handles, string controlling dowser on stero—in fact almost everything necessary to projection, including friction speed control. Am building an arc control which, due to a new principle will, I believe, have them all going South, insofar as concerns simplicity, cheapness and results."

Show us, brother, as to the control. Words cost little, but "the goods" delivered is what counts. We wish you success. Your installation seems to be pretty well beyond criticism. Friend boss has given you the things to do with, see to it that you deliver the goods on his screen, not sometimes, but ALL the time. The two switches you ask me, in a side note, to "guess what they are for," are the shot circuiting switches which act to place the two lamps in series. Please act as my messenger and convey to the members of No. 168 my very best regards. If I said "Vancouver license," it was an error. I knew it was for all British Columbia.

Resistance Problem.

Frank Gattie, Pheonix, Arizona, member Newport News, Va., L. U. No. 264, desires light on the following:

"This is my first letter to the depart-



ment, though I have been reading it, and getting good dope from it too. Saw an account of the Vancouver, B. C., examination for projectionists and would like to know how to hook up that bunch of rheostats so as to get 100 amperes from a 220 volt supply. There are three 50 ampere, 110 volt, two 30 ampere, 110 volt, three 25 ampere, 110 volt, and two 15 ampere, 110 volt rheostats. I also would like to know what difference in amperage would result if four 110 volt, 25 ampere rheostats which were connected in multiple series to a 220 volt supply were changed to series multiple. My own idea is that the series multiple connection would give 100 amperes, whereas the multiple would only give 50. Am I right or wrong?"

As to the matter of getting 100 amperes out of the rheostats named, I don't myself know whether it could be done, and cannot stop now to figure it out. When I wrote the article in question I merely intended to convey an idea of the way things are done. I could not possibly remember exactly what rheostats were actually in use, except that there were several of them, of varying amperage and voltage; also that the examiner said the candidate was asked to figure out what combinations to use to get various amperages. And anyhow, it is a good brain exerciser for the fans, so I'll just pass it along. Can any of you get 100 amperes out of that mess of rheostats, supply being 220. Figuring it out is quite simple. First you will ascertain what ohmic resistance you need for 100 amperes with 220 volts supply. You then figure the resistance of each separate rheostat, remembering that the 110s must be in series groups of at least two. Go to it and let us see what you can get out of it. Remember the resistance of the arc. As to the other matter, why with only four rheostats there would be no difference at all. This for the reason that you could not have but two rheostats in each series of your multiple series, and the series multiple would necessarily amount to precisely the same thing. See drawing. At first glance you might be inclined to say there is no difference, but closer examination will convince you that when it comes to incandescent lighting, for which the systems were designed, there is. I cannot imagine a case where series multiple (parallel series is the correct term) would be used for resistance, though multiple series (series parallel) might be used in case of high voltage and small capacity, low voltage rheostats. In series parallel a number of incandescents were used in each multiple, so that the burning out of one lamp would not have so much effect on the others.

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per cent., which would act to add other hundreds of thousands of dollars to the bill, WITHOUT SUBSTANTIAL GAIN IN SAFETY, insofar as theatres be concerned. So much for finance, in the rough. Were this all, we might consent to sit silent, but it is by far the least serious objection. As matters now stand, the industry has, after years of effort, made the projection room of theatres entirely safe, insofar as concerns danger to the audience; also has succeeded in instilling into the average projectionist a very considerable degree of skill and knowledge and into practically all of them knowledge in some degree. Moreover, even the most case-hardened to-hell-with-the-public theatre mis-manager will admit that the man in charge of projectors where inflammable film is used must have at least some degree of skill and experience. **Change this by making the use of slow-burning film universal, and watch the school boys flock into the projection rooms of small theatres,** at about five dollars a week per flock, and cheap men of no knowledge or experience take the place of a projectionist in many more pretentious theatres. Which means that, with no gain in safety as applied to fire, or next to none, huge danger is set up for the industry by reason of inferior screen results, to say nothing of added elements of eye strain through complete ignorance of the new men, whose sole "virtue" (?) will be their cheapness.

For these reasons, chiefly for the last named, we are NOT enthusiastic about the universal adoption of full size non-inflammable film which will gain us next to nothing, and bring in its train heavy additional expense and great damage. As to those who think we are, as a member of the safety committee, swayed by anything in God's world but what we firmly believe is RIGHT, why they are entirely welcome to their views and opinions. If we were guilty we might feel worried. We are NOT worried.

A Gold Mine of Information.

A. G. Smith, Calgary, Alberta, says:

"Will you kindly advise as to where I can get copy of 'Optic Projection,' by Simon Henry and Henry Phelps Gage? Would also like to know the formula for matching up the optical train of the projector, which same has been recently published. Although your handbook is a gold mine of information, I am seeking the very latest and am willing to pay for it."

Good! That's the sort of man who will get ahead. Optic Projection may be had from the Comstock Publishing Company, Ithaca, New York; price, $3.00. The latest lens charts were published in December 28 issue, but every copy of that issue has long since been gobbled up. Yielding to the demand of many projectionists we have had the charts printed on heavy paper for framing. Size is 11x17 inches. Remit fifty cents to Moving Picture World and one will be sent you by mail.

The Matter of Mazda Lamps.

Fred H. Miller, Dayton, Pennsylvania, asks advice as follows:

"Was advised to write you regarding following. Account limited power in this town, same derived from one 32-volt, 3 KW Delco light plant, am compelled to change to 600-watt Mazda. Will you advise me as to length of throw I should use with this lamp ? Want a picture as large as I can get. Am advised should use about a 35-foot throw and a No. 2½ lens to get a picture 12 feet wide. Will you kindly advise as to this also?"

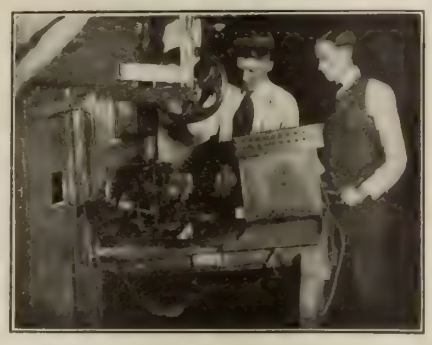
This department desires to serve, insofar as it may, but up to this time it has not felt justified in offering much advice in matters concerning the Mazda lamp projection proposition. Take the matter up with the Nicholas Power Co., 90 Gold street, New York City, whose machine you have and who will presumably supply the new equipment. I thing there is nothing to be gained by so short a distance of projection as 35 feet, and at that distance, with a 12-foot picture your definition (sharpness of picture) will inevitably suffer. Would rather you would be guided by the Mazda folks, however. Some day I hope to be able to really study the whole Mazda proposition and be able to get to the bottom of its many phases.

A Tank Town Equipment.

Ray Miller, now on the road with "Hearts of the World," sends in a photograph which is interesting. He says:

"Enclosed find picture of what was a projector, beside which is my 'umble self (X) and my manager, Mr. Lybrook. I don't want to take up much space in our helpful department with small-town stuff, but just have to bust out to some one, and, as you seem to be the only trouble doctor who is a friend to the projectionist, I have picked on you. I have been with 'Hearts of the World' for five months, playing the tank towns. Attached picture is a sample of what I too often run up against and have to use to put on a high-class show. This particular horrible example was in Spencer, Ind. However, the outfit is not quite so bad as it looks. It did not damage my films, and for a one-projector affair the show went over quite well, with very good screen results. But the very worst I have ever seen was in the theatre we showed in in Bloomington, Ind. There were two very ancient Power's Six projectors for which the theatre manager refuses to buy repairs. These wrecks did about $200 damage to my films. Bloomington is an excellent show town, but both picture theatres are owned by one man, and the projection is pretty awful; not through fault of the projectionists, but from lack of proper equipment.

The photograph shows you city men what some (some, mind you) small-town projectionists are handed with which to give a "show." Notice the upper reel-hanger. Smacks of 1898 or so, does it not? Take note of the wooden walled "fire-proof" projection room. Once over the real classy machine table! Take a slant at the wiring. Apparently the conduit has gone out to get lunch and the National Code is taking a nap. Verily I say unto you it is *some* outfit. And that thing is to place before an audience "Hearts of the World," which cost into the hundreds of thousands in the making. That wreck is to portray the art of an aggregation of artists receiving into the tens of thousands of dollars a week! Really, isn't it just a bit absurd? Violates the eternal fitness of things a bit, does it not?



Some Small Town Equipment.
Discovered by Ray Miller and his manager in Spencer, Ind.

Automatic Arc Control.

Parrott and Virgil, Projectionists, Spokane, Washington, seem to have invented an automatic arc control, concerning which they write as follows:

"In recent issue we noticed something said concerning G. A. Metcalf, San Francisco, having the only practical arc controller now on the market, same being for Power's projectors only. We are using an arc controller on our Simplex projectors which has proven satisfactory, and which could be used on any standard projector. The device is absolutely dependable. We never have the slightest trouble with it. It can be regulated for any amperage. Would cost about $45 to install. It has the advantage that it is out of the way and requires very little attention.

"You did not visit the Casino while in Spokane, and we boast of having one of the best equipped projection rooms in the West. Have read the department for five years past, and have derived much benefit therefrom; also have a handbook. 'Un libro muy buno para todos los operadores y munchas gracias por el buen trabajo que nos as dado!' Would very much like your advice as to whether or no a practical controller which could be installed at cost named would be worth patenting. Find enclosed stamps for question booklets and carbon copy."

That is too much of a question for me. Even had I examined the device and found it to be strictly first class, I could not tell you whether or no it would pay you to patent it. There was a really excellent controller made in San Francisco, two years ago. It could be installed for less than $50, but so far as I know, it is not now being made or sold. Apparently, while there is a sale, and a considerable one, for arc controllers, the sale is not enough to make their marketing very profitable, if we are to judge by what seems to have happened to those that have gone before. Possibly their taking off the market is but temporary, due to war conditions. Possibly they are not all off the market. I do not know. Assuming your controller to be all that you claim, still I would not care to advise you to put it out, unless you could get some large firm engaged in making and marketing motion picture specialties to take hold of it, manufacture and push it, on a royalty basis, of course. That would be my attitude toward the matter, were I in your place. But it is only my own view. The thing is really up to you. If you had such a nice projection room, why the D—avy Jones did you not set forth that fact while I was in your city instead of now, huh?

Automatic Rewinder Brake.

W. R. Gwynn, Cheyenne, Wyoming, contributes the following:

"The device illustrated in attached sketch would, if properly and universally employed, save thousands of trailers from being whipped to pieces on the rewind table, as well as prevent audiences from being subjected to nervous breakdown at the very most absorbing moment of the play by the unearthly racket caused by slapping film. The sketch is, I think, pretty well self explanatory. Lever attached to brush follows film roll down until brush disengages metal disc 3, which acts to break the circuit. This disc may be adjusted to any desired position merely by turning the knob at right. This knob may be procured from any dealer in typewriter repair parts. With just a little practice the projectionist may so time the breaking of the circuit that it will occur before all the film is rewound and the momentum of the motor armature will finish the job, so that the rewinder will come to a gentle stop.

"I have always used the table in your handbook in adjusting projector optical system, and with astounding results in improvement against the old hit or miss (usually miss) system of guess work. Am enclosing fifty cents for new lens charts. I just read, with considerable interest and some amusement, your article in April 19 issue on tension and tight takeups. Must say that therein you did certainly say something."

As to the rewinder circuit breaker, unquestionably it will work, but there are, I think, better ways of doing it. The lever dragging on the film is a bit objec-

MUSIC CUE SHEETS FOR FI LMS OF CURRENT RELEASE

"Almost Married."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.
1—At screening. 2:00. Scherzetto (6/8 Allegretto Capricioso), Berge
2—T. Some will tell you the. 1:30. Swiss Yodel Song.
3—T. Or. 2:45. Theme.
4—D. Watch for ram's horn. 2:30. Babillage (Allegretto Intermezzo), Castillo.
5—D. When Adrienne receives letter. 1:45. Serenade Romantique, Borch.
6—D. When Adrienne dances on table. :45. Scherzetto, Berge.
7—D. Watch for glass crash. :15. Andante Pathetique No. 10, Berge.
8—T. Weeks later the offices of. 3:15. Valse Moderne, Rosey.
9—T. The Orange Point Theatre. 2:00. Hunkatin (Half-tone One-step), Levy.
10—D. When orchestra begins to play. 1:00. Swiss Yodle Song.
11—D. When Adrienne leaves the stage. 3:00. Bleeding Hearts (Andantino Sentimento), Levy.
12—T. But we haven't any money. 3:45. Capricious Annette (Moderato), Borch.
13—T. The midnight frailties. 1:00. Popular One-step.
14—D. When curtains part. 2:15. Series of popular choruses in 2/4 tempo.
15—D. When girls leave stage. 1:00. Butterflies (Moderato Caprice), Johnson.
16—D. When Manney watches stage. 1:45. Standard popular ballad.
17—D. At end of song. 2:30. Flirty Flirts, Levy.
18—T. Of course I'll see him. 2:45. Theme.
19—T. In the cryptic language. 2:00. Valse Divine, Rosey.
20—T. I—I had to come—er (telephone bell). 3:00. Theme.
21—T. It did not take. 3:15. Sparkling Moselle (Capricious Allegretto), Gruenwald.
22—T. What business is so important. 2:30. La Comedienne, Hosmer.
23—T. Pardon, sir, the jeweler. 3:30. Theme.
24—T. The first move in fighting. 4:00. Birds and Butterflies (Intermezzo Allegretto), Vely.
25—T. Oh, this is Freddie. 4:00. Mysterious Nights (Valse Dramatique), Berg.
26—T. I am just proving your little. 1:45. Theme (to end).

"Sunnyside."

Released by First National Film Corporation.
Prepared by George W. Beynon.

1—T. At screening. 2:30. Please Go 'Way and Let Me Sleep (Old Song).
2—T. That boy not up yet. 1:00. Oh, How I Hate to Get Up in the Morning.
3—T. The Hotel Evergreen. 3:30. Intermezzo Pittoresque (Allegretto), Kocian.
4—T. Morning service (note church bell). 3:00. Intermezzo (Vivace), Arensky.
5—D. Charlie is thrown from cow. 3:15. Moonlight Dance (Allegro), Finck.
6—T. And now the romance. 2:15. The Tale of Two Hearts (Allegretto), Roberts.
7—D. Girl sits at organ. 1:15. The Lost Chord (Andante), Sullivan.
8—T. A flat note (note goat bleating). 1:00. The Bandelero (Allegro) (Piano Solo).
9—D. Charlie stops singing. 1:30. Birds and Butterflies, Vely.
10—T. Enter the city chap. 2:30. When You See Another Sweetie Hanging Around, Donaldson.
11—T. Lounge lizards. 4:00. In a Tavern (Allegro), Nicode.
12—T. Oh, cruel fate. 2:00. All I Get Is Consolation (Moderato), Wendling.
13—D. Charlie enters sweetheart's home. 1:15 . All That I Ask Is Love (Old Popular Song).
14—T. Love's labor lost. 1:30. The Music of the Wedding Chimes, Wendling.

"Riders of Vengeance."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Love Is a Story (Andantino), Herbert.
1— At screening. 1:30. Coqueterrie (Allegretto), Mathews.
2—T. Dave Buell. 1:15. Intermezzo (Allegretto), Onovas.
3—D. Man shoots arrow. 1:30. Hurry No. 1, Langey.
4—T. Yuma Kid's story. 2:00. March, Chabrier.
5—T. Cheyenne's wedding day. 2:15. Tarentella (Allegro), Bohm.
6—D. Gang wrap rifles in blanket. 1:15. Frivolous Patrol (March), Goublier.
7—D. Cheyenne at altar. 1:30. Traumerie (Moderato), Schumann (Violin Solo).
8—D. Gang takes position with rifles. 1:30. Furioso No. 1, Langey.
9—D. Cheyenne close-up makes vow. 1:00. Izeyl (Moderato Mysterioso), Pierne.
10—T. For two years. 2:45. Huetamo (Moderato), Ancliffe.
11—D. Cheyenne enters saloon. 2:30. Izeyl (Moderato), Pierne.
12—T. The west-bound stage coach. 2:00. Tempest (Agitato), Lake.
13—D. Lola and Cheyenne enter cave. 2:15. Theme.
14—T. I am Thurman's girl. 2:00. Intermezzo "Goyescus" (Lento), Granados.
15—D. Cheyenne returns and stands over Lola. 1:30. Theme.
16—T. The Yuma Kid's name. 2:30. Izeyl, Pierne.
17—D. Thurman and Lola meet. 1:45. Romance, Karganoff.
18—T. The pretty teacher. 1:45. Vanity (Moderato), Jackson.
19—D. Cheyenne enters school room. 1:30. Love in Arcady (Allegretto), Wood.
20—D. Thurman and gang hurry by. 1:45. Allegro No. 1 (gallop), Langey.
21—T. Why do you refuse. 1:30. Theme.
22—D. Sheriff leaves Lola. 1:45. Hurry No. 33, Minot.
23—T. The fourth man. 1:30. Izeyl, Pierne.
24—D. Lola alone in cabin. 1:30. Theme.
25—T. Lacking Thurman's support. 3:00. Izeyl, Pierne.
26—D. Cheyenne shoots out windows. 3:30. Furioso No. 1, Langey.
27—T. As night came. 1:30. Intermezzo (Allegro), Arensky.
28—D. Fall from horse. 2:00. Chanson Triste (Triste), Tschaikowsky.
29—T. Anxious moments. 1:30. Valse Triste, Sirelius.
30—T. Will he live? 1:30. Good-Bye Girls, Good-Bye (Chorus), Caryll.
31—D. Lola close-up. 2:30. Theme (to end).

"Love's Prisoner."

Released by Triangle Distributing Corporation.
Prepared by M. Winkler.

Theme—Dramatic Reproach (Andante Sentimento), Berge.
1—T. It was convenient. 2:40. Adagio (from Tragic Suite), Mozart.
2—T. And the dwelling of Jonathan. 4:05. Theme.
3—T. From Nancy. 3:05. Capricious Annette (Moderato Caprice), Borch.
4—T. Over her tiny cups. 2:05. Birds and Butterflies (Intermezzo Capricioso), Vely.
5—T. How swiftly the crisis. 1:35. Courtesy (Moderato Intermezzo), Wiegand.
6—T. I'm afraid you made a mistake. 3:10. Theme.
7—T. A day of old. 1:10. (Continue pp.)
8—T. The country has been. 4:10. Pathetic Andante, Vely.
9—T. When the period of. 1:25. Clematis (from Boutonniere Suite), Tonning.
10—T. The bureau of detectives. 1:15. Hunkatin (Half-tone One-step), Levy.
11—T. While Lady Cleveland's ball. 3:35. Sinister Theme, Vely (watch shots).
12—T. My dear Mrs. Vanderman. 1:45. Valse Moderne, Rosey.
13—T. On the rosy edge. 3:25. Dramatic Tension, Levy.
14—T. Garside found his hostess. 3:40. Mysterious Nights (Valse Dramatique), Berg.
15—T. Under cover of darkness. 2:40. Pizicatto (Petite Ballet), Berge.
16—S. Garside chasing burglar. 2:30. Pizicatto Mysterioso, Minot.
17—T. My blue diamond ring. 4:40. Half-reel Hurry, Levy.
18—T. The law had seemed. 2:05. Dramatic Fantasie, Bach.
19—T. For the past few months. 1:50. Theme.
20—T. Faint, but certain. 4:05. Under the Leaves (Dramatic Agitato), Theme.
21—S. Nancy near mirror. 2:30. Heavy Mysterioso, Levy.
22—T. Then a waiting game. 1:30. Theme.
23—T. Her ladyship retired. 3:35. Dramatic Suspense, Winkler.
24—T. Facing not only. :35. (Continue pp.)
25—T. That night. 4:05. Theme.
26—T. The old man upstairs. 4:10. Rustle of Spring (Dramatic Agitato), Sinding.
27—T. It was not. 2:55. Serenade (Dramatic Moderato), Widor.
28—T. But there came a day. 1:40. Theme.
29— (Continue ff.) :050. (Until end.)

"The White Heather."

Released by Famous Players-Lasky.
Arranged by George W. Beynon.

Theme—The White Heather (Moderato Song), McKinley Music Co.
1—T. At screening. 2:15. Allegro Agitato, Kiefert.
2—T. Shetland Castle. 1:45. From the Highlands (Suite), Langey.
3—T. Marion Hume. 1:00. Theme.
4—T. "Pardon my abrupt arrival." 3:10. A Tale of Two Hearts (Allegretto), Roberts.
5—T. Dick Beach. 1:40. Scotch Fantasy (Suite), Middleton.
6—T. Next morning little Donald. 2:15. Hunting Scene, Borch.
7—T. A Friendship of Long Standing. 1:00. When it's Orange Blossom Time, Arnold.
8—D. Alec leaves Marion. 1:00. Continue "Hunting Scene," Borch.
9—T. A chance meeting. 2:15. Scenes from Switzerland, Langey.
10—D. At shot. 2:00. Dramatic Agitato, Minot.
11—T. In London. 3:15. Theme.
12—T. James Hume kept his word. 3:00. Intermezzo (Andante), Bizet.
13—T. "We will continue this evidence." 3:30. Bleeding Hearts (Andante), Levy.
14—D. Angus goes to phone. 2:15. Agitato, Langey.
15—D. Alec meets Marion in courtroom. :30. Theme.
16—D. Dick leaves Marion. 2:00. Dramatic Tension, Borch.
17—T. "Mr. James Hume has not complied." :45. Asa's Tod (Adagio), Grieg.
18—T. With no clue save that Hudson. 3:00. Reverie (Lento), Drumm.
19—T. Meanwhile Marion was forced to. 1:15. Theme.
20—T. And then one night. 4:15. Prelude from Werther (Andante), Massenet.
21—D. Hudson enters Tollord Angus. 2:30. Misterioso Dramatic, Borch.
22—T. "We'll leave for the coast at." :45. Agitato, Andino.
23—T. Buckminister Reef. 2:00. Scotch Poem (Allegro), MacDowell.
24—D. Alec and girl enter. 1:30. Hurry, Minot.
25—T. "I'm done for." 2:30. Le Retour (Vivace), Bizet.
26—T. "Quick, to the boat." 3:45. Prelude (Grave), Rachmaninoff.
27—T. "Where he can go, I can." 3:30. Dramatic Agitato, Minot.
28—T. Back from the depths. 1:15. Cavatina (Moderato), Bohm.
29—D. At Dick's bedside. 3:30. Theme.

"Phil-for-Short."

Released by World Film Corporation.

Prepared by S. M. Berg.

Theme—When You Are Truly Mine (Characteristic Ballad Moderato), Lee.
1—D. At screening. 2:15. Theme.
2—T. Get your fiddle, Pat. :30. Flirty Flirts (Intermezzo Rubato), Levy.
3—D. When Pat starts to play. 3:00. (Violin only for a few bars.)
4—T. From the faded pictures in. 1:30. Slow Waltz (Violin only).
5—T. Your daughter is running wild. 1:45. Bleeding Hearts (Andantino Sentimento), Levy.
6—T. John Alden, of a rich. 1:45. Birds and Butterflies (Intermezzo Grazioso), Vely.
7—D. When Alden overhears. 1:00. Andante Appassionato, Castillo.
8—T. A month later. 3:30. Serenade Romantic (Andantino), Borch.
9—T. Meantime John Alden. 1:15. In Poppyland (Moderato Grazioso), Albers.
10—T. McWrath, to further his designs. 1:15. Theme.
11—T. Play, Pat, play. :15. (Play to action.)
12—D. When McWrath stops playing. 1:45. Dramatic Agitato No. 38, Minot.
13—D. When Phil is locked in (watch for whistle). 2:15. The Spider Web (Moderato Caprice), Allen.
14—T. Alone with Sappho. 1:00. Drifting Clouds (Schottische Caprice), Boehnlein.
15—T. Thank God it's a boy. 2:15. Theme.
16—T. An attic insurrection. 3:15. Marionette (Allegro Leggiero), Arndt.
17—T. Established in the college. 2:30. (Violin only.) Moment Musical, Schubert.
18—T. Cross currents. 4:00. Theme.
19—T. You are so brave. 2:30. Tulips (Moderato Grazioso), Miles.
20—T. I'll give you until tomorrow. 1:30. Remembrance (Andante Doloroso), Birkedal-Barford.
21—T. John Alden finds asylum. 4:15. Serenade (Andante Semplice), Backer-Grondahl.
22—T. Who are you? 2:30. Theme.
23—T. Morning, the hue and cry. 1:45. Turbulence (Allegro Agitato), Borch.
24—D. When McWrath leaves. 2:00. Theme.
25—T. In Boston the Alden family. 2:30. Elysian Dreams (Moderato Novelette), Reviland.
26—T. A reception in honor of. 2:00. Capricious Annette (Moderato Caprice), Borch.
27—T. You are the inspiration of. :45. Popular Fox-trot.
28—T. I dance, yes. :45. Grecian Waltz (Violin only).
29—D. When scene fades to Phil. 1:45. Popular Fox-trot.
30—D. When Phil descends stairs. Music tempo should be slow waltz, changing to Allegretto 2/4 (Violin only).
31—T. Your wife is exquisite. 1:15. Theme.
32—D. When Phil descends stairs. 3:00. Babillage (Intermezzo Allegretto), Castillo.
33—T. Later (train effects). 4:00. Dancing Leaves (Mazurka), Miles.
34—T. You said in your book that (telephone bell). 2:15. Theme.
35—D. When Phil gives butler letter. 1:45. Dramatic Reproach (Andante Expressivo), Berge.
36—T. Coming home unexpectedly. 3:00. In Dreamy Dells (Moderato Fantasy), Rolfe.
37—T. Morning (shot). 2:30. Vivo Finale (from Symphonette Suite), Berge.
38—T. You little devil. :30. Theme (to end).

"A Rogue's Romance."

Released by Vitagraph.

Prepared by S. M. Berg.

Theme—Romance D'Amour (Moderato), Schoenfeld.
1—D. At screening. 1:00. Theme.
2—T. Monsieur Henri Duval. 1:30. Visions (Moderato), Buse.
3—D. When scene fades to cafe. 1:00. Flirty Flirts, Levy.
4—D. When Apache whistles. 1:45. Apache Dance (Valse Allegro), Offenbach.
5—D. At end of dance. :15. A La Mode (One-step), Rosey.
6—D. When Picard kisses girl's hand. 2:15. Heavy Dramatic Desc. (No. 18, A. B. C. Dramatic Series).
7—T. Monsieur Picard is now. 2:15. Heavy Agitato (No. 18, A. B. C. Dramatic Series).
8—T. Dumar is not as thrilling (auto effects). 1:45. Heavy Andante (No .18, A. B. C. Dramatic Series).
9—T. Mlle., strange as it may seem. 2:15. Theme.
10—D. When police re-enter car. :15. Light Dramatic Agitato (No. 14, Luz Photoplay Edition).
11—T. Liege, Louvain. 2:00. My Belgian Rose (Popular Song).
12—T. M. Bourgomaster. 1:15. Vivo Finale (from Symphonette Suite), Berge.
13—D. When Picard reaches car. 2:15. Hurry No. 33, Monot.
14—T. Next morning M. Duval. 4:00. Theme.
15—T. In another part of the city. 6:00. Tales of Hoffman, Offenbach.
16—T. The next evening Monsieur. 2:15. Mysterious Nights (Valse Dramatique), Berg.
17—T. I recognized you by your voice. 1:15. Theme.
18—T. My pearl necklace is gone. 3:15. Dramatic Tension No. 36, Andino.
19—T. This is not mine. 2:15. Dramatic Tension No. 9, Andino.
20—T. Remember, no questions asked. :45. Theme.
21—T. Next day. 3:15. Kisses (Valse D'Amour), Zamecnik.
22—D. When Picard sets dictaphone. 1:15. Light Agitato (No. 4, A. B. C. Dramatic Series).
23—T. What is your business. 1:15. Semi-Pathetic or Romantic (No. 4, A. B. C. Romantic Series).
24—T. Why did Madam Marier. 1:45. Theme.
25—T. This is glorious Liege. 1:00. Marseillaise (very soft).
26—T. The raid. 1:15. Rondo (Excerpts, Beethoven Sonato Pathetique), Berge.
27—T. Unexpected events. 3:45. Dramatic Reproach (Andante Expressivo), Berge.
28—T. The Mayor of St. Nazaire. 2:30. Serenade Romantique (Andantino), Borch.
29—T. Your money will be returned (auto effects). 1:30. Theme (to end).

"Happiness a La Mode."

Released by Selznick through Select.

Prepared by Filmusic Studios.

1— At screening. 3:50. Bowl of Pansies (Moderato), Reynard.
2—T. You were telling. 3:55. Admiration (Moderato), Jackson.
3—T. Barbara, I've been thinking. 2:56. Visions (Andante), Tschaikowsky.
4—T. The next day the lawyer. 3:13. Mood Pensive (Moderato), Appleton.
5—T. The time when one. 1:49. Silent sorrows (Moderato), Borch.
6—T. When the stage was set. 2:49. Dramatic Tension No. 32 (Berg Series).
7—T. How is this? 5:26. Misterioso No. 1 (Moderato), Langey.
8—T. A few days later. 5:23. Rendezvous (Allegretto), Aletter.
9—T. It's funny, isn't it. 2:12. Caressing Butterfly (Moderato), Bartholemy.
10—T. It was the least. 3:00. Nocturne (Andante), Karganoff.
11—T. After the shortest dinner. 2:47. Mignonette (Allegretto), Friml.
12—T. The next act takes place. 3:39. Romance (Andante), Karganoff.
13—D. Flash to two women at tea table. 2:52. Adieu (Andante), Karganoff.
14—T. But clever as she is. 2:31. Perpetual Motion (Allegro), Borch.
15—T. Now society begins to. 2:14. Legend of a Rose (Andante), Reynard.
16—T. Barbara, let's forget it all. :49. Cavatine (Andante), Raff.
17—T. And on August the 14th. 2:01. Romance in F Major (Andante), Tschaikowsky.
18—T. Dorothy's wedding. 1:26. Canzonetta (Allegretto), D'Ambrosio.
19—D. Barbara taken sick. 3:24. Misterioso No. 3 (Allegro Moderato), Berg Series.
20—D. Arrival of doctor. 2:14. Serenade, Op. 16, No. 3 (Moderato), Rubenstein.
21—D. Dorothy knocking on door. 2:58. Allegro Agitato No. 8 (Allegro), Berg Series.
22—D. Dorothy exits. 1:09. Graciousness No. 53 (Allegretto), Berg Series.

"An Innocent Adventuress."

Released by Famous Players-Lasky.

Prepared by Filmusic Studios.

1— At screening. 2:00. Sweet Ponderings (Moderato), Langey.
2—T. The Bates family. 3:35. Adieu (Andante), Karganoff.
3—T. We must all have. 1:33. Vanity (Moderato), Jackson.
4—T. What do you want. 1:27. Chacone (Allegretto), Durand.
5—D. Dog runs away with doll. 1:17. Perpetual Motion (Allegretto), Borch.
6—T. Next morning. 3:44. Graciousness No. 5 (Allegretto), Berg Series.
7—D. Flash to Aunt Heppy sitting under tree. 4:33. Pastel Minuet Allegretto), Paradis.
8—T. That night, at the. 2:30. Arioso (Andante), Frey.
9—D. Flash to robber sneaking on porch. 1:10. Misterioso No. 1, Langey.
10—T. Midnight. 1:05. Pizzicato Misterioso (Berg Series).
11—T. When morning comes. 1:25. Astarte (Andante), Mildenberg.
12—D. Old lady discovering looted safe. 1:01. Egyptia (Allegretto), Zamecnik (quiet down to action).
13—D. Flash to kids carrying hose. 1:13. Impish Elves (Allegretto), Borch.
14—T. After an hour. 4:01. Dramatic Tension No. 44 (Berg Series).
15—T. At the hidden springs. 2:03. Reve D'Amour (Moderato), Zamecnik.
16—T. The second day. 2:28. Mignonette (Allegretto), Friml.
17—D. Miss Martin leaving Bill. 3:25. Dramatic Tension No. 9 (Berg Series).
18—D. Flash to Miss Martin with. 3:20. Romance (Andante), Tschaikowski.
19—T. Dick's problem. 1:13. Admiration (Moderato), Jackson.
20—T. Lindy spends on. 2:21. Italian Romance (Andante), Bohm.
21—D. Fade-in, two men coming out of cave. 2:47. Misterioso No. 3 (Berg Series).
22—T. Dick—that girl's. 3:02. Dutch Windmill (Allegretto), Zamecnik.
23—D. Miss Martin and Dick leaving crooks. 3:33. La Source, Ballad Music (first movement starts at 2/4) (Allegretto), Delibes.
24—D. Flash to couple spooning. 1:36. Slumber Song (Andante), Nevin.
25—T. I've been robbed. 2:24. Allegro Agitato No. 8 (Berg Series) (pp on flash to Miss Martin and Dick alone).
26—T. Cast yer eye. 1:54. Dramatic Andante No. 32 (Berg Series).
27—T. So it happened. 1:55. Cavatine (Andante), Bohm.

Live News from Everywhere

OMAHA HOUSES BEAT THEIR OWN RECORD

Big Features, Well Exploited Have Crowded the Theatres and Made the Longest Runs Possible

BIG features, exploited in a big way, are holding the boards at Omaha theatres in a manner that the motion picture people of the Middle West never saw before. Week runs are common, two week runs are becoming more ordinary, and popular features are being re-booked in a way that the trade would not have believed a year ago.

"Mickey" Was Sensational Success.

"Mickey," at the Brandeis Theatre, the largest legitimate house in the city, was a sensational success, breaking all records during bad weather and competing events that would have occupied the city's unanimous attention under ordinary circumstances. The picture returned for a run of four days at the same house, at increased prices, and again met capacity business. It returned for a week's run at the Muse, a prominent downtown house, at popular prices. Then it is "standing them up" at the Magic, a big house in the southern part of the city.

"Red Lantern" Runs Two Weeks.

"The Red Lantern," exploited with a giant front, costly lobby display, large orchestra and a ballet of fourteen pretty girls led by a famous dancer, brought in a surprising total during a run of two weeks. The picture is now making one and two-week runs elsewhere in the territory.

In one week "Mickey," "The Red Lantern," "Destiny" and "Daddy Long Legs" were running at the same time in big downtown houses, and every one of them playing to surprising business. The Mary Pickford picture, with the admission price raised at the Rialto, the newest and largest exclusive motion picture house in the city, set new records in attendance. It is returning soon for a four-day run at the Strand, another large downtown house.

"The Unpardonable Sin" Plays to Capacity.

"The Unpardonable Sin" played at the Boyd all one week to high prices and capacity crowds. Half-page advertisements were used, the canopy in front of the theatre was housed in a specially built front, and the musical effect introduced caused much comment. "For Better, for Worse" was running at the Rialto, and "The Third Degree" was being put over at the Strand in a big way, at the same time. The Sun Theatre was showing Theda Bara in "A Woman There Was" for a five-day run, and Manager Goldberg reports business above the average.

This is the situation in Omaha in June —an unheard of boom in business—and showmen are confident that the rush will continue all summer, with even bigger things in prospect next fall.

Admission prices of 50 cents and $1.00 are common in Omaha on the bigger productions.

MacIntyre Succeeds Skirboll.

William N. Skirboll, for several months manager of the Metro Omaha exchange, has been appointed to the Metro branch in Detroit, and will take up his work there, June 16. He is succeeded in Omaha by S. MacIntyre, who has been with the Metro Film Service in Minneapolis.

W. C. T. U. Advocates More Clothes.

The Frances Willard branch of the Women's Christian Temperance Union in Omaha, recently passed a resolution condemning the ballet used in introducing Nazimova in "The Red Lantern" at the Boyd Theatre, Omaha, where the picture made a record breaking run of two weeks. The W. C. T. U. protested that the ballet girls did not wear enough clothing.

And Now Comes a New Fan.

Fred Largen, of the Lyric Theatre, Creighton, Nebraska, has invented a ventilating fan, types of which he has installed in the Lyda Theatre, Grand Island, the Crystal, at Holdredge, in three houses in Hastings, in the Muse, Omaha, and the Liberty, Council Bluffs.

Show Free Pictures to Draw Crowds.

At Hordville, Neb., the merchants of the town have formed the Hordville Amusement Company and bought out the local theatre. They show free motion pictures in the theatre and on the streets Saturday nights, to attract the farmer trade. The pictures shown are Universal releases.

A Jewel Set in the Desert of Sahara
Is the beautifully gowned Louise Glaum, seen here in "Sahara," released by Hodkinson.

Bailey Goes to San Francisco.

The General Film office in Omaha has been closed and Exchange Manager A. F. Bailey has gone to San Francisco. On the door of the closed office is a sign saying, "Closed for good. For good? Yes, for Good."

Alton Is Theatreless.

Alton, Ia., a town of more than 1,000 population, is without a motion picture theatre, since George Dethlef, proprietor of the only house there, was unable to renew his lease, which expired on June 1.

Brief News Notes.

The North Theatre, Norfolk, Neb., was opened by Screiber and Blake on June 1, showing Universal service.

Anderson and Spencer have bought the Dean Theatre at York, from Pete Schnitzen.

Morris Schmidt, formerly an exhibitor at Grand Island, has bought the Scenic Theatre, at Sioux City.

Mrs. C. E. Huffman, who recently sold the Gem Theatre, at Sioux City, has bought the theatre back.

The Brandeis Theatre, Omaha, largest legitimate theatre in the city, has booked Universal releases to be shown all summer.

Kansas City News Letter

New House for Sedalia.

W. J. BRILL, manager of the 300-seat Lona Theatre at Sedalia, will erect a 1,500-seat theatre in that town. The building will cost about $75,000, and will be ready for opening in about three months. The enterprise is being financed entirely by Sedalia business and professional men. Mr. Brill has been managing moving picture theatres in Sedalia for eight years.

Rehm Is Back.

C. A. Rehm is back after service with the 151st Field Artillery, and will soon reopen his Majestic Theatre at Baxter Springs, Kansas.

Chandler Is a Busy Man.

Lee Chandler, for three years a Missouri representative for Pathe, resigned his position, married, and took over the management of two picture theatres all in one week. Mr. and Mrs. Chandler were in Kansas City June 2, combining their honeymoon with business pertaining to the Elite at Bethany and the Maple at Ridgway.

Pathe Exchange Improvements.

The Pathe Exchange at Kansas City is building a new projection room, a fireproof inspection room, and remodeling other rooms for the shipping department. A large part of the second floor of the Ozark Building has been leased by this exchange.

Short Items.

E. E. Reynolds, formerly with Fox, is now covering southern Kansas for the Mutual.

E. H. Wachter, district manager; S. B. Stoll, assistant manager of the Kansas City office, and B. E. Edwards, special representative at the Kansas City office, are attending the Fox convention.

PITTSBURGH PROJECTIONIST IS KILLED

Leo McGrady of the B and B Theatre Dies from Auto Crash While His Companions Are Badly Hurt

THREE Pittsburgh projectionists, members of the local union, figured in an accident early Sunday afternoon, June 1, which resulted in the death of one and the severe injury of the other two.

Leo McGrady, of the B. and B. Theatre, North Side; Louis Ferris, of the Idle Hour, Diamond street; and L. C. Van Orsdale, of the Liberty Theatre, one of the Rowland and Clark chain, were riding a motorcycle downtown, about 2 o'clock, Sunday afternoon. At Washington street and Bigelow Boulevard the boys attempted to pass an automobile when the latter suddenly swerved to the left, throwing the occupants of the motorcycle under the wheels.

McGrady sustained internal hurts, from which he died the following day. Van Orsdale suffered a fractured nose and body bruises, while Ferris escaped with a fractured leg and slight bruises.

Parkersburg's Lincoln Will Cost $90,000.

The Smoot Amusement Company, now controlling the Camden and Auditorium theatres in Parkersburg, West Virginia, will add another house to its string in the same city. The addition is the Lincoln, a new house which will go up on the corner of Market and Eighth streets on the site of the Sycamore Place.

The owners of the Smoot Amusement Company are Fayette C. Smoot, Charles S. Smoot and Frank J. Hassett.

The new Lincoln will seat one thousand and will cost $90,000. It will embrace every modern item in construction, decoration and equipment. The contract for the structure has been awarded to R. L. Brown, a local builder.

James Steele Is Injured.

James Steele, of Pittsburgh, was seriously, and his wife slightly, injured when his automobile plunged over a thirty-five-foot embankment on the National Pike at Sideling Hill, forty miles east of Cumberland, Maryland, Decoration Day.

Mr. Steele was taken to a hospital at Washington, D. C., where at last reports, he was resting easily.

Mr. Steele was formerly manager of the Pittsburgh Paramount office, and for some time treasurer of the Paramount organization. A year ago he retired from the distributing end of the business with the intention of becoming an exhibitor. He owns the Bellevue Theatre, Pittsburgh, three theatres in Bay City, Michigan, and one in Detroit.

Pete Demas Will Shoot up Greece.

Pete Demas, owner of the Minerva Theatre, Fifth avenue, Pittsburgh, left the first week in June on a trip to his native Greece. He took a cameraman along, and will shoot views of Greece, to be shown in this country. Mr. Demas figured that a comprehensive series of pictures taken in Greece would be appreciated by his countrymen, and he is taking the trip in order to get them. He will be gone for several months.

Exchanges Are Shifting Quarters.

The Pittsburgh Metro exchange is now comfortably located at its new home on the third floor of the new film building at 1018 Forbes street.

Paramount, Universal and Pathe, who will be the other occupants of this building are now preparing to move.

Adjoining this structure, which will be known as the Paramount Building workmen are busy on the new building being erected for the World Film Corporation and two doors from this is the building to be occupied by the Liberty and Penn exchanges.

Schweitzer Sells Century Family Theatre.

G. J. Schweitzer, owner of the Century Family Theatre, on East Ohio street, North Side, Pittsburgh, announces the sale of that house to Richman Brothers, the new owners having taken charge Monday, June 2. Mr. Schweitzer still owns the Atlas Theatre, on Perrysville avenue, which will receive his undivided attention in the future.

The Century Family is one of the best houses in that section. It was built five years ago by Mr. Schweitzer, and has always enjoyed good patronage. It has a capacity of 300, and runs a high grade of pictures.

Liberty and Regent Have New Signs.

The Liberty and Regent theatres, East Liberty, Pittsburgh, both Rowland and Clark theatres, have been greatly improved in appearance by the addition of huge new electric signs. They are of the interchangeable letter style, and are very attractive and serviceable, as they can be seen at night for blocks. The sign at the Liberty is especially large. It runs along the entire front of the theatre and along the side of the marquise, with four rows of letters.

Famous Players Hold Sales Convention.

The Eastern representatives and branch managers of the Famous Players-Lasky Corporation, held a sales convention at the William Penn Hotel, Pittsburgh, June 2-7.

Among those in attendance were: General Manager Al. Lichtman and Auditor S. Handel, New York; Special Representative H. H. Buxbaum, Pittsburgh; District Manager C. W. Smith, Washington; Managers, F. C. Bonistall, Pittsburgh; J. D. Clark, Philadelphia; O. A. Morgan, Washington; H. P. Wolfberg, Cincinnati; G. W. Erdmann, Cleveland.

Wellsburg Palace Is Being Improved.

The Palace Theatre, at Wellsburg, West Virginia, is being remodeled and improved in appearance. The work is about completed, and the owner, Michael Olsavick, was in Pittsburgh recently, and placed his orders for Power's 6-B Cameragraphs.

Booth Returns to Day.

E. W. Booth is again back with his old boss, Harvey B. Day, of the Day Film Corporation, Pittsburgh. Mr. Booth has been with the Pittsburgh Select for the past nine months. Previous to that he was with Mr. Day in Pittsburgh, and the Fox in Philadelphia.

High Schools Install Simplex Projector.

The Hollis, Smith, Morton Co., Pittsburgh, have closed deals whereby they will install Simplex machines, booths and screens in the high schools at Parkersburg, West Virginia, and Monnessen, Pa.

Vogel and Court Take Over Greenfield.

Vogel and Court have taken over the Greenfield Theatre, in Greenfield avenue, Pittsburgh, and are now remodeling the house. New Powers' 6-B machines have been installed, and the house opened Saturday, June 7.

Short News Notes.

H. H. Buxbaum, special representative for the Paramount, took his family to Boston, Mass., recently, where they will reside during the summer. Mr. Buxbaum returned to Pittsburgh a few days later.

E. M. Donehoe, formerly with the Paramount and Supreme exchanges, Pittsburgh, is now on the road for the Clearing House. He is working on the "Main Line" now.

The Globe Film Attractions is now in its new home at 127 Fourth avenue, Pittsburgh.

Unique Light Effects in "Tiger Lily."

Director George L. Cox and his cameraman, George Irish, of the Margarita Fisher company, have been burning the midnight oil in an effort to obtain some novel night effects for "The Tiger Lily," Joseph Franklin Poland's drama, in which the American soon will present Miss Fisher. One episode in the story depicts Miss Fisher as little Italian "Pepita," swooning on a country road at night just as her American lover (played by Emory Johnson) happens along in his car. It is for these scenes that Cox and Irish were striving to obtain something new and unusually striking. After considerable experimenting, they claim to have got what they went after.

We Can See the "Courting" Here, but No Cowardice.
Truth, however, compels us to tell that this scene is from Peggy Hyland's Fox, "Cowardice Court."

"Time Sumpin Happens,"
Says Harold Lloyd, glancing at his watch in the Pathe comedy, "Swat the Crook."

Maritime News

Convention Gathers at Imperial.

THE Imperial Theatre of St. John was the headquarters for the All New Brunswick Convention of the "All New Brunswick Tourist Game and Resources Association" held during the week of June 3. The feature of the first day was an afternoon of moving pictures shown on the imperial screen. In the morning speeches were made by Premier Foster, Mayor Hayes, Dr. Thomas Travis, of New York, associate editor of Forest and Stream; Hon. C. H. La Billois, of Dalhousie, and Harry Allan, president of the Guides Association.

At the afternoon session the pictures shown were those of a camping trip through New Brunswick explained by William McIntosh, curator of the Museum of Natural History St. John. An address by Morris Ackerman, of Cleveland, Ohio, on hunting and fishing was followed by reels showing hunting, fishing and logging in this province. Three reels taken by the official C. P. R. photographer, were shown and these were followed by two reels taken by J. M. Alexander, of the Department of Commerce at Ottawa.

During the discussion which followed the pictures W. H. Golding spoke strongly against the discrimination shown by the Topical Weeklies against the Maritime Provinces in making their film. The thanks of the convention was tendered Mr. Golding for the use of the theatre.

Imperial Puts on Opera.

The Imperial Theatre is this week taken up with the series of operas being put on by the Boston Opera Company, which is playing to good houses. Next week the theatre resumes its picture policy.

Dr. Bridges Leaves for England.

Dr. H. S. Bridges, of St. John, N. B., has left for England to attend the grand celebration of peace which is being instituted by the Grand Masonic Lodge of England. The function will be held in the Royal Albert Hall, London. Dr. Bridges is chairman of the New Brunswick Board of Motion Picture Censors.

Personal News Items.

The Mutual Film Company, St. John, is now under the management of a St. John boy, Ralph Thorne, formerly booker of the company. Ernest Whelpley, formerly with the Fox Film Corporation, is associated with Mr. Thorne.

John J. Collerton has been transferred to the Winnipeg Branch of the Royal Film Company.

Visitors in town recently were N. W. Wooten, of Perth, and A. A. Fielding, of Truro, N. S.

ST. LOUIS DROPS MUSICAL PROGRAMS

Musician's Union Demanded More Money but the Exhibitors Could Not See It in Quite That Way

AS a result of the disagreement between the Motion Picture Exhibitors' League and the St. Louis Musicians' Union the Pershing, Pageant and Kings theatres have decided to dispense with musical programs for the summer season. All but a small number of the picture houses have discontinued music since May 1, when contracts with the union expired.

At that time demands were made by the musicians which the exhibitors did not feel justified in granting.

According to Aaron A. Fineshriber, chairman of the publicity committee of the Motion Picture Exhibitors' League, there has been no decrease in attendance since the music was curtailed.

About 200 musicians have been thrown out of employment by the plan adopted by the league. They have signified no intention of abating their demands, which provided for a new wage scale.

The Browns See "The Busher."

Members of the St. Louis Browns were guests at the Kings Theatre recently, when the baseball picture, "The Busher," was shown. The players and their wives occupied boxes, and as a special attraction "Biz" Kinney, the announcer at Sportsmen's and Cardinals parks, sang several selections. The New York Yankees also attended the performance.

New Lindell Screens 89th Division.

Moving pictures of the 89th Division, which is made up of Kansas and Missouri men, were shown at the New Lindell Theatre, Grand avenue and Herbert streets. The show was held under the auspices of the Relatives' Auxiliary.

Macon's Logan Changes Hands.

Robert Shoush, of Macon, Mo., has purchased the Logan Theatre, and assumes control at once.

Carl Muff, who has been operating the Logan, will remain with the new management for a short time.

Breezes from Salt Lake

Universal Arranges for Pre-Views.

TO make possible the accommodation of exhibitors for pre-view showings in line with the new policy announced by the Universal Film Manufacturing Company, a large, modern projection room is now being built in the basement of the Salt Lake City office of the Universal Exchanges, Inc., on Exchange place.

Universal has announced that it will show exhibitors its new films several months prior to their release in order that the exhibitor may see first-hand and for himself just what he is booking.

Upon the completion of the New Rialto Theatre, which will exhibit Universal productions exclusively, this house will be used before and after shows for private exhibitions of new productions.

Goldwyn Exchange Will Open.

Salt Lake City is to be made a distributing centre for another moving picture producing company. Goldwyn is the latest to establish a local exchange at the Utah capital, which probably will be located at 135 East Second South street, the present location of the World Film Corporation.

The World is moving its office to 60 Exchange place.

No announcement has been made as to whom Goldwyn will name for its local manager, but A. S. Aronson, sales manager, is due to arrive immediately to make the necessary arrangements for the opening.

Metro Loans Edward Connelly.

Edward Connelly, Metro character actor who has played in support of Mme. Nazimova on both stage and screen, and who has recently been seen with Bert Lytell, Viola Dana and Hale Hamilton in notable characterizations, has been loaned by Director-General Maxwell Karger to Goldwyn for the current Geraldine Farrar production at the Culver City plant.

Ethel Clayton Doesn't Seem Content with Her Position in Life
Which attitude goes well in her Paramoun ,"Men, Women and Money," which shows here the women, and food for the men, but no money.

LOEW WILL BUILD IN INDIANAPOLIS

The New Theatre's Erection Will Involve the Expenditure of Approximately Million Dollars

MARCUS LOEW visited Indianapolis Wednesday, June 4, and announced that he intends to build a new theatre in Indianapolis. The structure, he said, would involve an expenditure of approximately $1,000,000.

Mr. Loew came to Indianapolis from Chicago to inspect three sites that are available for the proposed theatre. After making an examination of the property he announced that he would build the theatre on one of the three sites and that he would make his choice at an early date.

Lafayette Will Get New House.

A handsome new theatre and apartment building is to be erected in the near future at Sixth and Ferry streets, Lafayette, for a newly organized company headed by Thomas Bauer and Henry W. Marshall.

The new structure will be fireproof throughout and will have a seating capacity of 1,547. The theatre will be located towards the rear of the building with the foyer and entrance running to Sixth street. That part of the structure to be used for an apartment will be three stories high and contain thirty-one living apartments.

Spray Sells Bluffton Grand.

Charles Spray, owner of the Grand Theatre at Bluffton, Indiana, has sold the house to Willaim Purdue and Dale Booher, the latter to take possession at once. Purdue has been assistant manager of the place and Booher has been engaged in business in Bluffton for several years. Mr. Spray intends to go to Kendalville, to take charge of the Boyer Theatre, which was recently purchased by his brother, who is the head of the Columbian Amusement Company at Frankford, Indiana.

Walton Buys Kokomo Paramount.

Reece Walton has purchased the Paramount Theatre, of Kokomo, from Merrill Moore, who opened the house about a year ago. Mr. Moore has accepted a position with the Motion Picture Producing Company, of Chicago, and will begin his new work about the middle of June.

California News Letter

Simpson Received a Good Send-Off.

BEN F. SIMPSON, before leaving for New York, was the guest of honor at a number of interesting affairs, including a luncheon of the film trade at Tait's, a dinner at the home of Louis Reichert and another at the home of W. O. Edmunds.

The luncheon at Tait's was arranged by a committee consisting of A. M. Bowles, Louis Reichert and W. O. Edmunds, and was attended by more than forty film exchange men,' exhibitors and representatives of the press. Mr. Bowles introduced Louis Reichert as toastmaster, and Pete Hanlon, of Vallejo, spoke for the exhibitors, and W. O. Edmunds for the film exchange managers. Talks were also made by E. O. Child, of Pathe: H. C. Schmidt, of Palo Alto, and M. H. Kuhn, who succeeds Mr. Simpson.

The surprise of the occasion for the retiring exchange manager was the presentation of a handsome gold watch by E. B. Johnson, of the Turner and Dahnken Circuit, on behalf of the film trade, the watch was inscribed: "Presented to Ben F. Simpson by his San Francisco Film Friends, May, 1919." Those represented by Mr. Johnson in his presentation speech included Louis Reichert, E. O. Child, W. O. Edmunds, A. M. Bowles, W. A. Crank, Charles Muehlman, M. L. Markowitz, Ralph Quive, G. C. Parsons, H. L. Knappen, M. Rosebaum, James Beatty, Kahn and Greenfield, Moore and Dean, Murray Hawkins, William Citron, Louis Hyman, Marion H. Kohn, Mayer and Rosenthal, L. C. Johnson, E. B. Johnson, Floyd St. John, Bert Levy, H. E. Lotz, Eugene H. Roth, C. W. Midgley, P. G. Hanlon, H. Henrioulle, H. W. Schmidt and H. C. Schmidt.

Film Man Takes up Aviation.

Raymond A. Duhem, head of the Duhem Motion Picture Manufacturing Company, 985 Market street, San Francisco, Cal., has organized the Pacific Aviation Company, which is now engaged in the making of aerial moving pictures for advertising purposes and records, as well as conducting a passenger service out of this city. Two Martin TT machines are owned by this concern, and Duhem is spending much of his time in the air with B. M. Spencer, the chief pilot. Pictures of Market street from the air were made during the recent Navy Day parade and shown at local theatres at night. Considerable work has been booked for the mapping from the air of regions difficult to reach by surveyors.

Theatre Orchestra Dined.

Dr. Carlos de Mandil, director of the Tivoli orchestra, has instituted the plan of holding get-together dinners to foster the spirit of good fellowship. At a recent meeting of this kind Herbert Phelps, assistant to manager Frank Costello, addressed the musicians regarding the feeling of the management toward its workers and how it considers that music is one of its greatest assets.

Ralph Ruffner Comes to San Francisco.

Ralph Ruffner, of Butte, Mont., will take up his duties as house manager of the Rialto Theatre early in June.

M. & R. Add to Film Lines.

The M. & R. Feature Film Exchange has taken over the selling agency for Sherry Service for California, Arizona and Nevada, and has also secured the rights to "Her Bargain" and "Blood of His Father." Sam Whitehead has returned from a Southern trip for the exchange.

District Managers Come and Go.

Harry Lustig, district manager for Metro, paid the San Francisco branch a visit recently, arriving in time to attend the farewell luncheon to Ben F. Simpson.

Sh! He's the Villain, Not the Other Man.
But his power over Dorothy Dalton is only temporary in her Paramount, "Other Men's Wives."

Paul Mooney, district manager for Fox, has been released from his duties in this capacity and has left for New York. H. E. Lotz, new district manager for Select, has moved here from Los Angeles, and will make his headquarters at the San Francisco office.

Earl Snell Goes to Reno.

Earl Snell, scenario writer, instructor at the University of California, and for some time personal representative of Mrs. Kate I. Nixon at San Francisco, has gone to Reno to take charge of the Majestic Theatre conducted by Mrs. Nixon.

Early Attendance at Shows Urged.

Through the medium of "Pictures," the house organ of the Grand and Rialto theatres, of Reno, an appeal is being made to the public to patronize the early shows instead of waiting until dark. So far the theatres there have not advanced prices on account of the new tax regulations, but it is suggested that this may be done.

Grimmer Relieves Fife.

Henry Grimmer, formerly of Minneapolis, has been placed in charge of the Rialto orchestra, relieving Goldie Fife, who has been leading this organization pending the selection of a permanent director.

Theatre Destroyed by Fire.

Fire of unknown origin broke out in the moving picture theatre at Cloverdale, Cal., owned by M. Perry early on the morning of May 29, completely destroying the house. D. Chicazola, who conducted the theatre, estimates his loss in equipment at $1,000.

Northern California News Notes.

The Strand Theatre at Sacramento is to be remodeled at a cost of about $40,000 and an organ will be installed. The house will be closed for three months.

Plans have been drawn for a moving picture theatre to be erected at the new town of San Joaquin by the San Joaquin Valley Farm Lands Company.

Williams and Barrow, of the Requa Theatre, Requa, have added an ice cream parlor and dance pavilion to be operated in connection with the house.

Samuel DuBois, of Dos Palos, is erecting an airdome, and has purchased a generator and Mazda lamp outfit from G. A. Metcalfe, of San Francisco.

B. Lima, who recently disposed of the Elite Theatre, San Francisco, has purchased the Ingleodeon, formerly conducted by him, and has made numerous improvements.

Tahoe Tavern, Tahoe, has purchased moving picture equipment from Walter Preddey, San Francisco, and will make use of this during the summer months.

E. H. Limnell, of Redding, has purchased a Preddey Mazda lamp road outfit, and will tour the mining districts.

Allen H. King, who conducts the Crown and Gem theatres, Oakland, will erect a large theatre in West Oakland.

The Loring Theatre, Crockett, will be opened in June. This is a new house.

The name of the Adeline Theatre, Oakland, has been changed to that of the Pastime.

The Trinity-Weaverville Parent Teachers' Association of Weaverville has purchased moving picture equipment and will give entertainments bi-monthly.

F. L. Campen, Jr., of the Glenn Theatre, Mountain View, is preparing to make a trip to the Yosemite Valley, Los Angeles, Portland and Seattle.

Frank Nishioka has closed the Ryan Theatre, Fresno, for alterations. More seats will be installed, a new front added and also an organ.

James Hoots has made several improvements in the Empress Theatre, Lindsay, Cal., including the installation of a cooling system.

K. Galyan, who recently secured his release from the navy, has again taken over the Lyric Theatre at Tulare.

Were You Ever in This Fix?
When you wanted to kiss her and couldn't summon the final bit of courage. Such is the way with Bobbie Harron and Lillian Gish in their Artcraft, "True Heart Susan."

Des Moines News Letter

Shipley with Hodkinson.

J. L. SHIPLEY, formerly with the A. H. Blank film interests, with Triangle and with Goldwyn in Kansas City, and recently dramatic and motion picture critic for the Des Moines Daily Capital, as well as publicity director for the local Blank theatres, has been made Hodkinson manager for Iowa. Art Huesman, who has been looking after both the Des Moines and Omaha offices of that company, has been transferred to Omaha exclusively.

Big Universal Business.

District Manager Goldman, of Universal, spent the day with local Manager Frisch recently, and reported himself well pleased with the progress being made by the local Universal office. Former Representative Wolf has joined the U. office at Minneapolis, and Ed McCray, former manager of the Lyric Theatre, at Oskaloosa, is now handling "The Heart of Humanity" in Iowa.

Hostettler Buys Another House.

J. E. Hostettler, of the Crystal and Plaza Waterloo, has purchased the Isis Theatre, at Cedar Rapids. Hostettler controls the Gem, at Oelwein, the Casino, at Marshalltown, and the Empress at Cedar Falls.

Billy Skirboll Promoted.

Billy Skirboll, former manager of the local Metro office and recently in charge of the Metro office, at Omaha, has been promoted to the management of the Detroit office of that organization.

Lloyd in Crook Play Satire.

Hal E. Roach, in preparing the story of his latest satirical comedy, starring Harold Lloyd, with Bebe Daniels and "Snub" Pollard, took all of the crook plays and stories available, and from them noted the most salent features.

All of the hits in "Swat the Crook" are on familiar, time-worn, stock stuff. What Jerome K. Jerome did to ridicule the hoary traditions of the spoken drama in his "Stageland," Roach, with Harold Lloyd and the Rolin company, does with the crook play of the stage and screen. The sinuous, vamp-lamping lady crooks are not overlooked.

THEY VOTE FOR A HOUSE IN MONTCLAIR

And the Worst of the Rub Is the Woman's Club Which May Knock the Whole Scheme in the Air

THE question of whether or not Montclair, N. J., shall have a second motion picture theatre, was discussed recently at a meeting at the Commonwealth Club. Application has been made to the Board of Town Commissioners for a license to conduct a theatre in the north end of the town. The Board of Commissioners, in turn, have asked the Woman's Club, of Upper Montclair, to make a canvass to determine the sentiment. Cards will be sent out this week to residents in the First Ward. The votes will then be brought to the Mayor's office where the tabulation will be made.

$300,000 Capital for Fabian House.

Work on the razing of the former Star-Eagle property on Branford place, Newark, is progressing rapidly, and the site is almost cleared. The well-known house of Fabian, of Paterson, plans to erect a modern motion picture theatre upon this site as told previously in the World. The corporate title of the new theatre concern is the Fabian, Zucker, Steiner Company, with registered offices at 226 Halsey street. The authorized capital stock is $300,000. The incorporators are Jacob Fabian and Abraham M. Fabian, of 150 Fair street, Paterson; Emil Zucker, of 99 Johnson avenue; Leo Steiner, of 51 Baldwin avenue; Simon H. Glass, of 126 Market street, and Herman Steiner, of 25 Treacy avenue, all of Newark.

New State Right Concern.

The Great Eastern Film Company is a new concern formed by Otto Marbach, of the Apollo Feature Film Company, and Jack Glauber, of New York. The concern has opened offices at 286 Market street, Newark. Mr. Marbach has a varied experience in the motion picture selling game, having made a wonderful success with his own selling company, the Apollo. Mr. Glauber has been previously connected with the Mutual, Pioneer and other film concerns in New York. It is the intention of the new firm to buy suitable state right productions for exploitation in New Jersey. They have already acquired the Jersey rights to "Miss Arizona," and "The Mysterious Mr. Browning."

Takes Over Paterson Theatre.

The Three Star Amusement Corporation, with registered offices at 164 Market street, Newark, has been formed to take over the motion picture theatre of Max Ginsberg, at 296 Main street, Paterson. The capital of the new concern is $25,000. The incorporators are Max Ginsberg, Morris Ginsberg, and Benjamin Ginsberg, all of 631 Valley Road, Upper Montclair, N. J.

Fox's Terminal Altered.

Fox's Terminal theatre, 84 Park place, is to undergo a number of alterations in the near future. The theatre also will be improved and enlarged. The William Fox Company has recently signed a lease for a long term of years for the present site of the theatre and additional property adjoining, which will be used to enlarge the seating capacity.

New Allendale Corporation.

The Allendale Amusement Company, of Allendale, N. J., has filed articles of incorporation with the Secretary of State at Trenton, the object being to conduct amusement enterprises. The authorized capital is $2,000. The incorporators include F. A. Whitaker, Arthur B. Sullivan and Max P. Arlt.

F. C. Sumner with Magnet.

While visiting Robert S. Sumner, manager of the Carlton theatre, Market and Halsey streets, Newark, the World representative had the pleasure of meeting Bob's brother, F. C. Sumner, who is now traveling New Jersey for the Magnet Film Exchange, of New York. F. C. Sumner is now booking Fletcher's Screen Monologue.

Jersey City Amusement Concern.

The P. J. P. and S. Amusement Company, with Peter J. Peckjin as registered agent, has filed articles of incorporation. The registered office is at 52 Newark avenue, Jersey City. The concern will conduct theatres. The capital stock is $5,000. Incorporators are Peter J. Peckjin, Adolph Sofferman and John Peckjin.

Gloucester To Have Theatre.

Frank Hall, of the Buena Vista Hotel, Gloucester, N. J., is contemplating the erection of a motion picture theatre, two stores and a billiard room. The proposed structure is on a site 60 x 120, and will be one-story concrete and stucco. The theatre will be located at King and Somerset streets. The owner will sublet the contracts.

New Distributing Company.

The Jans Distributing Corporation, formed for the purpose of distributing motion pictures, has been incorporated with a capital stock of $25,000. Simon N. Seley, 790 Broad street, Newark, is listed as statutory agent. The incorporators are Charles J. Simons, Dora Nicols, and Esther Susskind.

Atlantic City Theatre Altered.

The Virginia Theatre, Virginia avenue and Boardwalk, Atlantic City, is being altered by the owners, the Old Dominion Company. Interior alterations to cost $5,000 will be made. Charles T. Tilton, of 6 South Virginia avenue, Atlantic City, is the general manager.

New Wildwood Corporation.

The Wildwood Amusement Company, of which the Corporation Trust Company, 304 Market street, Camden, is the listed agent, has been formed with a capitalization of $75,000. Joseph P. Murray, Frank S. Muzzey and Stanley Sawman, are the incorporators. The new company will conduct theatrical enterprises.

Baby Marie Osborne's Harp o' Winds.
The little American star believes that music hath charms to help in making pictures.

A. J. KAVANAGH IS ONE GRAND HUSTLER

Dakota Man Takes Over a Minneapolis Theatre While His New Grand Forks House Is Building

A. J. KAVANAGH, exhibitor of Grand Forks and Jamestown, N. D., has taken over the lease of the Southern Theatre, at Seven Corners, in Minneapolis, and will begin the operation of this house July 1.

Mr. Kavanagh plans to renovate the theatre and place it in first class condition.

He stopped over in Minneapolis recently while en route to North Dakota from Chicago, where he purchased a new $8,000 pipe organ for the new picture house he is building at Grand Forks to replace his old Grand Theatre, which was burned to the ground.

Construction of the new theatre is now under way at Grand Forks, and it is to be completed by October 1. The house, which will cost at least $80,000, will have a fifty-five foot front and a depth of one hundred and twenty-five feet. It will be a fireproof, concrete, brick and tile structure, larger than any present picture theatre in the state.

Cohen Will Build a 2,000 Seat House.

Joseph W. Cohen, Minneapolis exhibitor, has awarded plans for the construction of a 2,000 seat theatre at Fourteenth street and Nicollet avenue, the gateway to Minneapolis' apartment district.

It is estimated that within an area of one mile from the site of the proposed new house approximately twenty per cent. of the city's population lives.

Mr. Cohen intends to compete with the present big first run theatres, and to charge the same admission as the downtown theatres.

Mr. Cohen built the Lagoon Theatre, at Hennepin avenue and Lake street. About a year ago, he sold it to Ruben & Finkelstein.

Black Hills Exhibitors Gather.

Members of the Black Hills Exhibitors' League, one of the largest theatrical organizations in the Northwest, gathered at Deadwood, South Dakota, recently and listened to stories of Stewart Edward White's Black Hills drama, "The Westerners."

The speaker was H. O. Bartels, Denver representative of W. W. Hodkinson Corporation, distributor of the production, many of the chief scenes of which were taken within a stone's throw of the league's meeting place.

First National Exchange Moves.

The Minneapolis First National exchange has moved from the Film Exchange building to the fourth floor of the Loeb Arcade. J. F. Cubberley, manager, has a force of carpenters and workmen busy getting the new home into first class condition.

McCarthy Brothers Plan $100,000 Theatre.

McCarthy Brothers, owners of picture theatres at Watertown and Aberdeen, South Dakota, Grand Forks and Fargo, North Dakota, announce that plans have been completed for the erection of a new $100,000 moving picture theatre at Aberdeen. The house, located on Main st., will have a seating capacity of 1,200. It will be built to play either vaudeville or pictures.

$50,000 Picture House for Indians.

The Indian Industrial School, at Bismarck, North Dakota, has announced plans for the construction of a $50,000 moving picture and vaudeville theatre addition. The house will be one of the finest of its kind and will present the best class of entertainment available.

Brief News Notes.

A. L. Brown, owner of the Colonial, of Aberdeen, South Dakota, has purchased the Albert Capellani feature. "Oh, Boy," for showing in Aberdeen and five other South Dakota towns. He is planning a special advertising campaign and will play the feature the same as a road show, taking special stage settings and other equipment from one town to another.

Ruben and Finkelstein have purchased the property on which the Dale Theatre in St. Paul is located. The Dale is a suburban house catering to a high class patronage. S. Reisman holds the lease, which will not expire for four years.

Roe and Sobelman, owners of the St. Paul Blue Mouse Theatre, have just returned from a business trip to Omaha. It is rumored that they contemplated building a new theatre in either St. Paul or Minneapolis.

Harry Muir, manager of the Standard Film Corporation of Minneapolis, has just closed contracts covering a series of two-reel picture productions by the Bull's Eye Film Co., featuring Gale Henry.

The Minneapolis New Grand has changed its policy and is now running a five-reel moving picture program in addition to its regular vaudeville attractions.

A new $25,000 theatre will be built at Two Harbors, Minnesota, this summer, according to plans announced by E. H. Schreiner, who has purchased the site of the old Star at that place.

Art Abelson, First National salesman, covering southern Minnesota, has resigned to take a position as assistant to Theodore Hays, manager of the St. Paul New Garrick.

The Minneapolis Pathe office has been remodeled, renovated and equipped to take care of its rapidly growing business.

The Ohio Motion Picture Corporation has obtained a license to operate a theatre at 926 East Seventh street, St. Paul.

E. A. Eschmann, manager of the Minneapolis World exchange, has left for a visit to the home office in New York.

Alexander Pantages was a recent visitor in Minneapolis.

It's "Told in the Hills," so Robert Warwick Tells a Few.
Helped by Director George Melford, while on location among the Nez-Perce Indians for this Famous Players-Lasky feature.

Seattle News Letter

Washington Exhibitors Object to New Cases.

EXHIBITORS of the territory are making complaints regarding the weight of the new shipping cases for film which are now required. As a result of their complaints the Northwest Film Board of Trade is taking the matter up, trying to influence the Interstate Commerce Commission to accept the old cases still in good repair, which are much lighter and consequently lessen the exhibitors express bill.

Michie Will Manage Arrow in Denver.

Gordon Michie leaves Seattle in July to take over the management of the Arrow Photoplay Corporation in Denver for Joseph J. Goodstein. The territory includes Colorado, Utah, Wyoming and New Jersey. Mrs. Michie, nee Grace Sanderson, author of the "Fall of the Barbary Coast," will go with Mr. Michie to make personal appearances throughout the territory with her picture, which is being handled by the Arrow Photoplay Corporation in that territory. Besides "The Fall of the Barbary Coast," this company controls "The Struggle Everlasting," the Billy West Comedies, and other subjects.

Koerpel Goes Up in the Air.

Jack Koerpel, Goldwyn manager, took a flying trip over to Tacoma and back recently. He flew in an airplane.

Metzger Visits Seattle.

G. A. Metzger, division manager for Universal, is spending several days in the Seattle office.

Oregon News Letter

Clark Wins Promotion.

A PROMOTION won by merit was accorded to L. S. Clark, of Universal, recently. Mr. Clark was given the newly created position of assistant manager of the Portland office. He began his film career seven years ago as poster clerk for General, and was promoted to booker. He held this position for three years, leaving to become poster clerk at the Universal office. He was Universal booker for three years.

More Soldiers Return.

Claud Beckner is back in Portland, wearing three gold service stripes. He saw action in the battle of Chateau Thierry and other engagements. He is

now employed at his old position with Foster and Kleiser.

Walter Gisselberg, owner of the Lobby Theatre, Cathlamet, Washington, was in Portland recently, having just been released from service. He intends to take over his theatres again at once. W. C. Boylan has been running the house in his absence.

Sullivan Visits Portland.

A recent visitor in the Rose City was D. J. Sullivan, now general manager for Kinograms and until recently head of the Division of Films for the Government. Mr. Sullivan was in the West, looking over the film situation and interviewing the first run accounts in the larger cities.

Local Briefs.

Ralph Ruffner, former manager of the Rialto in Butte, was a visitor in Portland en route to San Francisco.

F. W. Talbert, District Auditor for the Western branch of the Universal company, is back in Portland from Chicago where he attended a meeting of the concern's auditors.

A number of film men visited Portland during the week of June 1, among them being Art Kolstead, Hood River; Henry Gravenkamp, Mt. Angel; Kile, of Vitagraph, Seattle; Real, Clearing House, Seattle, and A. H. McDonald, Rex Theatre, Eugene.

Cleveland News Letter

Smith Runs a Matrimonial Exchange.

MANAGER E. J. Smith, of the Cleveland Universal Film Exchange, claims the distinction of having the only film exchange in Cleveland where the lady employes never resign except when captured by Cupid.

Three girls in this exchange are now wearing engagement rings, Misses Dorothy Murray, Virginia Clapsaddle and Helen Edlis. Miss Clapsaddle will be the first bride. She will be married in June. The other two girls are keeping the dates of their weddings secret.

Even the men employes are being smitten. W. A. Carr, manager of the poster department was married the last week in May.

Harry Makes a Record.

Harry Levy, Select salesman in northern Ohio, bought a new machine June 2, and within two hours had run into both a truck and another car.

Garfield Moves His Office.

Harman Garfield has moved his "Silent Mystery" serial office to 310 Sloan Bldg., Cleveland.

Philadelphia News Letter

Martin Goes to Broadway Theatre.

H. Martin, formerly local representative of the Pathe exchange, has become associated with J. Carey in the management of the Broadway Theatre, Fifty-first and Greenway avenue.

Campbell Manages Y. M. C. A. Theatre.

Charles Campbell has been appointed manager of the Y. M. C. A. theatre in Coatesville, Pa.

Governor Recommends Mrs. Niver.

Governor Sproul has recommended Mrs. E. C. Niver, of Charleroi, to be a member and a vice-chairman of the Pennsylvania State Board of Censors of Moving Pictures.

Givin and Hardcastle in Temporary Quarters.

Herbert Givin, of the United Theatres Exchange, and Ted Hardcastle, of the George Kline Exchange, have located headquarters at the Electric Theatre Supply Company's building, where they will remain pending the reconstruction of the World's former building.

YORK RECEIVES A REAL WELCOME HOME

Former Ottawa Projectionist Finds Invitation to Resume Old Job Pinned to Discharge Papers

WILLIAM YORK, a former moving picture operator of Ottawa, Ontario, recently returned to the Canadian capital, after serving with the Canadian Army in France for many months. He had been with the Canadian Army of Occupation in Germany, and among the souvenirs which he brought back was a choice selection of discarded Iron Crosses.

When he came up for discharge at the local demobilization depot, the discharge certificate which was handed to him bore a note telling him to go to the Regent Theatre, where Manager James Moxley would give him back his old job.

Munson Investigates Canada.

Audrey Munson, artists' model and star of several moving picture productions, including "Inspiration," "Purity" and "Gem of the Western Sea," has been visiting Mrs. Francis East, 30 Alexander street, Toronto. She announced that she is visiting Canada for a rest and also to investigate the possibilities of producing moving pictures in the Dominion. She declares that she will go to London, England, late in June, to fill a short contract in the metropolis, after which she may return to Toronto.

Harold J. Binney in Toronto.

Harold J. Binney, organizer of moving picture producing companies, who is now located in Toronto, Ontario, has announced that a site near Sunnyside, a suburb of the city, has been secured for the proposed studio of the Canada Photoplay Features, Limited, which he has organized at Toronto. This site is near the former location of the defunct Conness-Till Moving Picture Company, whose studio was burned down just prior to the war.

Secures Topics for Canada.

L. E. Ouimet, of Montreal, president and general manager of the Specialty Film Import, Ltd., Canadian Pathe representatives, has announced that his company has secured the Canadian distribution rights for "Topics of the Day," the weekly single-reel release produced by The Literary Digest.

Talking Ventilation Early.

The management of the Allen Theatre, at Calgary, Alberta, took time by the forelock when, on May 23, a large advertisement in the Calgary Herald was used to point out the various mechanical features which are used at the theatre to maintain a cool temperature. The space of the ad. extended to almost half a page. A list of coming attractions was also prominently displayed in the space to whet the appetite of the patrons for more pictures during the anticipated warm spell.

Held Sunday Show at Edmonton.

The people of Edmonton, Alberta, were all more or less startled to see an announcement that a moving picture show would be held at the Allen Theatre on Sunday, May 25. The attraction, however, was a film showing the every-day life of blinded soldiers who are in training at St. Dunstan's Institute in England. Admission was free, but a silver collection was taken at the door. A lecture was also given. The performance was held after the church services.

Mons Hero in Orchestra.

The orchestra of the new Allen's Bloor Theatre, Toronto, has been augmented by the engagement of James Napier, clarinetist, who has an enviable record as a musician with several of the leading English army bands. He was a member of the first British force to land in France, in 1914. The director of the Bloor Theatre orchestra is Ernest Johnson, L. R. A. M., a noted Canadian musician.

Makes Way for Theatre.

Wood, Alexander and James, large retail and wholesale hardware company of Hamilton, Ontario, are vacating their premises at King and Hughson streets to make way for the erection of a large theatre, it has been announced. It is understood that Jule and J. J. Allen, of Toronto, are behind the proposition.

Large Theatre at Sarnia.

A combination theatre, to cost $75,000, is being erected at Sarnia, Ontario, opposite Port Huron, Mich., by the United Theatr s, Limited, a syndicate of local men. The house will seat 1,200 people and will be fire-proof. The plans for the structure were prepared by A. H. McPhail, of Windsor, Ontario. John F. Myers is the general manager of United Theatres, Limited.

Mitchell in Michigan.

W. Griffith Mitchell, formerly manager of the Regent Theatre, Toronto, and the Strand Theatre, White Plains, N. Y., has become manager of the Orpheum Theatre, at Jackson, Mich.

Some Hay Makers Who Make Merry and Pretty-Pretty Pictures Besides.
A group of cool farmerettes in a forthcoming Larry Semon Vitagraph comedy.

BALTIMORE PALACE WILL DESERVE NAME

Greater Seating Capacity, Improved Ventilation New Pipe Organ and Projectors Will Be Features

FURTHER information regarding the rebuilding of the Palace Theatre, Gay and Hoffman streets, reveals that this house will be one of the most up-to-date theatres in the city when the improvements are completed. This playhouse is under the management of Frank H. Durkee, who also operates the Baltimore-Washington Film Express. The seating capacity of the theatre will be raised from five hundred to twelve hundred and the measurements of the playhouse will be seventy-five by one hundred feet when it is completed about September 1. A large pipe organ, new projection machines, a sanitary ventilating system and new furniture are to be installed. The indirect lighting system is to be employed. A new screen setting has been planned, and soft oriental carpets will cover the floors. Mr. Durkee started in the moving picture business about ten years ago on the same location that the Palace is now situated with a "store front" theatre with a seating capacity of seventy-five.

Will Soon Build.

An application for a permit to build has been made with the Building Inspector's office at Baltimore by the Greater Baltimore Theatre Company, for the construction of a one-story brick moving picture theatre at Philadelphia road and Belnord street. The plans call for a building to measure seventy-three by one hundred and fifty feet, to cost about $30,000. The company is now operating the Belnord Theatre at this location and it is understood that this will be reconstructed into the new project. Charles Nolte is manager of this company's theatres.

Building Activities Continue.

Plans are being drawn by W. O. Sparklin, architect, Fidelity Building, Baltimore, for a one-story moving picture theatre to be located at 2113-17 Pennsylvania avenue which will measure 28 by 150 feet. Benjamin Sachs is having the plans made. The approximate cost will be $25,000 and the building will be built of brick and stucco.

Plans for a business building at Pulaski, Va., which will have stores in the front and a theatre with a seating capacity of 1,200, are being drawn by John R. Forsythe, of Baltimore, for C. Dalton, S. Dalton and C. E. Richardson. The building will be three stories high and will be constructed of brick and stone and cost approximately $50,000.

Personals from Baltimore.

A theatre is to be built in Keysey, West Virginia, by Luther T. Carseadon, to be used in place of the Music Hall, recently destroyed by fire which visited that city, it is now reported.

O. D. "Nick" Weems, salesmanager of the Variety Pictures Corporation, 412 East Baltimore street, attended the recent moving picture ball in Richmond.

Jack Whittle, of the Interstate Theatre Supply Company, Patterson Building, Baltimore, has gone to Atlantic City, N. J. H. E. Kahn, his partner, is looking after matters.

Benefit at Crystal.

A concert, which was given under the auspices of the Ladies' Victory Club, was held at 7.30 p. m. Sunday, June 8, at the Crystal Theatre, 528 North Gay street, for the benefit of the wounded soldiers who have been brought back to Camp Meade. The playhouse was loaned for the occasion by Harry Cluster, the manager.

To Help Poor Children.

In order to persuade people to subscribe to the Children's Fresh Air Fund a moving picture made by Harry Lewy and J. Aler Barry, of Baltimore, is now being exhibited at several theatres. The picture shows a crowd of children playing on the hot asphalt streets in the blazing sun and then shows them enjoying the benefits of the open country. The film is being shown at Parkway, Wizard, Victoria, New and Garden theatres.

Dedication Exercises Filmed.

The dedication exercises which were held when Preston Terrace, completed just before the end of the Preston administration of Baltimore, was opened, were filmed by Harry Lewy and J. Aler Barry, of Baltimore. A private screening of these pictures was recently given before former Mayor and Mrs. J. H. Preston, their daughter Alice, members of the Board of Park Commissioners and others at the Lord Baltimore, 1110 West Baltimore street, through the courtesy of Pearce and Scheck, owners of the playhouse.

Helps to Raise Fund.

In order to help raise the fund for the rebuilding of St. Mary's Industrial School, of Maryland, which was destroyed by fire a short time ago, a benefit performance was held at the West End Theatre, Baltimore and Gilmor streets, on Sunday night, June 1.

Baltimore Personal Notes.

The engagement of J. Louis Rome, manager of the Broadway, Baltimore, Arcadia and Park theatres, of Baltimore, and a member of the executive committee for the State of Maryland in the new association of Motion Picture Exhibitors of America, to Miss Betty Frank, of Pittsburgh, Pa., has been announced by Miss Frank's parents, Mr. and Mrs. J. H. Frank.

Simon Feldstein has become associated with Pathe as the special feature representative for that company for Maryland, Virginia and West Virginia. Prior to joining Pathe forces he was with the Variety Pictures Corporation, 412 East Baltimore street. He will handle the productions featuring Frank Keenan, Virginia Pearson, June Caprice, Creighton Hale and others. Louis J. Frederick will still continue to handle the regular Pathe program in Baltimore.

Edward W. Balderston, special representative of the Super Film Attractions, Washington, D. C., of which Sidney B. Lust is the manager, is now in Baltimore attending to the booking of the Craig Kennedy serial. Leo G. Garner, who regularly represents Mr. Lust's interests in Baltimore is now on the road with "Mickey."

W. F. Hayner, Goldwyn Baltimore representative is now touring the eastern shore of Maryland in the interests of that company.

With the Out-of-Town Theatres.

Charles Towser, who is Court Clerk at Oakland, Md., has reopened the open air theatre which he operates during the summer months at Mount View Park near that city. This theatre has a seating capacity of 200. The admissions to the theatre are 11 and 17 cents.

The It Theatre at Waynesboro, Pa., has been taken over by L. N. Loizo. Mr. Loizo has completely renovated and repainted the playhouse, which has a seating capacity of 400.

Mrs. Adeline V. Mellinger, 71 years old, mother of Frederick and Warren Mellinger, managers of the Maryland Theatre, Cumberland, Md., died at her home in that city on Friday night, June 6. She was the widow of Mayor William G. Mellenger. She is survived by three sons and four daughters.

George C. Easter, a member of the firm operating the Baltimore Booking Company, 412 East Lexington street, has returned from a trip through western Maryland, which he reports was very successful. This company is handling the Magazine Screen Supplement and the Christie Comedies.

Libby and Bowers, who operate the moving picture theatre at Pen-Mar, the popular summer resort in Blue Ridge mountains, visited Baltimore last week to make arrangements for booking pictures for the summer. They will open on June 21.

While Charles Nolte, manager of the Belnord, Linwood and Aladdin Theatres was attending to some business in the film exchanges on film row last week, his automobile was stolen by an unknown party. The number of the license is 46-888.

James Ross, who operates the Opera House, Leesburg, Va., visited Baltimore recently. The Elite Theatre, which has just been completed by Mr. Ross in Front Royal, Va., was opened to the public on Monday, June 2.

"Gee! That Was a Close Shave,"
Says Tom Moore, in his pink tea beard for Goldwyn's "City of Comrades."

Indianapolis News Letter

Connors Made a Good Display.

WHAT is said to have been one of the most attractive advertising displays ever arranged in the city in connection with the exploitation of a motion picture, was the Luna-Lite Theatre, at Marion, recently, in connection with the presentation of Nazimova in "Out of the Fog."

The displays brought Manager Connors many compliments and congratulations from his patrons.

Will Give Free Shows.

Several business men of Odon, Ind., have formed a corporation capitalized at $1,500, for the purpose of opening and operaing a moving picture show there. A feature of the plans will be the giving of occasional free shows throughout the summer, at which special agricultural, horticultural and stock raising pictures, and educational reels will be given to stimulate community interest and betterment.

Ersig Leaves Fort Wayne Palace.

Charles Ersig, assistant treasurer of the Palace Theatre, at Fort Wayne, Ind., has severed his connection with the theatre and has accepted a position with E. F. Dailey, who has the amusement concessions at Springbrook part in that city.

Morey Never Fails to Get His Man
In "Beauty Proof," his Northwest Mounted Police Vitagraph feature.

Detroit News Letter

"Long Legs" Stopped Vaudeville Run.

DADDY LONG LEGS" has been booked to replace ten acts of vaudeville at the Bijou, Lansing, Mich.

The Bijou, one of the most pretentious houses on the Butterfield Circuit, has long held to the policy of ten high-class vaudeville acts. With the booking of "Daddy Long Legs," which opened Sunday, May 25, an extensive advertising campaign of the production brought such speedy results that an advance sale of tickets began one week ahead. The advance sale was so great that the house was compelled to announce an extra Sunday matinee at 4 p. m., having previously announced three shows daily.

Hyman Puts Punch Into Exhibitors.

George Beban, Star of "Hearts of Men," who appeared personally with the picture at the Majestic, Detroit, week of May 25, was given a reception at the Arthur S. Hyman Exchange, Film Building, Detroit, on Thursday, May 29. The affair was a success, more than 250 exhibitors attending and receiving autographed photos of Mr. Beban. Punch and light lunch was served to the visitors.

Crane in Charge of Hodkinson Exchange.

E. A. Crane, recently of New York City and Washington, has taken full charge of the Detroit office of the W. W. Hodkinson Corporation. He will reorganize the exchange, adding several stenographers and salesmen. He has announced the appointment of L. J. McConnell as salesman.

Bob Cotton Presented with Ring.

Robert Cotton, former Detroit World manager, was presented with a beautiful Masonic ring set with diamonds the day he left the city to confer with President Gradwell at the New York office.

Hennessy Succeeds McDaniels.

Earl Hennessy, for many months with Goldwyn, and recently as salesman with United Pictures, has been appointed Detroit manager for the William L. Sherry Service. He succeeds C. W. McDaniels, who has been transferred to another territory.

"Auction of Souls" Breaks Records.

"Auction of Souls" did a phenomenal business at the Washington Theatre, Detroit, all last week, breaking the house record for receipts and attendance. The total receipts for the first seven days were in excess of $10,000.

It is now playing its second week at the Washington, and it will be shown for a third week at the Liberty Theatre, with prices advanced for the first time in the history of the house.

Silver Set for Manager Bailey.

The employes of the Fox Exchange recently presented Manager M. S. Bailey with a beautiful hammered silver service set as a fitting testimonial of the esteem in which he was held by the entire staff. The bunch regrets losing "Bill," who has tendered his resignation to accept an important position with Eugene H. Sloman, one of Detroit's capitalists.

Bill will remain at the exchange until his successor is appointed.

Three Days' Bookings on "Mary Regan."

For the first time, many Detroit theatres are extending their number of days on a big picture. "Mary Regan" has been booked for three days to the DeLuxe, Del-The, Ferry Field, Liberty, Lincoln Square theatres, and two days at the Alhambra, Strand, Stratford and Dawn.

Express Embargo Is Off.

The embargo on express shipments has been off for a week, so that exhibitors can now resume returning film to exchanges by express.

Ray Branch with Fox.

Ray Branch has left the Exhibitors Mutual is now selling for Fox.

CINCINNATI HOUSES DO BIG BUSINESS

Wisely Selected Programs and Well Ventilated Theatres Proved To Be the Winning Combination

BUSINESS in the Cincinnati moving picture houses during the past week has been exceptionally good, even when compared with the general good run of business prevalent for the past several months. Few weeks in recent years have shown bookings of such strength, all of the houses presenting bills that appealed strongly to all classes of patrons. The attendance at most of the houses in the central portion of the city was of record-breaking proportions and two of the films will be held over for a second week, while another will be booked for an early return engagement. The Grand did a land office business with "Mickey," and at no performance was it possible to accommodate all of those seeking admission. Manager Aylward says that 25,000 people saw the picture the past week and he expects the second week's business to equal the record set for the first. "The Unpardonable Sin" at the Lyric, duplicated the success of the Grand, and Manager Libson will hold the film over for a second week's showing. The Walnut with "Daddy Long Legs" enjoyed an exceptionally successful run, and this picture will be booked for a return engagement in the near future. All the other downtown houses played to big crowds, and from present indications there will be no let up in patronage. The combination of good pictures and efficient cooling and ventilation has proved the attraction that draws money into the box office.

Wants Reduction in Picture Theatre Taxation.

The Nordland Amusement Company, of Cincinnati, has protested against the proposed repeal of the so-called luxury tax unless similar action is taken with regard to the amusement tax. It is pointed out that the moving picture theatre is the most overtaxed institution in the country, paying a license tax to the Government and to the city, a property tax, personal tax, income tax, tax on reels, tax on admission tickets and other taxes too numerous to mention. This but gives concrete expression to the views of many of the men engaged in a business, which, they claim, has been doing its bit and more toward the financial support of the Government.

Fenzel Returns From Front.

Robert Fenzel, former salesman of the Mutual Film Corporation, recently returned from service overseas. He was with the 32d Division, and saw service in some of the big drives during the latter months of the war. Bob was one of the most popular men in the local trade and his friends were glad to see him return well and sound. After a short visit to his father, in southern Kentucky, he will return to Cincinnati and accept one of several positions open to him.

What We Call "One of the More Tragic Moments" Herewith Presented
In this scene from Tom Moore's Goldwyn, "One of the Finest."

Among Independent Producers

Conducted by C. S. SEWELL

Grossman Returns After Closing Many Big Sales

HARRY GROSSMAN, vice president and general manager of Oliver Films, Inc., has recently returned from an extended trip to the Pacific Coast and a number of important territorial centers, where he arranged for the distribution of "The Carter Case," the Craig Kennedy serial featuring Herbert Rawlinson and Margaret Marsh.

Mr. Grossman states that prospects for good serials are more than encouraging and that there is a wide market for this type of picture. "I encountered no difficulty in placing "The Carter Case" with the best exchanges," said Mr. Grossman. "I interviewed a large number of exhibitors who gave me the impression that the market for serials is on the upgrade. It was particularly gratifying to have them tell me they intended to book 'The Carter Case' because of its success and popularity. Many had never shown a serial in their houses. My impressions were such as to encourage me to continue the production of episode pictures of the better kind, even better than 'The Carter Case,' if possible."

While away Mr. Grossman arranged for the distribution of "The Carter Case" with the following exchanges: Supreme System, Minneapolis, for Minnesota, North and South Dakota; Crescent Film Exchange, Kansas City, for Western Missouri and Kansas City; Arrow Film Company, St. Louis, for Eastern Missouri, St. Louis and Southern Illinois; Consolidated Film Company, San Francisco, for California, and the Southwestern Film Corporation, Dallas, Texas, for the territory of Texas, Oklahoma and Arkansas.

With the exception of several minor territories, "The Carter Case" is now being distributed throughout the country, with bookings being registered for a large percentage records, and it is indicated that the serial is one of the most popular yet marketed.

T. R. Gardiner Will Reissue W. H. Production's Reissues

T. R. GARDINER, president of the Gardiner Syndicate, Buffalo, in a flying trip to New York City this week, closed with W. H. Productions Company for New York state, one of the biggest single deals for reissues that has yet been made. It is announced as involving a deal of $60,000. Under former contracts, Mr. Gardiner has been handling W. H. Productions Company's reissues for the past year, under the new deal, he is taking new prints of all subjects for both his Buffalo office and his newly opened Albany office, as he has decided to reissue the W. H. reissues for a second time.

In speaking of the development of his business in New York state, Mr. Gardiner says:

"About a year and a half ago, I started up in business with about $25 in the bank, having up to this time dropped about $15,000 for film experience. I then arranged to purchase W. H. Productions reissues and from that time on my business developed extraordinarily. W. H. reissues were so successfully in my territory and the request for reshowing from principal theatres of such a nature as to warrant me to purchase additional prints. A majority of exhibitors prefer re-showing these subjects to many of the new short subjects.

"In addition to closing this new deal with W. H. Productions Company, I have also secured 'Mickey,' 'Yankee Doodle in Berlin' and the 'Birth of a Race.'

"In contracting for 'Custer's Last Fight,' one of the W. H. Productions latest revivals, I believe I have secured an exceptional box office asset. I intend to show this in leading theatres throughout the state as a super-attraction.

"I attribute a great deal of my success to booking entertaining pictures and maintaining an efficient organization whose paramount thoughts are efficiency and service."

Sawyer Makes Another Trip in Interest of S-L Picture

ARTHUR H. SAWYER, of S-L Pictures, has left on another special sales trip in behalf of "Virtuous Men," the initial production sponsored by himself and Herbert Lubin. Mr. Sawyer will cover the South and will stop at Philadelphia, Washington, Baltimore, Richmond, Atlantic, New Orleans and Dallas. He will arrange for special openings of the E. K. Lincoln starring vehicle in the first run theatres in the various territories. This is in accordance with a plan of S-L Pictures, to prove through the box-office the drawing power and entertainment value of "Virtuous Men" as a first run production.

State rights buyers will be specially invited to attend these openings in each city. In connection with this plan, Mr. Sawyer will also take the opportunity to point out to the state rights buyers the remarkable exploitation campaign which the exhibitor and buyer may avail themselves of for this attraction. All of the exploitation helps and publicity schemes which perfected at the New York office will be placed into effect at each opening and the buyer will have an opportunity of seeing for himself the value of promotion in connection with the title of the picture and its many interesting features.

The S-L executive is carrying with him a complete line of accessories and supplies, among which several novelties.

Bert Lubin, also of S-L Pictures, is introducing the same scheme of selling and exploitation in behalf of "Virtuous Men" in Western territory.

Excellent Cast Announced for "The Broken Butterfly"

IN the cast of the newest Maurice Tourneur offering, which is to be released as "The Broken Butterfly," the following well known screen players have leading roles: Pauline Starke, who has been starring in many offerings Lewis J. Cody, who will be remembered for his work in "Mickey" and other features. Mary Alden, who in the past has been associated with such prominent directors as D. W. Griffith, Marshall Neilan and Cecil De Mille; others in the cast include "Peaches" Jackson and Nina Byron.

Mr. Tourneur has returned to California after a brief visit to New York. The cutting and titling of "The Broken Butterfly" is completed and Mr. Tourneur's staff is awaiting his final O. K. before sending to his New York office the first print.

"The Broken Butterfly" was written by Penelope Knapp and is the second original scenario Mr. Tourneur has produced in a year. "Woman," which is regarded as one of the artistic successes of the year, was the other original scenario.

Guinans and Mack Swains Being Rapidly Closed Out

THE Frohman Amusement Corporation is rapidly closing out the remaining territory in the United States on the Texas Guinan two-reel productions and report the closing of contracts for the Colorado, Utah, Wyoming, New Mexico and Southern Idaho with the Arrow Picture Company of Denver, Col., of which Joseph J. Goodstein is president. Mr. Goodstein also signed a contract for the twenty-six Mack Swain comedies for same territory.

Contract was also closed with the Southwestern Pictures Corporation on both the Texas Guinan and Mack Swain subjects for Texas, Arkansas and Oklahoma.

With the closing of these contracts there are but three territories in the United States as yet undisposed of on the Mack Swain Comedies, and every contract is announced as having been closed without even the screening of a single production. On the Guinan Westerns the same situation applies.

The Frohman Amusement Corporation's franchise to state rights buyers provides for thirteen two-reel Texas Guinan subjects with the right on the part of the exchange to renew for thirteen more at any time before the delivery of the tenth picture, and approximately thirty per cent. of the exchanges are said to have already exercised their right of renewal and are urging the continuance of the series.

The only difficulty encountered, says President W. L. Sherrill, is in securing stories that contain adequate material for these Western productions. "It is quite easy to acquire two-reel scenarios, but I seek stories written for five-reel productions, so that we may boil them down to two-reel subjects thereby insuring that every foot will contain action to the utmost. We have completed the first seven subjects, the titles to which are 'The Girl of Hell's Agony,' 'The She Wolf,' 'South of Santa Fe,' 'Some Gal,' 'Little Miss Deputy' and 'The Dangerous Little Devil.' The seventh production, on which we are now working is temporarily entitled 'The Dead Man's Hand.' The Texas Guinan subjects will have as a main title something to indicate the feminine."

Pioneer Has Three Novel Press Books.

Within the next week, press books on The Boomerang, The Sins of the Children, Virtuous Sinners, and The Girl From Nowhere, will be completed and ready for the use of the exhibitor.

These books are said to have been constructed on radically different lines from usual publications of this nature, and are artistic as well as being complete guides for the exhibitor. The sole purpose being to give the theatre manager assistance in putting these pictures over in the most effective and economical manner.

Peggy Hyland in "Cheating Herself."

Peggy Hyland is reputed to be an excellent business woman, but recently she has been "Cheating Herself"—this being the title selected for a Fox picture on which she has been working under the temporary name of "The Bed She Made." The story was written by Charles Mortimer Peck, and pictures the efforts of a wealthy girl to lead her family from idleness into labor and consequent content by a fake theft of their fortune.

"The Carter Case" Booked for Loew's in Washington

SIDNEY B. LUST, president of Super Film Attractions, of Washington, distributors in that territory for "The Carter Case," the Craig Kennedy serial, announces the booking of the picture in Loew's Columbia Theatre, Washington, for half week runs. The serial will open at the Columbia, June 19.

Mr. Lust has begun his exploitation of the serial with an extensive advertising campaign, including full page advertisements in the newspapers of Washington and Baltimore and a widespread poster campaign throughout his territory. He announces that he is making bookings at a rapid rate.

For the Washington opening, at which government officials and other prominent Washingtonians are expected to be present, Mr. Lust has arranged for the presence of Herbert Rawlinson and Margaret Marsh, the stars of the serial. Following their appearance at the Columbia the two stars will be the guests at a banquet at the Hotel Willard.

Jerry Abrams of Pioneer on Transcontinental Trip

JERRY ABRAMS, who has been appointed special representative by the Pioneer Film Corporation, is now on his way across the country with the latest Pioneer Features. The reception which has been given him at exchange centers from Philadelphia to Atlanta, is looked upon as an indication that his trip will be a complete success.

He is offering the state right buyers of the country several big Pioneer productions, among them being The Boomerang, the Sins of the Children, The Girl from Nowhere, Virtuous Sinners, and Suspicion.

Gaumont Graphic Shows Effect of Bomb Explosions

THE current issue of the Gaumont Graphic No. 63 shows the destruction wrought in an attempt to blow up the homes of the Attorney General and many prominent judges by means of bombs, together with the delivery of newspapers in England by airplane; the launching of a 7,200-ton ship made of cement; the collision of two steamers in a fog near Boston; the arrival in the United States of the first wounded Czecho-Slovak soldiers, who have served in Siberia for three years.

Particular attention is called by the Gaumont Company to the beautiful photography in the scenes in this issue picturing the opening of the rowing season. These particular scenes reach a high mark of excellence.

The current issue of the Gaumont News No. 63 shows President Wilson receiving an honorary degree in Paris from the Academy of Moral and Political Science; the first aerial honeymoon; French generals who have been awarded American decorations; the wreck of a mail airplane, from which the pilot aviator leaped to his death; stars of the screen and footlights in a hospital aid drive; placing German among the dead languages; new stunts on bicycles; and many other news topics.

Lust Books Swain Comedies for Big Washington Houses

SIDNEY B. LUST, who controls the rights in the District of Columbia for the Frohman Amusement Corporation's Mack Swain comedies announces that Loew's Palace Theatre, one of the most beautiful in Washington, has booked the entire series of twenty-six comedies and will present the initial release, "Daddy Ambrose," during the week of June 3.

In the newspapers, in connection with the main feature, the advertisements list as "a special added attraction, 'Daddy Ambrose,' Mack Swain comedy." This is said to be the first time any motion picture theatre in the District of Columbia has advertised a single reel production as an added attraction in the daily papers.

Mr. Lust also advises he has contracted for two first runs on this series, the other one being Crandall's Metropolitan.

Letters received by the Frohman Amusement Corporation indicate that many state rights buyers are exploiting these comedies as productions of merit and not merely as fillers. These comedies are said to be devoid of slapstick and to be made from stories that depend on straight humor rather than on grotesque situations.

Sale of "Virtuous Men" Made for Three States

THE announcement this week of another sale of "Virtuous Men," starring E. K. Lincoln and directed by Ralph Ince, was made by S-L Pictures. This production has been acquired for California, Arizona and Nevada by the Liberty Film Company, of San Francisco. It was contracted for by Mat Magner, president of the company, which is distributing only productions warranting special exploitation and long runs. It is a mark of confidence on the part of Mr. Magner that he purchased "Virtuous Men" without the usual screen examination.

Due to the presentation of the S-L Picture in several large theatres, together with the unusual exploitation campaign offered as an adjunct to the production, the Liberty Film Company contracted for the E. K. Lincoln feature by wire. Mr. Magner will make arrangements for an extensive distribution campaign in his territory.

Up to date "Virtuous Men" has been sold for the following territories: Canada, Indiana, Illinois, Michigan, Ohio, Western Pennsylvania, West Virginia, New Jersey, California, Arizona and Nevada. J. Frank Brockliss, Inc., controls the entire rights to "Virtuous Men" for foreign territories.

Bacon Uses Priceless India Set in "Sun-Up"

GERALD F. BACON, of Gerald F. Bacon Productions, now in the second week of producing the first of a series of eighteen specials for release by Frank G. Hall, has used as one of the "props" for a triple interior set, showing the library, drawing and reception room of an English home of wealth, a library set consisting of two candlesticks, inkstand, flower vase and two fruit jars, that was originally made for a rajah of India by a religious fanatic who was put to death immediately after the completion of the work, which is said to have taken more than two years to do. The work is in platinum and gold, and according to a prominent New York jeweler is of priceless value. The set belongs to Mr. Bacon.

Mr. Bacon is photo-dramatizing an original play by Max Marcin, author of "The House of Glass," under the title "Sun-Up," with Luck Cotton in the featured role, Oliver D. Bailey, is directing the work.

M. H. Hoffman Visits Chicago

M. H. HOFFMAN, the general Manager of the Pioneer Film Corporation, is now in Chicago attending several business conferences of an important nature.

Since Mr. Hoffman assumed control at the Pioneer office, this concern has not only maintained its position as one of the most prominent independent film companies, but has added such players as Henry B. Walthall, Cleo Madison, Alma Hanlon and Stewart Holmes to its list of stars.

"The Boomerang," "The Sins of the Children," "Virtuous Sinners" and "The Girl From Nowhere" are among the attractions added to the Pioneer roster during the last few months, together with "The Long Arm of Mannister," "Confession," and "Parted Curtains," in all of which Henry B. Walthall appears.

Mr. Hoffman expects to be back at his desk within a week or two.

Ruth Roland Uses Some Ink for "Ruth Roland Serials, Inc."

Charles Pathe and Paul Brunet, interested, watch the signing of the contract which will give Pathe the distribution of Miss Roland's own serial productions.

Producers' and Distributors' News

Striking Double Exposures Promised in "Bridal Night"

A NEW trick in double exposure photography will be introduced to the motion picture industry with the distribution late this month of Alice Brady's coming Select picture, "His Bridal Night."

Credit for the perfection of the new device is divided between Photographer George Folsey and Director Kenneth Webb, who had charge of the photography and direction of Miss Brady. Mr. Folsey was originally assistant photographer to Jacques Monteran, the French photography expert. Shortly after work was started on the picture, however, Mr. Monteran was called to France on business and Mr. Folsey was left in charge of the remaining shots, which amounted practically to the entire production.

As "His Bridal Night" is a dual role attraction in which Miss Brady is seen as twin sisters, Mr. Webb was anxious to perfect an idea for the making of double exposure shots which would eliminate the usual fine dividing line that is sometimes visible in double exposure screen photography. Mr. Folsey and Director Webb have had such success with their device that Miss Brady's coming attraction will show her smiling at herself, shaking hands with herself and appearing in two different places in one scene without the faintest trace of the dividing line which is at times noticeable in double shots.

College Men Like "Daddy Long Legs."

The Gerbacht sisters, of Ames, Iowa, proprietors of the Twin Star Theatre there, never let a college picture go unbooked if they can help it, because right near the theatre is the big Iowa Agricultural College.

By telegraphing, telephoning and pleading, they booked "Daddy Long Legs" from the First National Exchange in Omaha for three days, just before the commencement season at the big college, and enjoyed capacity business.

They did it by plenty of newspaper advertising, plenty of billboard space, and an abundance of advertising literature placed where the students were most likely to get it. They increased their maximum price from 15 cents to 35 cents, too—merely an increase of 133 per cent. —and they got it without a whimper.

Universal Announcement for "Sundown Trail" Film

MONROE SALISBURY is to be surrounded by a strong cast in his next production, "Sundown Trail," according to announcement made by Rollin E. Sturgeon, Universal director, who has been chosen to direct this new Salisbury vehicle from the pen of J. G. Hawks. Alice Eliot will have the principal feminine role. Beatrice Dominguez will also have an important part.

Clyde Fillmore and Carl Stockdale have the leading masculine roles in support of Salisbury.

Salisbury will be seen as "Quiet" Carter, a red-blooded, blue-blooded, Southerner, who goes West to one of the picturesque mining camps of the early days.

Marguerite Snow
Returns to Metro as Hale Hamilton's leading woman.

Music, Soda and Furniture Boom "Upstairs and Down"

THE showing at the Strand Theatre, New York, the week of June 9 to June 14, of the first of Olive Thomas' Selznick Pictures, "Upstairs and Down," was accompanied by various phases of local publicity, which were planned to keep this much advertised attraction in the attention of the amusement seeking public. All of the Sunday papers in New York City carried unusually large advertisements of the attraction at the Strand, the spaces used being about four times the size of the usual Strand advertisement. In some special mediums, even larger display advertising was shown.

One of the biggest publicity coups was the arrangement for full window displays in one hundred five and ten cent stores, in Manhattan and the other boroughs, of the Watterson, Berlin and Snyder song, "Upstairs and Down," which was inspired by and dedicated to Miss Thomas in this production.

Another stunt was the "Upstairs and Down" sundae which was sold at the soda fountains in sixty-nine of the Liggett drug stores in Greater New York. In each of the stores where "Upstairs and Down" sundaes were sold, a large streamer was stretched across the mirror at the back of the fountain, advertising the sundae, Olive Thomas and the photoplay, "Upstairs and Down."

Still another publicity display was held in one of the main show windows of the Spears Furniture Company, on Thirty-fourth street. The interior of the window was bulit in the shape of a bungalow showing an attractive breakfast room scene, while a large card called attention to the fact that Spears devoted the week to specializing in furniture for upstairs and downstairs. In addition to the window showing, the Spears company carried "Upstairs and Down" advertising in their newspaper displays for the week.

Beautiful Water Scenes in Outing-Chester Film

THE Outing-Chester release for this week, "Mr. Outing Climbs Aboard," tells a particularly timely story. It is the tale of a "dry" expedition collecting data for the days to come.

First of all the thought of bottling bath water for posterity is conceived—and where a better source of supply than the great Victoria Falls? It is feared that with the coming of prohibition the use of water for drinking purposes will deplete the supply to such an extent that none will be available for bathing purposes.

So we see Victoria Falls—the majestic drop of the main falls, the beautiful tissue of the rainbow falls, the swirling Eastern cataract and Devil's cataract, with scenes above the falls along the Zambesi and below in the deep and narrow canyon.

Having concluded that the supply is ample, the question of the effect of water on the nervous system arises. So a trek to the edge of the vast Kalahari desert is made, and at a British Remount depot a great herd of camels is found. They are being broken to ride, and their remarkable gyrations and the eerie attitudes into which they tie themselves, suggests to the student that water has a strangely exhilirating effect upon the system.

Metro Uses Heavy Settings in Feature Starring Lytell

WORK progresses on Metro's "It's Easy to Make Money" by methods which show it is easier to spend it.

The expense to which Metro is going in producing this Lytell vehicle is caused by the transplantation of a famous Chicago cafe from State street, in the Middle Western metropolis, to Hollywood, by an immense replica of a popular Long Island country club with its dining rooms, billiard halls and veranda; and by the erection of one of the biggest court rooms the theatre has ever seen, an exact reproduction of Part 5, General Sessions, in the old Criminal Courts building, New York.

Trade Showing for New Pathe Serial.

The first three episodes of the Western Photoplays serial, "The Great Gamble," to be released by Pathe on August 3, will be given a trade showing on Friday, June 20, at 11:30 a. m., at the New York Theatre Roof. The serial was written and directed by Joseph A. Golden, and has as its co-stars, Anne Luther and Charles Hutchison. The supporting cast includes Richard Neill, Warren Cook, William Cavanaugh, Billy Moran and Edith Thornton.

Tennessee Mountain Play for Russell.

Stephen Fox has commenced another William Russell subject for the American. It is to be a drama of the Tennessee mountains, and has for its tentative title "The Other Side of Eden." Fox wrote almost exclusively for Russell before joining the army, and since he was mustered out several months ago he has turned out several scripts for the big "Flying A" stars.

Helen Jerome Eddy

Who, with Nina Bryon, supports Henry Walthall in his Pioneer feature, "The Boomerang."

New Thomas Film Depicts Social Unrest of Nation

TWO big events have reared their heads in the news of the nation within a fortnight to give added point and timeliness to the newly complete Harry-Raver-Augustus Thomas-Four Star drama, "The Volcano," starring Leah Baird and directed by George Irving, for W. W. Hodkinson distribution.

Frank A. Vanderlip, prominent financier, made a speech giving the gloomy but truthful conditions of the European nations with a forecast of the dangers that lay ahead of the American nation through the introduction of unrest.

A few days later the eastern half of the country rocked under bomb explosions simultaneously timed in a dozen of the larger cities and designed primarily to create a reign of terror in the nation.

Augustus Thomas' drama, "The Volcano," now being edited finally for release shortly, pictures the condition that has now burst into being in the nation. Western Canada is now in the throes of disorder such as the Dominion has never before known, the flame of unrest having spread from Winnipeg to British Columbia.

Only the other day, the Mayor of Toledo was forced to call upon the War Department, through the Governor of Ohio, for troops to quell disturbances after a week of rioting, during which many were killed and scores wounded. Clashes between thousands of idle workers and loyal factory employes have been frequent. The production depicts scores of incidents paralleling actual happenings in this period of social unrest.

And throughout the picture is threaded a story of love and devotion more human, more absorbing than any Augustus Thomas has previously told.

Leah Baird is accorded strong support by Edwin Langford, W. H. Gibson, Mme. Elvira Amazar, and Jacob Kingsbury.

Mary Thurman Plays Adventuress Role.

Mary Thurman has begun an engagement at the American's Santa Barbara studios in support of William Russell in "This Hero Stuff," the new satire by Stephen Fox, in which the "Flying A" star will be presented. Miss Thurman has the role of "Teddy Craig," a sort of adventuress, although by no means the conventional vamp. Henry King is directing the production.

"City of Comrades" Press Book Issued by Goldwyn

THE new "Business Builder," as it is styled by Goldwyn, takes the place of the four page newspaper-size Press Sheet issued in the past, and presents several distinct innovations in scientific advertising and publicity for Tom Moore's new drama, "The City of Comrades."

The new press and service book, to be issued on each Goldwyn Picture and Extra, embodies sixteen pages and is produced on special quality white coated stock. Under the heading: Lobby Displays—Catchy Cutouts—Mr. Stromberg has simplified the execution of lobby exhibits and displays by the use of pen and ink drawings, illustrating just how the exhibitor or decorator should carry out the suggestions and plans given in the typed description.

Another feature of the book is the analytical editorial on page three. In this article, Mr. Stromberg summarizes the box-office possibilities of the picture. It is not the customary outburst of alluring adjectives and bewildering phrases, but a calm, sincere and straightforward analysis of the pertinent selling angle as proved by the picture itself.

Three sets of newspaper advertisements and one set of production publicity cuts and matrices have been added to the number supplied in the past. In addition to these, there are several pen and ink portraits of Tom Moore to be used by showmen who prepare their own advertisements in varying sizes and layouts.

The front cover of the book features the Salvation Army phrase—"A Man May Be Down, But He's Never Out!" The cover layout shows three full-view portraits of Tom Moore.

The publicity stories, edited by Director of Publicity Ralph Block, are of such news value as to catch the approval of motion picture editors. Several feature articles, including one which tells of "The Baffling Art of 'Make-Up'," by Tom Moore, himself, are included in the press pages.

Metro Chooses Well Known Stories as Film Subjects

THE big advertising value offered by Metro's screen adaptations of original stories published in popular magazines is being nationally capitalized by exhibitors throughout the country who realize the popularity of such stories among the identical public which forms the patronage of the motion picture theatres. Metro has consistently adhered to its policy of pictures based on stories by such well known writers as Kate Jordan, Wallace Irwin, Frederick Orin Bartlett, William Dudley Pelley and others, all regular contributors to the Saturday Evening Post and sponsors for many of the Metro plays.

A story is now promised by Bartlett, with the popular star, Bert Lytell, as its hero. "The Lion's Den" is the name, and following this Mr. Lytell will appear in "One-Thing-at-a-Time O'Day," by Mr. Pelley, as published in the Post. Then Miss Allison appears in Wallace Irwin's timely play on Bolshevism, "Free," which is another of the Post's contributions to the screen.

The class of short story or fiction published in the Post has served to build up for that magazine a larger circulation than that of any other of its kind in the world. This is the class of stories which Metro is producing without regard for expense and with accuracy of detail ever in view—the class which is building up for the exhibitor the same enormous patronage for his theatre that the original stories built up for the Saturday Evening Post. The quality of the stories demanded by the editors of the Post is sufficient guarantee for the exhibitor of its box-office value from the point of general interest and timeliness.

Nina Bryon

Lends beautiful aid to Helen Jerome Eddy in supporting Walthall in Pioneer's "The Boomerang."

Desmond's Latest Photoplay Written by William Parker

WILLIAM PARKER, author of "What Every Woman Wants," one of the season's biggest photoplay successes, also wrote "Bare-Fisted Gallagher," in which William Desmond is featured in his next Robertson-Cole release through Exhibitors Mutual. "Bare-Fisted Gallagher" was produced by Jesse D. Hampton.

The newest Desmond feature is a most unusual production which has a cast of only three players prominent in the action. Agnes (Brownie) Vernon is chief in support of Desmond.

Frank Lanning, who it appears is entrusted with the hardest roles to be obtained for him on the Hampton lot, is the heavy, Aliso Pete, and in his usual capable manner, fulfils all that is demanded of him.

Walter Perry and Jeanette Rankin have small character parts in the support, and each lends a thread of humor to the performance.

Brownie Vernon was selected by Jesse D. Hampton to play the part of Jem Mason because he was convinced she could put this part over with a wallop. She had just finished a picture with Tom Mix, when Hampton called for her services.

"Just Squaw" Selling Well.

Beatriz Michelena returns to the screen in "Just Squaw," which Robertson-Cole is releasing through Exhibitors Mutual. The film is selling well, according to Exhibitors Mutual. People are still fond of western melodrama with a real thrill, and "Just Squaw" has all the elements that constitute a real Western success.

Robertson-Cole is looking forward to big returns from "The Deadline," which is now receiving its finishing touches in the laboratory, but which will not be released until later in the summer.

Select Title for New Universal Serial.

The permanent title of the new Universal international serial has been selected. It is "The Thirteenth Hour." This serial will be released several months from now, and according to Universal's plans will receive a great amount of exploitation and advertising.

Eddie Polo is in the leading role. The story was originally written as "The Broken Idol," later changed to "Trailed Around the World," and finally named "The Thirteenth Hour."

New Dana Feature Breezy and Quaint in Locale

LIKE a cooling and refreshing summer drink is the comparison that Metro suggests for the June 9 release of "Some Bride," with Viola Dana as the star and bride.

As a diversion for the "cliff-dwellers" of the crowded cities, and the business man held in the grip of commerce, Metro has staged "Some Bride" in an atmosphere of the breezy wind-swept beaches of the semi-tropical rolling ocean alternating with scenes in pine-clad mountains, with the coolness of the great open country to fan the perspiring brow of the audience.

For novelty of plot and ingenious manipulation of the principal characters, "Some Bride" is announced by the producers as a distinctive farcical-comedy.

One of the most striking scenes of the picture is said to be the masque ball scenes in which all the players and extras appear in the disguises of birds and beasts of the barnyard.

The original story in play form was converted to the screen in a scenario by June Mathis and L. Anderson Reed of the Metro staff. Henry Otto is the director.

In the supporting cast will be seen Irving Cummings, "Smiling" Billy Mason, Ruth Sinclair and Florence Carpenter as the principals.

Over a hundred additional players will also appear in the barnyard scenes of the masque ball given in honor of the newly married couple, and in the beach scenes will be many of the fairer sex in fetching bathing costumes.

"Mary Moves In" Title of Next Christie Special

AL E. CHRISTIE has nearly completed the production of a third Christie Special Comedy which he has titled "Mary Moves In." The picture will feature Fay Tincher, with Harry Ham, Katherina Lewis, Eddie Barry and Patricia Palmer, making up a special cast. George Pearce, Al Haynes, Edith Clark and Ward Caulfield complete the cast.

"Mary Moves In" is an original story by W. Scott Darling, featuring Fay Tincher in a role still more varied than those which she played in "Sally's Blighted Career" and "Rowdy Ann," the first Christie Specials.

The plot of this Christie Special, which rambles along into fast and amusing farce comedy, revolves about a truck load of furniture with which the newly wedded Mary desired to furnish a city flat on the strength of "father's" promise of a $10,000 check to the happy bride and groom.

Harry Ham appears as Miss Tincher's husband. Eddie Barry and Katherine Lewis play "the other couple," who offer the combined role of the "villain" of the piece.

With regard to the technical side of the production it may be said that it has been produced on a more elaborate scale than either of the first of the Christie Specials. Since this is a society comedy, in contrast with the type of the two former Specials, a number of more pretentious settings have been required for the construction of which the Christies built an additional stage adjoining their Los Angeles property.

Farrar and Tellegen Have Strong Cast in New Picture

THE celebrated sphinx never kept a secret better than the executive and publicity staffs of Goldwyn, which have thus far kept in absolute silence the name of the film in which Geraldine Farrar will be starred with her husband, Lou Tellegen, playing opposite her. The two are now working together on the picture at the Goldwyn studios in Culver City, California.

The cast includes Lawson Butt, Naomi Childers, Lydia Yeamans Titus, Arthur Carew, Alec B. Francis, Mme. Dione, May Giraci, and Edward J. Connolly. Mrs. Connolly was loaned to Goldwyn by the Metro company.

In addition to these, Hazel Brennon, a young Australian actress, is to have her first important part in the picture. Frank Lloyd is the director.

"Men, Women and Money" Next Ethel Clayton Release

ETHEL CLAYTON will next be seen on the Paramount schedule in "Men, Women and Money," which will be released June 8. This picture is said to be one of the most elaborate that Miss Clayton has yet done. In the matter of gowns and settings it is said to be extremely luxurious, and dramatically it is exceptionally strong.

The story by Cosmo Hamilton, who is one of the best known modern novelists, is a powerful study in false ideas of wealth and social position, and the influence of these ideals on life. The heroine, a simple girl new to city life, is dragged almost without knowing it into the whirlpool of extravagance and unnatural excitement of the city's fastest set, and she becomes immersed in debts and obligations of all sorts without realizing where she is going. In the end, by an effort, she saves herself from utter destruction, and wins things more worth while than those into which she has sunk.

Lew Cody plays one of the chief male roles. Irving Cummings was elected to play the other important masculine role, Julian Chadwick, a society man with little or no money.

Winifred Greenwood as Noel Parkton is said to be perfectly fitted for the part. She portrays the life of the modern society girl. Mayme Kelso as Madame Ribout, the unscrupulous modiste, gives a very entertaining performance and the role is quite a feature of the picture. Zasu Pitts as Katie, the little shop girl, is said to be excellent.

Others prominent in the cast are Sylvia Ashton, James Neill, Jane Wolfe, Edna Mae Cooper, Leslie Stewart, Jr., Lillian Leighton, Lallah Hart, Fay Holderness, Helen Dunbar, Chas. Ogle and Marie Newell.

George Melford is the director.

"Beating the Odds" Beats Past Records.

Manager Merrill, of the Strand Theatre, of Milwaukee, Wis., has captured territorial honors for big business on the Vitagraph-Morey production, "Beating the Odds." In that cluster of bustling towns that fringes on the theoretical triangle pointed by Milwaukee, Madison and Sheboygan, in which region the picture has been doing a record breaking business, Milwaukee comes out of the scramble with a margin beyond top figures for all the other houses, basing computations on the relative capacities of these houses and striking an average for the business done throughout the week of the showing, so reports Vitagraph.

"Little Diplomat" Is Baby Marie's Next.

Baby Marie Osborne will appear in her latest Pathe feature, "The Little Diplomat," released the week of June 15.

The Diando Film Corporation, with a keen realization of what a splendid foil "Little Sambo" makes to "Little Mary Sunshine," gave the little pickaninny an excellent part in this production. Not satisfied to please only the children, Diando secured the services of Betty Compson, Jack Connolly, Al and Murdock MacQuarrie, and many others to support their juvenile star in her latest offering.

"The Little Diplomat" is a story showing how "virtue is its own reward."

Edward Jose.

Who has completed directing "By Right of Conquest" with Norma Talmadge, and who will make "Mothers of Men."

Unique Situations in Three Christie Comedies

OH SUSIE BE CAREFUL," a new Christie Comedy, directed by Scott Sidney, from the story by W. Scott Darling, presents Dorothy DeVore with Earle Rodney, Thornton Edwards and Roscoe Karns. Dorothy DeVore is shown as a girl who romantically fell in love with a long haired professor with whom she eloped. "The other fellow" is played by Earle Rodney, whose black face makeup at a critical situation almost loses him the girl of his choice.

Dorothy DeVore appears again in "Kiss the Bride," with Bobby Vernon. Bobby and Dorothy start off as bride and groom, but bet their friends they can't be found. Scott Sidney, who directed the picture, has evolved several singular situations in and out of a hotel elevator.

Jay Belasco and Patricia Palmer are seen in "Tell Your Wife Everything," another Christie Comedy personally directed by Al E. Christie, from a story by Willis L. Robards. In the story, Jay made the fatal error of trying to make his wife believe that he had all the money in the world.

Reed Selects Cast for New Story.

L. Anderson Reed, Second Lieutenant, U. S. A., recently released from the service and back at his office in the Metro studios, completed a pair of continuities since his return and then wrote the original story of "A Favor for a Friend," in which Emmy Wehlen is to star.

Lt. Reed requested that he be allowed to select the players to support Miss Wehlen in his story and this being granted, the erstwhile army man selected Jack Mulhall, as leading man, Hugh Fay, Joseph Kilgour, Jack Miller, Jr., Harry Todd, Fred H. Warren and Effie Conley.

Script of "The Hellion" Being Completed.

Dan F. Whitcomb, staff author at the American, is at work on the continuity of a new drama for Margarita Fisher, to follow her current subject, "The Tiger Lily." Tentatively titled "The Hellion," this is declared to be one of the most powerfully dramatic stories ever prepared for Miss Fisher, providing her with a dual role of unusual interest. It gets its strange title from a dive in which the big scenes of the story are laid.

Fifty-six Advance Prints Made of "Happiness" Film

ANTICIPATING a demand for early play dates on Constance Talmadge's coming Select picture, "Happiness a la Mode," in which she is presented by Lewis J. Selznick, Select, this week, shipped an advance order of fifty-six prints to the various exchanges in the country.

"Happiness a la Mode" will be seen for the first time in any house at the Zeigfeld Theatre, in Chicago, commencing a week's engagement in that playhouse on June 15. On June 22, it will begin another pre-release showing at the Bijou Dream, in Chicago. Still other pre-release dates have been booked in Boston and Indianapolis.

This film finds the chief female character already married—and not happily. Miss Talmadge is seen as Barbara Townsend, and the husband, Richard, is portrayed by Harrison Ford.

In the story, Barbara is supposed to be trying to make a success of married life, and to this end she allows her husband all the liberty he wants. An over-dose of liberty, however, proves the rock on which their marital ship is wrecked, and a few dissatisfied months find them in the divorce courts. Before the inevitable reunion is effected, there is a reel of hilarious comedy.

The other members of the cast are Betty Schade, Myrtle Richelle, Paul Weigel, Thomas D. Persse, and A. Fremont. The story is by Edwina Levin, and is one which appeared in a recent number of a popular magazine. Walter Edward was the director.

Madge Kennedy Has Sales Success in Western Play

THAT it was a happy idea to cast Madge Kennedy in picture with western atmosphere has been proven by her sales success in "Leave It to Susan," as well as by a potential triumph in "Through the Wrong Door," which is now about ready for release.

"Through the Wrong Door" was originally titled "The Wrong Door," but it was decided to feature the action of passage through the fatal door rather than to feature the door itself. The story is by Jesse Lynch Williams, who has scored many notable stage successes. His latest Broadway hit was "Why Marry?" and it had a long run with an all star cast. Mining scenes and virile western drama abound in this new Kennedy picture, which will be released in a few weeks.

Proctor's Houses Book "Destiny."

Already some of the biggest theatres of the country have placed their bookings for the Universal's Jewel production ,"Destiny," starring Dorothy Phillips. Eleven Proctor houses in eight cities have signed for the picture. Fourteen other first-run theatres in Greater New York have been booked, including William Fox's Crotona, the Acadamy of Music, and the Harlem Opera House, etc. Seven theatres of the first-class in Chicago, and several large theatres in Nebraska, Wisconsin and California are among those that have recently been contracted for.

Views of Seaplanes in Pathe News.

Pathe News No. 45 showed a remarkable series of pictures, taken at the Azores and showing the arrival and the departure of the Navy's N-C planes on the last lap of the transatlantic flight.

One gets a compelling impression of the adventure that befell the men in N-C 3 in beholding the wrecked and battered aircraft, which, after 62 hours' struggle with the elements, arrived at Ponta del Garda under its own power. Views of the successful N-C 4 are also given.

Mitchell Lewis

In a happy mood on the completion of his Select "Jacques of the Silver North."

Ten-Day Attendance Record Set by "As a Man Thinks"

A TEN-DAY run with packed houses the rule at every performance, is the record set by "As A Man Thinks," Augustus Thomas' Four-Star production, starring Leah Baird, a W. W. Hodkinson Corporation release, at the Blue Mouse Theatre, St. Paul, Minn. Originally booked for a week, the Thomas picture and the exploitation campaign executed by Manager O. A. Rowe aroused such public interest that a three-day extension of the run was required to appease St. Paul motion picture devotees.

Fully a week before the opening of the picture at the Blue Mouse, Manager Rowe fairly plastered the town with announcements heralding the Thomas feature. Recalling that the film in its stage version proved one of the reigning successes of the year in St. Paul, several years ago, Mr. Rowe made much capital of its triumphs in the spoken drama, also never failing to inform his public that the picture version was produced under the supervision of the playwright.

The Blue Mouse management "went the limit" on newspaper advertising. It was in his lobby display, however, that Manager Rowe created most popular interest and set the "fans" agog for a sight of the Hodkinson release. With a dozen scene stills, enlarged almost ten times their regular size, Mr. Rowe made his big lobby fairly breathe the spirit of the production.

To Share Honors as Carey's Leading Woman.

Gloria Hope and Claire Anderson, who recently completed an important role in support of Hedda Nova in the "Spitfire of Seville," will share honors as Harry Carey's leading woman in his newest Western production, "Jim of the Ranges," which is soon to be started by Director Jack Ford, at Universal City.

Typography, Tropics, Traffic Shown in Latest Ford Films

THE latest Ford releases now ready for distribution by the Goldwyn Distributing Corporation, are "The Land of Ukulele," a trip through Hawaii; "When Black Is Read," the story of a modern newspaper; "The Only Way," a picturization of the "safety first" slogan; "Pure Havana," a sight-seeing journey through the capital of Cuba.

"The Land of Ukulele" is a travelogue of America's Pacific Island possessions. The beach of Waikiki, with its horde of surf-riders on their wave-skidding ocean sleds, and many cool trips to beautiful inland places, bring the unforgettable beauty of the islands to American patrons of the screen.

In "When Black Is Read," we follow every incident in the creation of a daily newspaper. The operation of the gigantic power presses, the gathering, writing and editing of news, and the making of the colored sections are all depicted.

The old slogan of "safety first" is shown to be "The Only Way" to avoid accidents. The thoughtlessness of pedestrians, as well as of automobilists, with its tragic results, is portrayed so that anyone who sees the picture will never again be guilty of traffic carelessness.

"Pure Havana" is not a cigar story, but a trip to and about the capital of Cuba. Beginning with a panoramic view of Havana Harbor, showing the approximate location of the battleship Maine when she was blown up before the Spanish-American war, the camera catches a clear view of Morro Castle, then shifts to Havana's narrow streets and beautfiul driveways.

Hughes "The Cup of Fury" Is Vividly American Book

THE Cup of Fury," just published serially in Red Book magazine, and now in book form by Harper, is one of the most dramatic stories Major Hughes has ever written. Incident crowds upon incident in a rising series of climaxes. His pages fairly bubble with observation of American life and character.

In this story a discontented village girl is caught up in the breath-taking events that follow "the war after the war" and flung headlong into swiftly changing American scenes. Which was she?—the runaway, the society butterfly, the adopted daughter of wealth, the vaudeville actress, the shipbuilder or stenographer? The hero is one of the real men of the time.

Rapid Work on Constance Talmadge Film.

Constance Talmadge's first picture since the formation of her own company is now progressing rapidly. With Anita Loos, John Emerson, Director David Kirkland, and six members of her company, she made a special three-day trip to Washington, this week, to take some exteriors for "The Temperamental Wife," the first of her First National pictures. This modern domestic comedy drama is from the pen of John Emerson and Anita Loos.

Wyndham Standing has been engaged as leading man for this Constance Talmadge production.

"Elmo the Mighty" Now Booking.

According to a Universal report, "Elmo the Mighty," the serial which was released June 9, continues to be booked at some of the largest houses in the country. Elmo Lincoln's massiveness and strength make him an ideal serial star type.

One of the most recent bookings among the larger houses in the country was that of the Columbia Theatre, at Portland, Ore. This is claimed to be the first time in five years that any of the larger first run houses in Portland have used a serial picture.

Owen Moore's the Chap Behind the Sombre Make-Up and the White Gardenia.
Blood is responsible for the coloring of the flower in Goldwyn's "The Crimson Gardenia"

Continued Bookings Reported for "Cannibals"

COMPLIMENTARY reports are coming into the offices of Robertson-Cole and Exhibitors Mutual, through whom "Cannibals of the South Seas" is released.

Even the Quebec district of Canada, where it seemed impossible to put anything in the nature of these pictures over, has contributed its commendation of the Johnson offering.

R. L. Vallee, proprietor of the Casino Theatre, Sherbrooke, Quebec, paid this tribute to the pictures: "At the time I booked "Cannibals of the South Seas" I was really shaky about it, inasmuch as I knew there was no story and because I was paying extra money. However, I must say I was quite surprised to see the extra business these pictures drew. It certainly got the crowds."

At Edmond, Okla., W. Z. Spearman, manager of the Gem Theatre, was so impressed with the first series of "Cannibals of the South Seas" that he eagerly booked the second, saying:

"Kindly book me the second installment of the Cannibals for the first available Wednesday and Thursday. I recently ran the first of Martin Johnson's 'Cannibals of the South Seas,' and while I have seen all the big productions of recent years, I must say that 'The Cannibals' stands in a class by itself, and I think it the strongest picture of its kind ever released."

Coming back to Rochester, N. Y., A. N. Wolff, of the Rialto Theatre, had this to say:

"I found these pictures wonderfully beautiful from an educational point of view. Still, while not a general universal attraction, they draw a class of patronage which would not otherwise attend the regular attractions."

"Sahara" Scores in Washington.

The combination of "Sahara," J. Parker Read, Jr.'s drama, starring Louise Glaum, and the exploitation campaign on the Hodkinson release by Tom Moore, the big Washington showman, made its premiere presentation at the Nation's capital a red letter event at his Rialto Theatre. Packed houses at every performance of "Sahara" attested how well Mr. Moore had acquainted Washington picture goers with the merits of this unusual production.

Impressed with the educational value of "Sahara," Mr. Moore wrote to all Washington school principals detailing the beauties of the big desert scenes and the remarkable simulation of the city of Cairo, with its stately edifices, and the panorama picture of the Nile.

Marie Osborne Appears as Chocolate Drop's Playmate

THERE is laughter and pathos in "The Little Diplomat," starring Baby Marie Osborne, which will be released by Pathe on June 15.

Emma Bell Clifton in writing this story especially for "Little Mary Sunshine" makes an appeal to the heart by casting her little heroine as a French orphan rendered homeless and parentless by the ravages of the Great War. The locale, however, is strictly American, and the story has nothing whatever to do with the war or the European battlefields in any way.

Baby Marie is seen as a carefree child rejoicing in her new-found liberty under the banner of Old Glory, romping with Little Sambo, whom she says "has not been colored—he was born that way!" Incidentally, these two prove somewhat of a trial to the studious husband of the kind-hearted woman who has adopted Marie, but that kindness is amply repaid in service by the wee French girlie when the opportunity arises.

A great deal of fun is caused throughout the course of the picture by the various stunts performed by Marie and her colored playmate, Little Sambo, who as "George Washington Jones, Jr.," leads the French child into considerable mischief—although she is by no means backward herself at suggesting pranks.

Adults in the cast are Betty Compson, Jack Connolly, Murdock McQuarrie, Maida Vale, William Welsh, Lydia Knaught and Al MacQuarrie.

Big Night Scenes in Mary MacLaren Film.

The courtroom in which the trial of Thomas J. Mooney, in San Francisco, was held, is being shot by Tod Browning in connection with Mary MacLaren's newest Universal Special Attraction, "The Petal on the Current," adapted from Fannie Hurst's Cosmopolitan story. There are a number of interesting night court scenes in the story.

Universal Finishes Three Widely Differing Features

THE three bigger features stamped "finis" at Universal City last week are Allen J. Holubar's "The Right To Happiness," in which Dorothy Phillips is starred; "A Man of Peace," starring Harry Carey, and "The Spitfire of Seville," which is starring the new Universal actress, Hedda Nova.

Pete Morrison, the young Western actor, completed "A Fortune at Stake" last week. Eddie Lyons and Lee Moran, Universal's laugh manufacturers, completed a burlesque on prohibition titled "Ten Nights in a Tea Room." Neal Burns and Josephine Hill finished "Babies Is Babies," a one-reel comedy.

Eric Von Stroheim is taking the final scenes this week on "The Pinnacle," the Alpine drama in which Francelia Billington and Sam DeGrasse divide honors with the director. Monroe Salisbury is half through his latest vehicle, "Devil's Have Their Friends," which is being directed by Paul Powell. William Stowell, a Jewel star, and Colleen Moore head the supporting cast of this drama.

Mary MacLaren is in San Francisco with her supporting cast working on the "Petal on the Current" story, which was written by Fannie Hurst. Tod Browning is directing. Robert Anderson, David Butler, Vic Potel, Fritzie Ridgway and Gertrude Claire made the trip to San Francisco with Miss MacLaren.

Marie Walcamp, Universal's serial star, is at work at Sonora, Cal., filming the exteriors of the two-reel "Tempest Cody" series. This series of two-reel Western pictures are being made while the script for the next Marie Walcamp serial is being prepared. The series are being directed by Jacques Jaccard and Robert Anderson.

James J. Corbett, the ex-champion prize fighter, stage and screen star, is struggling through the fourteenth episode of "The Midnight Man," a serial to be released in the near future. Kathleen O'Connor is the leading woman.

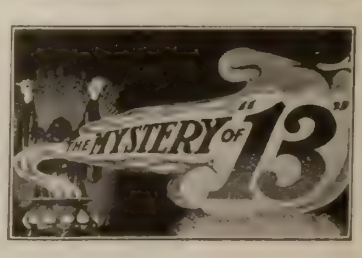
Picture of Circus Life Tours with the Real Thing

THE Ringling Brothers and the late P. T. Barnum have collaborated with Goldwyn in a new exploitation campaign on "Polly of the Circus," which stars Mae Marsh.

"Polly" was the first picture to be produced by the Goldwyn Pictures Corporation, and sales returns show that this picture is still going strong throughout the country. Indeed the present tour of the circus has given impetus to the showings of this Goldwyn play. For wherever the circus goes, "Polly of the Circus" goes with it.

Exhibitors have shown a surprising willingness to tie up in their exploitation with Ringling's. When the circus parade, lead by the sonorous Butterfly Stellings, starts its snake dance just before the afternoon's show in the big tent, at the tail of this parade one will find a flotilla advertising Goldwyn's "Polly of the Circus."

Exhibitors say that the circus people have unanimously indorsed the Goldwyn picture.



Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

A THREE days' trip through a part of New England resulted in the writer getting several sidelights on the exhibitor's end of the moving picture business. The towns visited were all in the grip of a heat wave and the theatres were feeling the effects of the unusual warm spell. At a Saturday afternoon performance in a Massachusetts town of about fifteen thousand, the theatre was filled and there was more applause heard in half an hour than breaks the stillness in a New York picture house during the entire performance.

The feature was "The Virginian," with Dustin Farnum, and it was received like an old and well beloved friend. There was a burst of applause when the title was flashed on the screen, another round when the star was first shown, and the first appearance of the heroine received the same hearty reception. The manager wore a genial smile, spoke cheerfully of his own prospects and the industry in general, and seemed content with himself and the world. Asked if he had any criticism to make of present day releases, he replied no, except that he thought it would be better if the features were kept down to five reels.

An exhibitor who can run a picture made five years ago and have it go over in the enthusiastic fashion "The Virginian" was received by that prosperous-looking matinee crowd has picked out a real show town and indicates he knows how to "treat 'em right."

This question of the five-reel feature was one that interested the managers the instant it was mentioned. Out of a round dozen of exhibitors all but one was strongly in favor of limiting pictures to the five-reel standard. There were several grades of houses represented, but the owner of each one was able to advance what he considered excellent reasons for keeping down the features to a uniform length.

The manager of a theatre in a town which caters to a large number of summer visitors, was another exhibitor who had no complaints to make. His patronage forced him to book the latest pictures of the best grade, but the returns in the box-office justified the expense. He was running Enid Bennett in "The Haunted Bedroom" the Saturday night he entertained the World man, and it was a pleasant experience to stand in the lobby with him when the performance was over and hear the way he was congratulated on the merits of the show.

Knowing most of your patrons by name is a great help in managing a moving picture theatre. WEITZEL.

IN THIS ISSUE.

Upstairs and Down (Selznick).
The Woman Thou Gavest Me (Paramount-Artcraft).
Better Times (Robertson-Cole).
The Spark Divine (Vitagraph).
The She Wolf (Frohman Amusement)
Some Bride (Metro).
The Devil's Trail (World).
The Other Man's Wife (Independent Sales).
The Sneak (Fox).
Oh, Boy! (Pathe).
Elmo, the Mighty (Universal).
The Girl of Hell's Agony (Frohman).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the productions **as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Upstairs and Down"

Selznick Picture Presents Olive Thomas in an Adaptation of a Stage Comedy of the Cave Man's Wooing of the Baby Vamp.

Reviewed by Louis Reeves Harrison.

PRESENTING a character suited to the bright nature and lively impersonations of Olive Thomas, the first of the Selnick pictures, "Upstairs and Down," follows closely the stage version in contrasting the selfish and silly amusements of guests at a fashionable week's-end party with an imitation of their folly in the kitchen, but it is at its best when the eye of the spectator can sift out of a large cast those personalities on which story interest depends, particularly in the lesson an American wooer learns from an ardent young polo-playing Irishman notoriously successful with the fair sex, through a revelation of his cave-man methods. The screen comedy moves slowly until the American gets some speed, rousing from his respectful attitude toward the gentler sex and making a profound impression on his fickle and rather selfish young fiancée, by letting her know he is a real man according to the primitive idea of treating her "rough."

Such is the main situation in "Upstairs and Down," with a bright bit of comedy in which Rosemary Theby, as the heroine's sister, stages an automobile accident in order to win the romantic interest of the Irish heartbreaker. The rest depends largely upon the sparkling interpretation by Olive Thomas of a very selfish, fickle and very much spoiled young lady, who does not hesitate to break her sister's happy relation and announce her own downfall, in order to gratify her whim for the young Irishman. It is a difficult role, but Miss Thomas managed to give it vivacity. The performances of Andrew Robson as a puritanical butler, Robert Ellis as the Irish cavalier, and David Butler as the American suitor, were also entirely satisfactory. The general effect of the story is one of amusement, and it is brightened by some animated ensembles.

Cast.

Alice Chesterton.....Olive Thomas
Betty Chesterton.....Rosemary Theby
Rosalie.....Mary Charleson
Tom Carey.....David Butler
Terence O'Keefe.....Robert Ellis
Sprang.....Andrew Robson

Directed by Charles Giblyn.
Story by Frederic and Fanny Hatton.

The Story.

In the "Upstairs and Down" of social life at a country house, Alice Chesterton flirts indiscriminately, though engaged to Tom Carey, a husky young American millionaire. He is distressed by her conduct, especially by her escapade in motoring to the city with Terence O'Keefe, and her lying to her friends to cover an adventure at the Midnight Follies. The affair becomes a matter of gossip, when her clever sister Betty arrives and wins the Irishman's heart by a ruse.

Inasmuch as the car she was in has run into a ditch, she poses as unconscious at its side and sends the chauffeur to O'Keefe for help. He rushes to the rescue, and what he sees of Betty, most carefully revealed, settles him for life. He confesses his love for her, but Alice is far from pleased. She tells her sister that the Irishman ruined her, and Betty insists that he make reparation by marriage. He is keen enough to see through the subterfuge of Alice, and gives her fiance some pointers in winning the American girl's heart. He must "treat her rough."

Carey takes this advice and shakes up the selfish young vamp so severely that he excites her admiration—she did not know it was in him—and all ends happily, even for the servants, though they are not particularly successful in their imitation of what is going on upstairs.

Program and Advertising Phrases: A Picture That Takes You From Cellar to Garret, With a Laugh on Every Step.
Dainty Olive Thomas as a Delightful Little "Baby Vamp" in a Wonderfully Clever Photoplay of High Society.
Exciting Escapades of a Pampered Little Rich Girl Who Is Happiest When Getting Either In or Out of a Scrape.
An Excellent Picturization of Successful Stage Play by the Noted Authors, Frederic and Fanny Hatton.

Advertising Angles: If you have not used the "baby vamp" stuff in connection with some other play, use it now and play it across the board. If you have, use the "treat 'em rough" angle and play that just as heavily. Direct your advertising to the men, advising them to see this play to learn how to win a woman. Ignore the women and they will crowd

(Continued on page 1821)

No More "Hell on Earth," so They Look into the Future.

Arthur Guy Empey and Evelyn Martin are co-starred in this Select, whose name, as given above, has been changed to "The Undercurrent."

Heavy Publicity for "Great Gamble" Promised

A BILLBOARD and newspaper advertising and publicity campaign will soon be launched by Pathe Exchange, Inc., to exploit "The Great Gamble," a serial produced by Western Photoplays, Inc., co-starring Anne Luther and Charles Hutchison, which will be released on August 3.

"The Great Gamble" is adapted to wide publicity.

Supporting Miss Luther and Mr. Hutchison are Richard Neill, Warren Cook, William Cavanaugh, Billy Moran and Edith Thornton. The serial was written and directed by Joseph A. Golden.

It has been announced that a trade showing of the first three episodes will be given at 11.30 a. m., on Friday, June 20, at the New York Theatre Roof. Present at this showing will be Director Golden, Miss Luther, Mr. Hutchison and the cast.

Twenty-four sheet stands will be prominently displayed in and about every prominent city in the United States. In addition, the comprehensive exploitation campaign includes a colored slide combining the two stars; three black and white prints of each star; 22 by 28-inch sepia prints of the stars together; 22 by 28-inch sepia prints showing half a dozen of Mr. Hutchison's most daring stunts; a die-out herald; two-color campaign book; 20,000 reproductions of the twenty-four sheet for use of exhibitors, and a card lobby display similar to the famous lobby display used in "The House of Hate"—a string of cards each bearing a letter of the title.

A list of places in which the billboard showing will be made includes over 400 cities.

Goldwyn Announces Series of Comedies and Farces

DURING the summer months, Goldwyn will release six Capitol Comedies, three of which will be "Smiling Bill" Parsons comedies, and three Carter De Haven farces. The names of the pictures with their release dates follow: June 1, "In a Pinch" (Mr. and Mrs. Carter De Haven); June 15, "A Wonderful Night" ("Smiling Bill" Parsons); June 29, "Their Day of Rest" (Mr. and Mrs. Carter De Haven); July 13, "Chasing Rainbeaux" ("Smiling Bill" Parsons); July 27, "After the Bawl" (Mr. and Mrs. Carter De Haven).

Mr. Parsons will continue to appear in a number of comic disguises which, of course, cannot conceal his unusual personality; while Mr. and Mrs. Carter De Haven will produce farces on early married life which expose in the most exaggerated way, the various misunderstandings that finally lead to a sane appreciation of the trials and the rewards of the life-long partnership.

The first Carter De Haven picture of the summer series, "In a Pinch," has already been released. The story tells of the tribulations of honeymooners who find that incidents of their former lives crop up at inopportune moments to cause many embarrassing moments.

This is to be followed by a Parsons picture which contains several new situations staged in a cabaret.

"The Perfect Lover" Is Regarded as Good Title

IF EXHIBITORS are any judge of the box-office value of a title then "The Perfect Lover," Eugene O'Brien's first Selznick production is one of the best-titled films presented. Exhibitors report that patrons who have been attracted by the title of the picture have already begun to inquire of them when they are going to play the picture.

One exhibitor writes to the Selznick offices:

"Whoever thought of the title for "The Perfect Lover" certainly knew box-office values. You couldn't have got a better one no matter how long or how hard you tried."

Mazda Equipment for Public Schools.

From Erker Brothers Optical Company, St. Louis, distributors for Simplex, comes word of the receipt of nine different orders in one day for the newly marketed Simplex Mazda Equipment. The orders come from schools, churches and other like institutions. At the Simplex factory it is learned that a large eastern manufacturing city has already placed an order for twenty-seven of these equipments to be used in as many public schools.

"Greater Than Love" Near Completion.

The Mollie King production, "Greater Than Love," directed by John M. Stahl, is being completed this week, and the first Louise Huff production to be directed by Archainbaud will be begun during the coming week. A strong supporting cast will surround Miss Huff. Mr. Niebuhr this week purchased for Miss Huff the motion picture rights to George Middleton's latest play as yet unnamed.

"Daddy Long Legs" Makes Long Strides in Detroit

SETTING a record in Michigan's motion picture annals, "Daddy Long Legs," the First National Exhibitors' Circuit release featuring Mary Pickford, is having a premier showing in Detroit which has grown into three solid weeks, a week each in three of the city's largest playhouses, all within a short block of each other. Given its first premier week at the Adams Theatre opening May 11, "Daddy Long Legs" brought 43,575 paid admissions to the house. The week of May 18, the picture was transferred to the Washington Theatre, directly across Detroit's Grand Circus Park, from the Adams and will go from the Washington directly to the Miles Theatre, a block distant, for its third week.

In the flood of bookings arranged for the production by Harry Scott, Michigan Manager of the First National Exhibitors' Circuit, is the unprecedented departure of a score of pretentious neighborhood houses switching from a set policy of one day showings to runs of three and even four days for "Daddy Long Legs."

An unusual tribute to the drawing powers and intense popularity of the picture has also been paid by the Vaughn Glaser-Fay Courteney Company, the City's stock organization, in calling immediate rehearsals for a stage presentation of "Daddy Long Legs" at the New Detroit Opera House for the week of May 29.

New Pathe Sales Campaign Planned for "Honor Month"

PAUL BRUNET, vice-president and general manager of Pathe Exchange, announces that the greatest selling drive in the history of the firm is on during the month of June, which has been designated as Pathe Honor Month in honor of Charles Pathe, who is now in America.

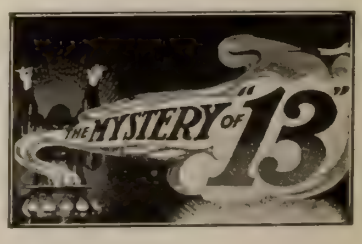
The firm's salesmen are competing in a great selling contest.

The list of features the salesmen will push includes the Capellani screen production of "Oh Boy!", featuring June Caprice and Creighton Hale; Virginia Pearson in "The Bishop's Emeralds"; Frank Keenan in "Gates of Brass"; Fannie Ward in "The Profiteers," and Bryant Washburn in "All Wrong." The forthcoming serial, "The Great Gamble," featuring Anne Luther and Charles Hutchison, will be booking during Pathe Honor Month.

Special buttons bearing a photograph of Charles Pathe and the inscription, Pathe Honor Month, have been issued to the salesmen to wear during the June drive.

Write Song for Artcraft Film.

In addition to the usual line of advertising, publicity and exploitation helps, exhibitors playing "The Woman Thou Gavest Me," the Paramount-Artcraft Special picturized by Hugh Ford from Hall Caine's novel of the same name, will have a specially written song based on the production and carrying the same title to aid them in establishing a box-office "draw" and making the engagement a winner. This song, a ballad, was written by Al. Piantadosi.



REVIEWS AND ADVERTISING AIDS (Continued)

the house through curiosity. Offer it as "a lesson in lovemaking," and get out a four page folder. On the front print: "How to Woo and Win." On the third page run: "See Olive Thomas in Upstairs and Down, (your house and date). It's the best and quickest way." The press book also gives severel novel suggestions for stunts in connection with the "Upstairs and Down" idea which can be used to advantage.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. Four one-column, five two-column, four three-column and one half-column newspaper cuts. One, two and three column advertisements, mats, slides, orchestration for song, "Upstairs and Down." Nine 8x10, seven 11x14 and three 22x28 photos for lobby display. Press book.

"The Woman Thou Gavest Me"

Paramount-Artcraft Special Presents Katherine MacDonald in a Story of Vital Theme Adapted from Hall Caine's Novel.

Reviewed by Louis Reeves Harrison.

STRIKING directly at one of the greatest problems of modern life, the shadows of impending disaster casting a spell over the mood of the picture, the Paramount production, "The Woman Thou Gavest Me," promises the mental and emotional stimulus to be derived from a really great play. Director Ford showers a wealth of treatment upon the opening scenes and keeps it up so long as the situations permit. Katherine MacDonald's impersonation throughout is so delicately consistent and strongly sincere that it comes to be the saving grace of the production. Theodore Roberts displays a power of interpretation beyond anything he has heretofore done. Other members of the cast respond effectively, especially Jack Holt and Milton Sills. All the charms of fine presentation and interpretation are given the picture, but it tapers off and sags away, instead of gaining in power as it advances.

As a brilliant illustration of a novel, the screen version of "The Woman Thou Gavest Me" may be counted a success, and, as such, it held close attention of a large house at the Rivoli. As a drama, it contains some live situations, but the purpose of shewing woman's purity of love outside of marriage is almost nullified by a theatric situation toward the end, where the pure-minded and intelligent heroine, having relatives and friends in abundance, with kind hearts and saving institutions on every side, decides, five minutes after discovering that her baby is not well, to sell herself to the first comer on London streets at night, to be saved only by an accidental meeting with the hero, supposed to be lost on a voyage.

For the intelligent, it looks as though something had been attempted beyond the ability of the author to solve satisfactorily. The big values of the picture are superb treatment and acting of the highest quality.

Cast.

Mary MacNeill.....Katherine McDonald
Lord Raa.....Jack Holt
Martin Conrad, an Explorer...Milton Sills
Daniel MacNeill.....Theodore Roberts
Alma Lier.....Fritzi Brunette
Aunt Bridget.....Katherine Griffith

Directed by Hugh Ford.
From Novel by Hall Caine.
Scenario by Beulah Marie Dix.

The Story.

"The Woman Thou Gavest Me" is Mary, daughter of a ruthless old Scotchman, Daniel MacNeil, whose accidentally-acquired wealth enables him to satisfy an old grudge against the Raa family by marrying Mary to young Lord Raa, which he does in full knowledge that the latter is a rake and a spendthrift. Mary has already become attached to Martin Conrad, an Arctic explorer, who dared not speak his mind before sailing. She faints at the grand wedding, and refuses after it to soil her soul in contact with a man she does not love. She refuses to be any but a "wife in name only," and finds, during a honeymoon in Egypt, that her husband had his former mistress meet him there, though they are living on an allowance from her father.

To the same place comes her true lover, Conrad, and she gives herself to him on the last night before their departure, throwing away her wedding ring and departing for the Riviera, while her husband goes to India in an official position, where he introduces his mistress as his wife.

Mary hides in the south of France to have her child and get a divorce. There she is found by her father, who will give no countenance to her child except as that

Katherine MacDonald
Seems to have reached some big conclusion in "The Woman Thou Gavest Me."

of the husband she has discarded forever. She is eventually compelled to work for a living in London, and does not succeed very well. Her baby becomes suddenly ill, and she goes to the street to make money for it, meeting by accident a man given up for lost, her true love, Conrad. Through marriage to him she regains the natural happiness to which her heart has always aspired.

Program and Advertising Phrases: Woman's Rebellion After Being Forced to Marry a Man She Loathes Forms Basis for Powerful Drama.

Dramatic Screen Version Adapted from Powerful Novel by Hall Caine, One of This Century's Greatest Authors.

The Story of a Ruthless Father, Who, to Obtain Revenge, Forces His Daughter to Marry a Man Who Is a Rake and a Spendthrift.

Powerful Problem Play on the Marriage and Divorce Question, With Lovely Katherine MacDonald in the Leading Role.

Advertising Angles: Play this up as a Hall Caine novel. Keep your advertising to this angle, with a hint at the story. Get up an agitation on the question of love and marriage if you have time to swing it, and try to sell the problem rather than the play.

Advertising Aids: Press book. Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet, rotogravure one-sheet. Art lobby display 36½x23 in four colors. Mats, cuts, electros one, two and three-column width, cue sheets.

"Better Times"

Comedy-Drama for Robertson-Cole Features Zasu Pitts in Role Well Suited to Her Talents.

Reviewed by Margaret I. MacDonald.

THE clever feminine star of the Robertson-Cole production, "Better Times," released through the Exhibitors Mutual, is deserving of more than a passing notice for her portrayal of Nancy Scroogs, the girl, who, in obedience to precepts set forth on an ordinary calendar, went forth in search of opportunity, instead of waiting for it to knock at her door. Nancy Scroogs is a character role, and Zasu Pitts, in creating it, has imbued it with the old fashioned eccentricities of the lonely little girl of a health resort long past its days of glorification. Her work in "Better Times" entitles her to rapid screen advancement.

Looking at the production from a critical point of view, the general effect would be better if the picture's footage had been reduced. Also fewer subtitles could have been used without interfering with the clearness of the story. The production is entertaining and wholesome and contains a solid moral lesson. Jack MacDonald, William Duvaull and David Butler do noticeably good work in the cast.

Cast.

Nancy Scroogs.....Zasu Pitts
Peter.....David Butler
Ezra Scroogs.....Jack MacDonald
Si Whittaker.....Wm. Duvaull
Jack Ransom.....Hugh Fay
Tony.....Geo. Hackathorne

Story by King W. Vidor.
Directed by King W. Vidor.

The Story.

A western Pennsylvania town is the scene of the story of "Better Times." The rivalry between two hotels, which were in their glory in days long past, when the town was famous as a health resort, is the foundation of the plot.

Nancy Scroogs is the neglected daughter of Ezra Scroogs, who is the chief reason why no one visits his hotel, the "Lakeview." A gambler and procrastinator, he has succeeded in diverting trade from himself to Si Whittaker, the proprietor of the "Majestic." Nancy, finally stirred to action by lines printed on a calendar, gets out an ancient automobile which has seen service in the Lakeview's days of glory, and takes her stand at the depot. Her one and only passenger happens to be Spike Macauley, champion pinch-hitter of a baseball team, who partly for pity of the girl and partly for a lark, accompanies her. Through Spike's advertising of the Lakeviews' culinary department among the summer boarders at the Majestic, the latter's guests are soon transferred to Nancy's care. A sudden telegram beckons Spike to the city and leaves Nancy, who believes that Spike has gone to his sweetheart, very sad.

(*Continued on page* 1823.)

Speaking of the Middle Man and the Happy Medium—
Mildred Manning is in a fair to middling position herself in Hodkinson's "The Westerners."

Expect "The Man Beneath" to Be Hayakawa's Best

THE pretentiousness of the six previous Hayakawa productions controlled by Robertson-Cole, and released through Exhibitors Mutual is expected to be overshadowed by the production of "The Man Beneath," which the Japanese actor has just completed. "The Man Beneath" was adapted for the screen by L. V. Jefferson, from a novel by Edmund Mitchell. Hayakawa's mastery of characterization is given full sway in this offering in which he portrays a Hindu surgeon.

The production will take Hayakawa virtually around the world on the screen, for the scenes are laid in India, Scotland and Italy, and the expense incurred in the erection of the various sets for this production will make it the costliest of the costly Hayakawa pictures.

Four Months in the Making.

Four months were devoted to the making of this photo-drama, and according to William Worthington, who directs all Hayakawa's pictures, no more effective five reel feature has even been shown than "The Man Beneath."

The few who have seen the rough print in the Haworth studio pronounce it one of the most perfect pictures of its kind made on the West Coast.

Frank D. Ormstrom, who is considered one of the finest technical directors in the country, was engaged by Haworth especially for this picture to design and supervise the interior and exterior settings. Especially worthy of notice is the Anglo-Indian furniture used in the production.

Waited To Get Cloud Formations.

Great pains were taken with the exterior settings. In order to obtain the right effects in these scenes the entire company waited until the hour between 6.30 and 7.30 p.m., at which time the cloud formations in California are most beautiful, and the atmosphere hazy and dim, and then accomplished most of their work.

When these scenes are shown on the screen they appear more like compositions painted by some great artist than like real exteriors. Mr. Hayakawa has the most sympathetic role in this production that he has had for some time.

As the Hindu surgeon who rescues so many people when India is suffering from the plague, Hayakawa looks and acts every inch a Hindu.

McCulley Story for Frank Mayo.

"The Brute Breaker," a tale of the Canadian logging camps, from the pen of Johnston McCulley, has been purchased by Universal to be made into a six-reel special production, according to announcement made recently by Eugene Mullin, chief of the scenario department.

The story appeared several months ago in the All-Story Weekly, and deals with the French Canadians living around the little settlements of the Rapids Deserted of God. It will be produced by Lynn Reynolds.

Frank Mayo and Kathryn Adams will head a specially selected cast which will be seen in this out-of-door photoplay.

Ann Little Acts for First Time Opposite William Hart

ANN LITTLE, who acted in Cecil De Mille's Artcraft production of "The Squaw Man," and who has been leading woman for Wallace Reid, Bryant Washburn and other Paramount stars, appears opposite William S. Hart in the latter's new Artcraft picture, "Square Deal Sanderson," released June 15.

The story was written by Charles Alden Seltzer and originally appeared in the Argosy magazine. Lambert Hillyer adapted it for the screen, and he, with Mr. Hart, directed the production.

The role allotted to the star is one of the Western quick-shooting, hard-riding type. Miss Little, who appears as Mr. Hart's leading woman for the first time, is cast in the role of Mary Branford, a young ranch owner, beset by designing villains. Lloyd Bacon, son of Frank Bacon, who performed in the stage success, "Lightnin'," has a sympathetic role. The two heavy parts are played by Frank Whitson and Edwin Wallock.

Completing New House Peters Picture.

House Peters, the star, Frank Powell, the director, and an entire company of players returned this week to New York from San Antonio, Texas, to complete the metropolitan scenes for Sir Gilbert Parker's story, "You Never Know Your Luck," which will be distributed by W. W. Hodkinson Corporation.

This production has been in the making in Texas for the past six weeks at the studios of Sunset Picture Corporation, one of the Hodkinson allies.

To date, no announcement has been made of the cast supporting Mr. Peters. Release will be sometime during the late summer.

"The Westerners" Possesses Some Attractive Characters

VISUALIZATION of Stewart Edward White's novel, "The Westerners," has been accomplished by eliminating every inch of non-essential footage.

This W. W. Hodkinson release, the producers claim, has accomplished something more than a serious portrayal of a novel. It has taken the characters of Mr. White's book and made them real. There is the old professor, engrossed in his bugs and butterflies to the exclusion of all else. When he came to the Black Hills of Dakota some fifteen years previous, his wife was killed by the Indians and his baby daughter stolen. Graham Pettie is pathetic in this role. Wilfred Lucas appears as the scout, Jim Buckley, brave and true, but shy of women.

Mildred Manning is sweet and wholesome as Molly. Molly is in reality the daughter of the old professor. She has been brought up by Lafond, the half-breed who killed her mother, and who plans to bring about her ruin in a dance hall he owns. Robert McKim, the screen's meanest man, has a big role in that of Lafond.

"When Doctors Disagree" Liked by Medical People

THE exploitation campaign behind "When Doctors Disagree," Goldwyn's latest Mabel Normand picture, has brought forth once more the fact that the baker is interested in baking, the burglar in burglaring and the doctor in doctoring. When the picture was first released, Stromberg, Goldwyn's service man, suggested that the exhibitor make a special attempt to reach the doctors and nurses in his vicinity.

Where the idea has been carried out it has justified itself. In Chicago, St. Louis and Philadelphia, the results have been particularly gratifying. Cards were sent to the neighborhood medical men and nurses, urging them to see themselves reflected in the amateur John Turner (Walter Hiers), who is almost forced to perform an operation on Millie Martin (Mabel Normand), although he is really a high-class carpet-layer and nothing more.

"Topics of the Day" Going Strong.

"Topics of the Day," selected from the press of the world by the Literary Digest, is going to steadily increasing popularity, as shown by the bookings at Pathe Exchange, Inc. The big centers have enthusiastically welcomed it, and in the smaller ones it soon became an accepted factor. Paulos Brothers, of Aurora, Ill., wrote the publication headquarters: "We note that 'Topics of the Day' shown in our theatres has made a decided hit. The people like it very well."

"Big V" Announces New Animal Comedy.

"Wild Lions and Loose Husbands" is the tentative title of the recent animal comedy starring Joe the monk, Charley the elephant and Buster the horse. The human actors in the comedy are Dora Rodgers, Bob McKenzie, Larry McGrath, Frank Hayes and Alfred McKennon.

The scenes are cast in Beer Bottle Bend, where things are run in a high, wide and handsome manner. William Campbell is the director.

REVIEWS AND ADVERTISING AIDS (Continued)

In the days that follow, tragedy visits the "Lakeview," when Ezra gambles away his entire fortune and finally his hotel, and commits suicide. Nancy, with the insurance money left by her father, goes to boarding school. While there, she writes letters to herself, purported to be from the famous baseball star whom she has only known as Peter, for the purpose of making believe that she really has a sweetheart. This leads up to a distressing situation not expected by Nancy, when she is entertained at a box party at the baseball game, and is expected to meet her 'lover.' When she sees Spike and realizes that he and Peter are one and the same, she jumps over the railing and into his arms. Explanations are made and all ends happily.

Program and Advertising Phrases: Here's What We All Want and Hope For—"Better Times."

Screen's Newest Star, Zasu Pitts, Is Introduced in Lively Comedy-Drama of Speed and Action.

Rival Hotels at a Deserted Health Resort Inspire a Riot of Fun Under Exciting Conditions.

King W. Vidor's Clever Story, "Better Times," Brought to Screen in Entertaining Sequences.

"'Better Times' Is Coming" May Be Bad English, But It Is a Photoplay Fact of Great Interest.

Advertising Angles: Even if you do not usually run teasers, start this off with a teaser: "Better Times is coming." Be sure and use "is" and not "are." The apparent grammatical error will attract attention. Then launch it with "Better Times **is** coming was correct, for that is the title of a splendid photoplay, &c." Offer it as "the story of a little girl whose imaginary sweetheart was a very real one," and as "a business feud between two has-been hotels." Play up the star more heavily than usual to get her better known and make her look important.

Advertising Aids: Two one-sheets, one three-sheet, one six-sheet, one twenty-four-sheet. One, two and three-column mats, thumbnail and program cover cuts. Announcement slide. Eight 11x14, eight 8x10, and two 22x28 photo gelatines.

"The Spark Divine"

Alice Joyce Star in Story of Woman's Cold Heart Kindled by Fire of Mother Love.

Reviewed by William J. Reilly.

THERE have been many pictures made around the theme of mother love, but few with the imaginative power that surrounds the work of Vitagraph in Alice Joyce's latest feature, "The Spark Divine." Mother love in this case is not wasted on a worthless son or daughter. The Vitagraph feature, beginning at babyhood, traces the development of the woman portrayed by Alice Joyce into a woman of beauty and talent, yet a creature of ice, with no warmth of spirit, lacking every bit of affectionate fire. The picture forces her into a marriage for the purpose of averting a financial catastrophe in her family.

Even then, no love is engendered. Even after the child is born, there is no love in the woman's heart. Her repression of all signs and tokens of affection make the spectator gasp at her self-inflicted cruelty. The divine spark of mother love is not kindled until her husband has the child kidnapped. With the little lad's absence, the fire in her heart is vivified.

The titlings of the picture have unusually artistic backgrounds, and several unique continuity arrangements lend to the quality of the story. The work of Alice Joyce, directed by Tom Terriss, is finely in sympathy with the cold woman she portrays. Theme, star, and direction present a strong combination for exploitation in this picture.

Cast.

Marcia Van Arsdale.....Alice Joyce
Robert Jardine.....William Carlton, Jr.
Mrs. Van Arsdale.....Eulalie Jensen
Mr. Van Arsdale.....Frank Norcross
Mrs. Jardine.....Mary Carr

Directed by Tom Terriss.
Story by Alicia Ramsey.
Scenario by George Proctor.

The Story.

Marcia Van Arsdale, in Vitagraph's "The Spark Divine," is a woman in whom every sentiment of affection and love has been choked since childhood. Her parents, striving for social recognition, forced the child into unnatural situations, and refused, for instance, to let her have her favorite doll, because it was too ragged for a daughter of theirs. The day of her graduation from college they have her brought home by their footman.

Grown to womanhood, Marcia is beautiful and talented, but constant repression of every outward sign of affection has made her a thing of ice. Her father's money is threatened by the stock market activities of Robert Jardine, the young copper king, and at the urging of her parents, she consents to marry him. Jardine loves her and promises himself that under her cold exterior is a human, true heart.

He finds, however, that marriage with her meant little more than a household agreement. When a baby boy is born to them, Jardine finds that his wife is still cold and unnatural. Then, one day, the boy is kidnapped, and Marcia awakens to the fact that her heart is full of mother love. Search is fruitless. Christmas eve brings only sadness to the Jardine home, until Marcia discovers from her husband that he had the child kidnapped to kindle the spark in her bosom.

Alice Joyce
Gives here a glimpse of the beauty of "The Spark Divine."

Program and Advertising Phrases: Beautiful Alice Joyce Star of Picture Which Depicts Transfiguration of a Woman of Ice.

Beautiful and Talented Woman Was From Childhood a Creature of Coldness. See How the Divine Spark Was Kindled.

Her Mother Would Not Let Her Keep Her Favorite Doll. But That Was Only the Beginning of an Existence Without Affection and Impulse.

Life Was an Ordeal to Her. So Was Marriage. See Alice Joyce in Vitagraph's Powerful Picture, "The Spark Divine."

Mother Love Meant Nothing to Her. The Nursery Was the One Room She Hated in Her House. See the Fire Kindled by "The Spark Divine."

Advertising Angles: Alice Joyce has a big following, so make good use of her name. The picture admits of a good teaser campaign. Spread the question: "What is 'The Spark Divine'"? in your advertising. Tell them it is no material thing, but something of a spiritual nature, something appealing from within. Then announce that "The Spark Divine" is that of mother love. Avoid any tawrdy display or any cheap use of this great theme. Make use of the artistic and well woven story which brings a child up through a loveless and repressed childhood to womanhood without a spark of love. Say, "Mother love in this case was not wasted on a worthless son or daughter. She had no mother love to waste." Then use the part from the story which tells of the decoration of the nursery in the Jardine home and the fact that Marcia said, "I have absolutely no interest in this room," when her husband asked her to give the room the personal touch it lacked. Use the line: "See 'The Spark Divine' Flame at the Empire Theatre."

Advertising Aids: One design each one, three and six-sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

"The She Wolf"

Frohman Amusement Corporation Picture Starring Texas Guinan as a Female Bill Hart Is Full of Red Hot Melodrama.

Reviewed by Edward Weitzel.

POPULAR price amusement, it was called in the old days, when the stage ran the sort of wild Western melodrama to which "The She Wolf" belongs. A Frohman Amusement Corporation picture, starring Texas Guinan as a female Bill Hart, it is full of red hot shooting scraps, and the two gun heroine handles her shooting irons with the ease of a true daughter of her native state, if the dime novels that were once the delight of the small boy are to be believed.

It has been announced that Texas Guinan was to appear in a series of two-reel productions, but "The She Wolf" is a special five-part release written by John Colton, screen version by Raymond L. Schrock. It gives the star the generous amount of gun play demanded in this type of story, and she has little trouble in making it understood that she is quick on the trigger and will stand no nonsense. Her acting all through is of the right caliber to suit lovers of the lurid, and Cliff Smith understands how to direct a Western story. The supporting company, which includes Jack Richardson and Josie Sedgwick, is capable.

(*Continued on page* 1825)

"Sahara" Proves Popular During Hot Weather

EXHIBITOR demand for the J. Parker Read, Jr., special production, "Sahara," starring Louise Glaum in a C. Gardner Sullivan drama personally supervised by Allan Dwan, has kept the W. W. Hodkinson organization busy during the past week.

Joseph L. Plunkett, managing director, has booked the film for an immediate playing date at the Strand Theatre, New York, admitting that this booking of a noteworthy production meant laying another picture on the shelf, as the Strand is over-bought from now until the new season starts in September.

Tom Moore's Rialto, Washington, not only booked, but gave an immediate playing date, beginning Sunday, June 8, and opening to big business despite hot weather. Mr. Moore's contract calls for two weeks at the Rialto and a second run to follow at Tom Moore's Strand Theatre, Washington.

The Chicago office of W. W. Hodkinson Corporation through Division Manager E. C. Fielder and Manager E. S. Rowley, have booked the film for the entire Lubliner & Trinz circuit of theatres with a first run to precede this splendid circuit showing. It starts its run through the Lubliner & Trinz houses within a week in their beautiful Pantheon Theatre.

Arrival of the prints in Chicago found not only every big first run and circuit account in the city demanding the first opportunity to book, but found Milwaukee exhibitors telephoning for first options.

Under rigid instruction of the Hodkinson home office organization only such exhibitors as will guarantee unusual advertising and exploitation are being permitted to book "Sahara" at this time. No exhibitor whose showmanship plans involve treating this picture as a routine production is being granted bookings, and there is no intention of the film being permitted to get into the hands of any exhibitor-customer who fails to take advantages of the remarkable possibilities of the production from a box office angle.

Three thousand big exhibitors have been supplied directly from New York with the music-theme prepared for the picture by Dr. Hugo Riesenfeld, managing director of the Rivoli and Rialto theatres, New York.

Big Showmen Aid in DeLuxe Edition of Goldwynner

THE de luxe catalogue edition of the Goldwyn Goldwynner, the exhibitor house organ published semi-monthly by Goldwyn, is a striking example of the gentle art of "giving exhibitors what they want and need."

Numbering twelve pages, produced in colors on an extra quality grade of India stock, and tabulating, illustrating and describing all Goldwyn releases to June 1, 1919, the catalog edition is a most practical "exhibitor help." Director of Service Hunt Stromberg compiled and edited the catalogue.

The front cover page devotes itself to a beautiful pictorial layout of the Goldwyn stars.

Page two is devoted to editorial expression, pointers on how to use the catalog.

The tabulation of releases begins on page three. Three pages are necessary to cover the titles, authorship, reelage, cast and descriptive stories on the Star Series productions.

Page six and seven illustrates and describes each of the twenty-six Goldwyn pictures made and released during the company's first year.

The tabulation of the Goldwyn Extra, "The Eternal Magdalene," occupies page eight. The other Goldwyn Extras, including "The Border Legion," "Eyes of Truth," Rex Beach's "Heart of the Sunset," "For the Freedom of the World," "The Manx Man" and the Selexart Trio, form an attractive arrangement on page nine.

The Louis Bennison series of Western dramas are described and illustrated on page ten.

The tabulation of Capitol Comedy releases and Ford Educational Weeklies occupy page eleven. On the back cover—page twelve—there is an exquisite color layout showing twenty-two Goldwyn resident managers and special home office representatives.

Billie Rhodes Goes West to Finish "Blue Bonnet"

COMPLETING the scenes for which a company of fifty persons were brought from California to New York, Billie Rhodes, her director, Louis William Chaudet, and her technical staff have returned to Los Angeles, where this star's Salvation Army story, "The Blue Bonnet," will be completed within the next two weeks.

In New York the National Film Corporation of America, the producers of "The Blue Bonnet," received big co-operation from the executives and departmental officials of the Salvation Army and similar co-operation will be extended by the officers of the organization in Los Angeles.

The production, which will be distributed nationally by the W. W. Hodkinson Corporation as well as all future Billie Rhodes productions, is a powerful drama with comedy phases, with all scenes laid in the United States. The Salvation Army's participation does not make it a war picture in any respect, for the parts involving the army deals exclusively with the native or home phases of this organization.

The release of the film, not yet scheduled, will be preceded by a nationwide campaign of exploitation.

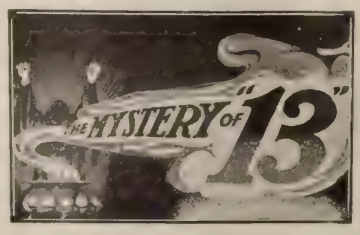
Frank Keenan Completes "The Trap."

Frank Keenan, star and head of Frank Keenan Productions, Inc., recently entertained a party of thirty at a pre-view of "The Trap," a five-part drama of the shipping industry, at the Robert Brunton studios, Los Angeles. The production called forth warmest praise.

In the supporting cast are Myles McCarthy, Joseph J. Dowling, Edward Brady, Clyde Benson, T. D. Crittenden, Helen Sullivan, Irene Yaeger, Jean Calhoun, Pell Trenton and Fannie Midgeley. The scenario was prepared by Jack Cunningham from an original story by Mrs. Kate Corbaley. The production was staged and directed by Ernest C. Warde.

Universal Has Burlesque on Prohibition.

"Ten Nights in a Tea Room" is the title of a rollicking burlesque on the prohibition question which is being staged at Universal City by Eddie Lyons and Lee Moran. The action takes place in 1950, and shows the effects of national prohibition in thirty years. The scene is in one of the low dives, where Oolong and Ceylon is sipped in absolute abandon, where degraded persons openly puff on cubeb cigarettes, and where otherwise pure and innocent youths come staggering from the effects of malted milk. Mildred Moore and Charlotte Merriam, who support the two comedians, help make the travesty a side-splitting prophecy on the effects of total abstinence.



Lou-Tellegen and Geraldine Farrar
Whose artistic picture here may be taken as symbolic of their forthcoming Goldwyn features.

Chaplin Film First Picture in New Town.

Bon Air, Tenn., is a new town on the map. It was built by the Bon Air Coal and Iron Company.

Harry Anderson, formerly with the Crescent Amusement Company in Nashville, is the superintendent of mines. A picture house has been provided for the miners. Mr. Anderson knows what is best in pictures. His patrons gave him to understand that they expect something extra good for the opening date, June 3.

Mr. Anderson hasn't worried about it a bit. He has booked "A Dog's Life," the initial Chaplin comedy distributed by First National Exhibitors' Circuit, for June 3, and knows that his patrons will be perfectly satisfied that he has secured the best.

Virginia Pearson Has New Role.

The Virginia Pearson Photoplays has started work on its second production at the Triangle Studios, Riverdale, New York. "Impossible Kate," an original story by Frank Beresford, is entirely different from any that Virginia Pearson has ever done. It gives her an opportunity of displaying her athletic abilities in playing the part of an outdoor young society girl.

Miss Pearson has been a devotee of polo for several years. Arrangements were made with Gedney Farms to stage a polo game in which Miss Pearson will take part.

The cast will include J. H. Gilmour, as the wealthy father, and W. B. Davidson, who plays opposite Miss Pearson.

"The Painted World" Widely Booked.

Vitagraph reports that a comparison of its Anita Stewart booking records reveal that "The Painted World," the third Vitagraph production of the season starring Miss Stewart, has been contracted for by every exhibitor who has shown the previous Stewart pictures and not a few besides. E. K. Lincoln and Julia Swayne Gordon have prominent parts in support of Miss Stewart.

Houdini Serial All Sold.

The last block of open territory on the Houdini serial was sold a few days ago when the Export and Import Film Company, Inc., closed with a leading distributor for Holland and Belgium.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

The She Wolf.....Texas Guinan
The Stranger.....George Chesbro
Mui Fing.....Ah Wing
Dud Bigby.....Charles Robertson
Sallie.....Anna Wild
Sheriff.....Jack Richardson
Belle of the Dance Hall....Josie Sedgwick

Story by John Calton.
Scenario by Raymond Schrock.
Directed by Cliff Smith.

The Story.

The heroine of "The She Wolf" walks into "The Last Hope" saloon in "Mad Dog," one night, and discovers the Chinese owner and a crooked sheriff cheating a stranger at a game of cards. Drawing her shooting irons she starts to take a hand in the game herself. During the fighting that follows, the stranger is wounded, and the heroine carries him off to her shack and takes care of him.

Several days later, the sheriff, who is the head of a band of outlaws, robs the mail coach and leaves a number of letters scattered on the road. The two-gun young woman picks up one of the letters and learns that it was written by Sallie Bigby to her sweetheart, John Williams. It tells him that Sallie's father is in the power of the Chinese saloon keeper, and that she will be compelled to marry him unless she is rescued.

"The She Wolf" goes to the place, starts a lively scrap for the second time, and carries Sallie off to her cabin. Here matters are arranged properly. Sallie and her sweetheart meet and the stranger lets it be known that he intends to make the girl who nursed him back to health his wife.

Program and Advertising Phrases: Here Comes a Female Bill Hart With Two Guns in Her Photoplay Equipment.

Two-Gun Woman Stars in a Two-Gun Photoplay Breezy as the West It Faithfully Pictures.

Texas Guinan, Queen of Wild-West Stars, Appears in Rip-Roaring Drama of Thrills and Surprises.

Popular Star of Western Photoplays Is Texas Guinan, the Female Bill Hart.

Breezy as the Great West, "The She Wolf" Gives Texas Guinan Her Greatest Two-Gun Opportunity.

Advertising Angles: Play up the star and advertise her as a female Bill Hart. You might even use "Mrs." Bill Hart, if you do it carefully. Just keep hammering on the Bill Hart angle and you can put it over.

"Some Bride"

Five-Reel Metro Subject Features Viola Dana in Breezy Little Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel Metro production, "Some Bride," might be billed as a hot weather special, as it has a cool breeze running through it from beginning to end. It is almost guileless of plot, as it concerns only the madcap caprices of a young bride who hasn't learned how to make her eyes behave. But a good many spangles of laughter have been strung along the very fine thread of interest.

Both Viola Dana, who not long since played the famous child role in "The Poor Little Rich Girl," and Irving Cummings, who appears as the jealous young husband, are entitled to high praise for putting this slight comedy plot over so effectively. In other hands it might have failed. The settings and costuming also are extremely attractive. Some of the scenes at the barn dance are novel and striking, and the whole summer resort location is appealing to the eye.

The action is slightly farcical and certain situations are so unconventional that they required skillful handling to avoid offense, which they were fortunate in getting. The supporting cast is good.

Cast.

Patricia Morley.....Viola Dana
Henry Morley.....Irving Cummings
Victoria French.....Ruth Sinclair
Geoffrey Patten.....Billy Mason
Jane Grayson.....Florence Carpenter

Directed by Henry Otto.
Story by Anne and Alice Duffy.
Scenario by June Mathis and Luther A. Reed.

The Story.

Patricia Morley is a pretty young bride, whose flirtatious ways at a summer resort keep her husband, Henry Morley, in a state of continual anxiety. Henry has a strain of Spanish blood in his makeup and his jealousy is attributed to this, though Patricia's actions would have puzzled many a more patient husband.

At an old-fashioned barn dance, where Patricia enacts the role of a chicken breaking out of an egg, Henry's wrath blazes up. He accuses her of being in love with another man and says he will leave her forever. Henry packs his things and returns to New York, where he files an action for divorce.

Patricia is heart broken and sends her friend, Victoria, to tell Henry that she is dying. Meantime Patricia has gone to a hospital and alarms the doctor and nurse with her hysterical conduct. Later the nurse discovers that the bride is bluffing, though she is serious in her efforts to bring Henry back.

Viola Dana

Who the egg indicates is "some chicken," but who the picture says is "Some Bride."

Henry arrives at the hospital just in time to see Patricia playing the role of nurse to his divorce lawyer, who had broken his leg a day or two before. Henry once more explodes with wrath, but finally makes up with Patricia and they take the divorce lawyer home with them. Here still further complications follow, but all ends happily.

Program and Advertising Phrases: Viola Dana in a Breezy Comedy Dealing With the Madcap Caprices of a Young Bride.

A Picture With a Cool Breeze Running Through It, That Will Make You Forget the Hot Weather.

Delightful Mix-up of a Bride Who Would Not Make Her Eyes Behave and Her Jealous Husband of Spanish Ancestry.

When Vivacious Viola Poses at a Dance as a Chicken Just Being Hatched She Started a Series of Laughable Complications Which You Will Surely Enjoy.

Advertising Angles: Play up the star and the fact that she is supported by Irving Cummings and Billy Mason. Play up the she-couldn't-make - her - eyes - behave angle. Offer it as "a lesson to young wives and all husbands." Treat the angle humorously and play it up strongly.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"The Devil's Trail"

Five-Reel World-Picture Presents Melodramatic Story of The Northwest.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, "The Devil's Trail," adds another to the constantly growing list of vigorous, red-blooded stories of the great Northwest. In the matter of presentation this picture is crude and unfinished in many of its episodes. It has to literally fight its way against many drawbacks, one of which is that this particular type of thing has been seen so many times previously. It does succeed in gaining and holding the interest, largely because of the good work of several of the principals and the fact that the story has a certain cumulative strength. The episodes of the final reel are unusual, some of them are brutal in the extreme, but the suspense is excellent. The release is one that will undoubtedly go well with indiscriminating spectators, who put forceful, melodramatic action ahead of other qualities in a story.

Betty Compson and George Larkin appear as the young lovers, and succeed in bringing out a certain romantic flavor in the midst of depressing surroundings. Fred M. Malatesta gives a good portrayal of the villain, Dubec, though one of an exaggerated type. Claire DuBrey is also proficient as Dubec's wife.

As a whole, this subject lags behind many predecessors in the matter of presentation, but it has a better story value than many others of the same type, and rises to a vigorous climax.

Cast.

Julie Delisle.....Betty Compson
Sergeant MacNair.....George Larkin
"Dutch" Vogel.....William Quinn
Dubec.....Fred M. Malatesta
Dubec's Wife.....Claire DuBrey
Others in cast: H. C. Carpenter, J. J. France, Howard Crampton, Robert Magowan.

Story by Frank Beresford.
Directed by Stuart Paton.
Photographed by William Thornley.

The Story.

Dubec, a whiskey smuggler, who trades liquor to the Indians for blankets and furs, is the bad man in "The Devil's Trail." He is pursued by the men of the Royal Northwest Mounted Police. At the opening of the story, Dubec stops at the post where Mrs. Delisle, wife of Sergeant Delisle, is alone with her daughter Nonette and a baby sister, Julie. The outlaw kills Mrs. Delisle and abducts Nonette.

Twelve years pass and Julie Delisle celebrates her sixteenth birthday. The men of the Royal Mounted attend this happy function, and, while the dinner is

(*Continued on page* 1827)

Proctor's Fifth Avenue Books "Lucky Thirteen"

THE LUCKY THIRTEEN Fox Sunshine comedies appealed to me as just the type of high-class comedy picture material to meet the demands of my patrons through the summer months," is a statement from Manager W. H. Quaid, of Proctor's Fifth Avenue Theatre, corner of Broadway and Twenty-eighth street, New York, as quoted by the Exhibitors' Service Bureau of the Fox Film Corporation: "We run the finest vaudeville bill that can be assembled, and this picture impressed me as just the right material for the end of my bill. I had seen these two-reelers in their first edition, and knew of the hit that they made. 'Send them away laughing' is my motto and the motto on which we have built up the success of Proctor's Fifth Avenue Theatre. So we are going to run one a week of these comedies in their revised second edition form, at the end of the bill.

"These comedies are real 'laugh-getters'—and don't forget that you can't afford to miss any chance to set your audience laughing."

Not only have "The Lucky Thirteen" been booked for the Proctor Circuit, but these Sunshine comedies are signed up in the Metropolitan district for the Rivoli, which has already run "Roaring Lions and Wedding Bells" with great success; for the Riviera and the Rialto at Rockaway Beach; for the Broadway Photoplay, at Broadway and 103d street, New York; the Hudson Theatre, on Amsterdam avenue near 157th street, and the Fulton Theatre and U. S. Temple, at Union Hill, New Jersey.

Exhibitors require one hundred and four comedies a year, yet they are not at present in a position to obtain anywhere near this number. Some exhibitors who have found it impossible to take care of their comedy demands have been booking two features a week and filling in with weeklies. Yet they realized that it was of primary importance to make their audiences laugh. They regard "The Lucky Thirteen" as a welcome opportunity to give their bill that balance which spells correct showmanship.

The Exhibitors' Service Bureau emphasizes the point that these thirteen comedies have all been carefully re-edited and made up in brand-new prints.

Cast Now Complete for "The Way of a Woman"

ALTHOUGH work on Norma Talmadge's coming Select Picture, "The Way of a Woman," is practically completed, the retaking of several important scenes and the addition of two new names to the cast, delayed the announcement of the complete personnel of Miss Talmadge's company until the present time. It is now possible, however, to announce that Miss Talmadge's support in this production will be Conway Tearle, Gertrude Berkeley, Colonel Vernon, Mae McAvoy, Jobyna Howland, Hassard Short, George La Guerre, William Humphreys and Stuart Holmes.

"The Way of a Woman" is the production which was originally announced as "Nancy Lee," and is an adaptation by Eugene Walter of Mr. Walter's stage play, "Nancy Lee," which played at the Hudson Theatre in New York for two years.

The story, which is being directed by Robert Z. Leonard, concerns the life career of Nancy Lee, the eldest daughter of the old Virginia Lee family, who rejects an offer of marriage from the man she loves, and marries, instead, an impossible New York bounder, for the advantages that his wealth can give her mother.

"The Best Man" Acclaimed.

"The Best Man," the new J. Warren Kerrigan production released by W. W. Hodkinson, is being hailed by picture lovers and exhibitors in every section of the country as the peak screen achievement of the star. Despite a week of unfavorable weather in St. Louis, all during the presentation of "The Best Man" at the Pershing Theatre, one of the Koplar chain of Mound City playhouses, the Kerrigan production played to exceptionally fine business at every performance, Louis K. Sidney, managing director of the theatre said.

Billie Rhodes, Ingenue, to Appear as Salvation Lassie

SMILING BILL" PARSONS, president of the National Film Corporation of America, recently signed contracts that place Billie Rhodes under the distributing management of W. W. Hodkinson Corporation and decided to "go the limit" in the production of her new pictures. As a result, Billie Rhodes and an entire company of fifty players, including a complete technical organization, arrived from California and immediately began work in New York on "The Blue Bonnet," a powerful story by E. Magnus Ingleton. It deals with the Salvation Army and "over here." It is being made with the co-operation of the Salvation Army, and with many accessories and furnishings obtained directly from the Army organization.

This production is being directed by Louis William Chaudet. Among the members of the organization brought East with him are: Ben Wilson, long prominent as a featured screen player, Stanhope Wheatcroft, Allene Hale and Irene Rich, the technical staff from the Coast including Scott R. Beal, assistant director, and Ross Fisher, Cameraman.

Mr. Parsons has also concluded all arrangements for Miss Rhode's second big production, "The Little Boss of Big Ben," a recent Munsey's All-Story Magazine narrative. After the completion of "The Blue Bonnet," the star and her company will stop in Chicago and in Texas for necessary scenes in her second picture.

Masons Show "Once a Mason" at Benefit.

"Once a Mason," the Paramount-Drew comedy which shows what happened to Henry Minor when he revealed the secrets (?) of his lodge to his wife, Polly, was recently featured at the Flushing Theatre, Flushing, Long Island, under the auspices of Fellowcraft Club of Cornucopia Lodge of Masons. The net receipts added a good sum to the lodge treasury. At every performance the theatre was filled to capacity and the Masons declared the picture the most enjoyable comedy they had seen in a long, long time.

Mrs. Sidney Drew Starts New Comedy.

Mrs. Sidney Drew has begun the production of "Bunkered," a new two-reel comedy for the V. B. K. Film Corporation. This comedy is a golf story written by Emma Anderson Whitman. Most of the action takes place on the links and Mrs. Drew is staging the exterior scenes on the course of the Sleepy Hollow Country Club at Scarborough, Westchester County, New York. Mrs. Drew is playing her familiar role of Polly, and Donald McBride as her frivolous bachelor brother, heads the supporting cast.

Elaborate Set for "Tiger Lily."

A spacious and costly set embracing four rooms and covering approximately 400 square feet of floor space is being used at the American in the production of "The Tiger Lily," the drama by Joseph Franklin Poland, in which Margarita Fisher is now appearing under George L. Cox's direction. It represents the home of Phillip Remington, a millionaire whose son becomes involved in a romance with Miss Fisher, who figures as Pepita, an Italian-American peasant girl.

A High Hat for the High Spots.
Such is Bobby Vernon's motto in Christie comedies, in which he is featured.

"The Turn in the Road" Breaking More Records

ANOTHER record is claimed by Robertson-Cole in an announcement in this week, contending that Exhibitors Mutual has sold more rebookings on "The Turn in the Road" than have been credited any other motion picture issued this year. This picture is the first of a series of pictures to be produced by Brentwood this year for release by Robertson-Cole through Exhibitors Mutual. On the strength of its ability to draw big audiences, "The Turn in the Road" has been playing return engagements in theatres the management of which never dreamed that a starless production could accomplish such results.

Among the theatres which have recently rebooked the picture is the New Glove, Gloversville, N. Y., where on its original presentation more than 5,000 persons passed through the turnstiles.

R. J. McLean, of the Palace Theatre, Washington Court House, Ohio, has rebooked the Brentwood picture.

Tom Moore, of Washington, D. C., after playing the picture's first run for a week at his Rialto Theatre, booked it for four more days at his Strand.

The Strand Theatre in Jersey City was unable to accommodate the crowds which attended the five days showing of "The Turn in the Road," and was compelled to ask a rebooking, but could obtain only an additional day, so heavy has been the demand on the prints.

The People's Amusement Company, of Portland, Ore., have booked the picture for a week's run this month.

Miss Brockwell in Role of a Gypsy.

"The Sneak" departs from the eternal triangle, the social-problem type of play and the war appeal. It is neither society drama nor smart comedy. Romance unalloyed is the basis of this play—the long trail, gypsy troubadour and fortune tellers, and love over the campfire, which casts its flickering glow over gorgeously decorated gypsy vans.

Gladys Brockwell, the heroine, does not wear evening gowns or attend social functions. Instead, she appears in a gaily colored calico print dress and the bizarre head-war of the nomad.

The picture was directed by Edward J. LeSaint, and the story written by J. Grubb Alexander.

REVIEWS AND ADVERTISING AIDS (Continued)

in progress, Sergeant MacNair arrives. He at once falls in love with Julie and she with him, and this love persists despite the fact that MacNair has come to succeed her father as commander of the post.

The post is located at Chino Landing, and Delisle has been unable to curb the lawless element which has settled there during the gold rush. Dubec returns from the gold camp, after twelve years, accompanied by Nonette. The latter is now a woman of the dance halls, and she at first succeeds in keeping her identity from her father. But when Delisle's life is endangered by the lawless element and Julie has been made a prisoner by Dubec, Nonette reveals her secret. While MacNair, also a prisoner, fights to save Julie, Nonette brings her father and others to the scene. Dubec is captured and a happy reunion follows.

Program and Advertising Phrases: A Vigorous Red-Blooded Story of the Great Northwest Filled With Action and Suspense.

Gripping Story of a Girl Kidnapped by a Murderer and Reared as a Woman of the Dance Halls.

Handsome George Larkin and Pretty Betty Compson, Stars of Powerful Drama Dealing With Northwest Mounted Police.

How a Girl After Twelve Years of Hardship Was Instrumental in Saving Her Father and Sister and Bringing Her Kidnapper to Justice.

Advertising Angles: Play up Betty Compson and George Larkin. Offer this as a story of the great Northwest, and play up the big points. Take these up singly rather than as a running story.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"The Other Man's Wife"

Stuart Holmes and Ellen Cassidy in Five Reel Picture of Considerable Interest; Released by Frank G. Hall.

Reviewed by Edward Weitzel.

THE part women played in the industrial life of the United States during the war is the theme of "The Other Man's Wife," a five-part picture, written by Mary Murillo and released by Frank G. Hall. Stuart Holmes and Ellen Cassidy are starred. The director was Carl Harbaugh.

There is considerable interest in the story, but it is overloaded with characters and its development is hindered by the constant shifting from one set of persons to another. It belongs to the style of photoplay that was the correct thing two years ago, and its war element, although used sparingly, seems rather out of date. The production is of good quality, and Carl Harbaugh has directed the picture consistently.

"The Other Man's Wife" has a touch of novelty in the way it is cast. Stuart Holmes, as a sort of he-vamp, is made the central figure in most of the scenes. He fits the part asily, and gives an excellent performance of a smooth-tongued slacker, who tries to steal the affections of a shallow woman while her husband is in France fighting for the Allies. Ellen Cassidy is the wife in question, and her attractive personality and knowledge of acting stand her in good stead. Other well played roles are contributed by Ned Hay, Olive Trevor, Laura Newman, Regina Quinn, George Jessel and Evelyn Brent.

Cast.

Fred Hartley.....Ned Hay
Mrs. Fred Hartley.....Ellen Cassidy
Elsie Drummond, her sister..Olive Trevor
J. Douglas Kerr.....Stuart Holmes
Bruce Drummond.....Halbert Brown
Mrs. Bruce Drummond.....Mrs. Garrison
Wilbur Drummond.....Lesly Casey
Jimmy Moore.....Danny Sullivan
Betty Moore.....Regina Quinn
Mrs. Moore.....Laura Newman
Davy Simon.....George Jessel
Becky Simon.....Evelyn Brent

Directed by Carl Harbaugh.
Scenario by Mary Murillo.

The Story.

When J. Douglas Kerr, the male vampire in "The Other Man's Wife," discovers that Mrs. Fred Hartley is flattered by his attentions, he turns from her unmarried sister, Elsie, and does his best to break up the Hartley family. The husband is in partnership with his father-in-law, Bruce Drummond, a wealthy ship builder. Two other families are connected with the plot. One is the Moores, consisting of Jimmy, his mother and his sister, Betty, who works in the Drummond office. The other family is the Simons, made up of Davy Simons, his father and mother and his three sisters. Jimmy Moore is in love with Becky Simon.

Fred Hartley, Jimmy Moore and Davy Simon are all drafted and sent to France. Becky's father refuses to accept Jimmy as a future son-in-law when he comes to bid Becky good-bye, but the Irish boy's safe return at the end of the war wins the old Hebrew over. Fred Hartley is reported as having been killed, and Kerr loses no time in offering himself to the widow. Hartley's return just as his wife is telling Kerr that she never intended to marry him leads to the would-be bridegroom making a hasty exit and leaving his trousers in the grasp of the indignant butler. The last seen of the he-vamp he is walking along the street, dwarf-fashion, so that his overcoat will hide the embarrassment of being without his missing garment, as he does a Charlie Chaplin fade-out.

The real serious motive of the story shows most of the women characters engaged in some kind of war work.

Program and Advertising Phrases: Stuart Holmes, Male Vampire, Meets His Fate as Co-Star With Ellen Cassidy in Powerful Drama.

High Lights and Thrilling Emotions Featured in Remarkable Photoplay.

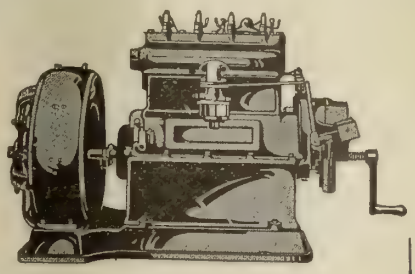
Full Dozen Photoplayers Form Remarkable Cast in Powerful Drama.

Exploiting the Woman Who Won the War in Tense Photoplay.

Stuart Holmes and Ellen Cassidy Co-Stars in Powerful Photodrama.

Advertising Angles: Play up Stuart Holmes as the he-vamp, and make this your big appeal, unless you have an ex-

(*Continued on page* 1829)



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"Daddy Long Legs" Draws Without Advertising

RAY ANDREWS, treasurer and manager of the Home Motion Picture Company, of Muncie, Ind., which operates the Star and Columbia theatres there, has accomplished that which most exhibitors probably would consider as the impossible.

Without a press sheet or the semblance of any prepared advertising, and without having seen the picture, read the book or witnessed the stage production, he put on "Daddy Long Legs," released by the First National Exhibitors' Circuit, at the Star Theatre during the week of May 11, and had them standing up at nearly every performance. And he didn't have to whistle the "Star Spangled Banner" to do it.

Mr. Andrews has notified Floyd Brown, manager for the H. Lieber Company, of Indianapolis, who have the First National franchise for Indiana, that he intends to repeat it in a few weeks at the Columbia.

The advertising and press matter for the picture was tied up in the East because of an express strike at the time Mr. Andrews was scheduled to show it, but that fact apparently did not worry him in the least. Realizing at the last moment that he was up against it for advertising, he made a combination program out of the film by showing it at his vaudeville house—the Star, on a two-a-day schedule. In addition to the feature picture, he had four vaudeville acts and a news weekly. The price of admission for the matinee was 22 cents, 28 cents, 39 cents, and 55 cents. The prices in the evening were 28, 39, 55 and 83 cents.

In order to give the children of the city—Mr. Andrews is strong for the kiddies—an opportunity to see Mary and her little freckled-faced friend, he gave a special matinee for school children on Wednesday and Friday afternoons.

The psychology of the special matinee was this: Parents who had seen the picture earlier in the week sent their children to the Wednesday and Friday matinees; their children told other children; and the children of those who had not seen the picture talked so much about it that their parents went to see it during the latter part of the week.

Goldwyn to Use Salvation Army Slogan for Publicity

A MAN May Be Down, But He's Never Out!" This nationally famous slogan —recently adopted by the Salvation Army as best describing the principle of its home welfare work—has been linked up by Goldwyn's service and promotion department for the nationwide exploitation of Tom Moore's new vehicle, "The City of Comrades," a dramatization of the Saturday Evening Post story by Basil King.

As a prodigal son who is thrown mercilessly into the whirlpools of fate and who finally redeems himself through the love and influence of comrades and a girl, Tom Moore graphically illustrates the conviction that "A Man May Be Down, But He's Never Out!"

The slogan-catchline, with full directions and suggestions for its use by exhibitors, is incorporated in the exploitation campaign devised for the film. A new press and service book, embodying sixteen pages of practical promotional material and showing, for the first time in motion pictures, illustrated lobby displays and stage settings, accompanies the release of the Goldwyn picture.

"Elmo the Mighty" Kept Busy.

"Buried Alive" is the title of the second episode of Universal's startling serial, "Elmo the Mighty." Elmo Lincoln, famous for his superhuman display of strength and courage as "Tarzan" in "Tarzan of the Apes," as well as other giant roles, such as Griffith's "Intolerance" and the "Kaiser, the Beast of Berlin," exhibits in this serial feats that surpass all his former ones.

This chapter carries the hero, Armstrong, single-handed, through a series of throbbing adventures and battles against a pack of ruffians, banded together to rob the heroine, Lucille—this part superbly interpreted by Grace Cunard, who won her popularity through her serial roles.

Hamilton to Enlighten on Problem of Clerical Ethics

AN ALL-STAR series production entitled "In His Brother's Place," now in work at the Metro West Coast studios, promises to arouse considerable interest and comment upon its release, by reason of the subject matter treated in the original story.

In the production Hale Hamilton has drawn an unusual character of a clergyman who is imbued with the spirit of salesmanship as applied to the word of God.

Hamilton has treated in this production a delicate and dangerous subject in a manner which denotes a superior knowledge of the conventions of the Church as well as an original idea on the combination of the fundamental principles of salesmanship with the reserve and dignity of the house of worship.

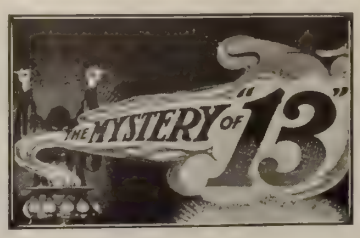
The author is confident that his offering will be received in the same spirit in which the idea was conceived. "There is no doubt," he said, "that such an action as I portray on the part of one of our prominent clergymen would incite considerable comment and disapproval from the few. Anything of the kind, new or at variance with customs of long standing, suffers the same reception. But I feel it will stand and prove itself. I am confident."

Views of Bee Farm in Kinograms.

The current issue of Kinograms, although it contains nine features, includes one that should arouse great interest among those who book this news weekly. It is designated on this issue as "The sweetest place in Ohio." It picturizes a bee farm at Medina, Ohio, known as the biggest honey plant in the world. This statement in itself does scant justice to the picture. What gives it unusual interest is the photographing of bees from this farm, the method of cultivation and the fact that these wonderful little insects command in the market as high as $100 each.

Seek "Huckleberry Finn" Locations.

William D. Taylor, who is to direct the Paramount-Artcraft special written by Julia Crawford Ivers from Mark Twain's story of boy life, "Huckleberry Finn," having practically completed his cast, is now scouting for locations with the location director. Hannibal, Mo., is the locale of much of the story, and the river scenes are of course highly important. The picture is in a sense a sequel to "Tom Sawyer," but the main figure is the ragamuffin, quaintest of Twain's creations. The humor of the South will be retained in the picture as much as possible. A cast without a star has been chosen. Every member was picked for type purposes.



"I'm for Table d'Hote,"
Says Frankie Lee, "tabled" here as he appears in Hodkinson's "The Westerners."

Marguerite Snow Supports Hamilton in Metro Picture

AMONG the players whom Metro has engaged to support Hale Hamilton in the screen version of Mr. Hamilton's story, "In His Brother's Place," is Marguerite Snow. It is some time since Miss Snow has appeared under the Metro banner.

A character actress whose stage experience dates back to a time before many of us spoke our first word, is intrusted with the lovable part of the mother of the star in Hamilton's new story. Ruby La Fayette is her name. Among some of the stage's most famous parts assumed by Miss La Fayette were Lucretia Borgia, Ingomar and Lady Audley.

Ward Wing has one of the principal parts in the picture. Emmett C. King appears as the elderly father. Little Mary MacIvor, ingenue, and Jessie De Jarnette, another character actress, are also in the cast, with the last of the important parts assigned to Howard Crampton.

The story outlines Hamilton's most original ideas on the application of salesmanship to the dignity of the church. It may serve to bring to the silent drama a new type of clergyman with new ideas, and will also show Hamilton in his first dual role before the cinema camera.

Report Increased Bookings on Bennison Star Series

A TREMENDOUS increase in bookings for the Louis Bennison Star Series productions, produced by the Betzwood Film Company and released through Goldwyn, has been noted following the star's latest success, "The Road Called Straight," now being played in the more important second and third run theatres throughout the United States and Canada. Goldwyn reports a gratifying number of contracts for every picture of Bennison's first series, from "Oh, Johnny," his first screen vehicle, to "Lord Jim," the last of the initial series, still several weeks from release date.

Goldwyn promises an unusual exploitation and showmanship campaign for the next production, "High Pockets," in which the star is supported by Katharine McDonald. This production will be released July 1, and for it the releasing company's publicity and service departments have prepared distinctive aids for exhibitors.

REVIEWS AND ADVERTISING AIDS (Continued)

ceptionally high class audience, then play up: "The women who worked to win the war." In either case, play up the slacker who stayed at home to win the other man's wife while he did duty in France. You can raise as big a fuss over this as your advertising space will permit.

"The Sneak"

Five-Reel Fox Subject Features Gladys Brockwell in Gipsy Story.

Reviewed by Robert C. McElravy.

THERE is always a certain glamour about gipsy life, and this five-reel picture, "The Sneak," gives a colorful representation of the open road. It follows the fortunes of a band of gipsies, which moves in covered wagons, pitching camp here and there as fancy dictates. Gladys Brockwell is cast in the role of Rhona, daughter of the gipsy king, who has many suitors in the band itself, and complicates matters further for herself by meeting an artist and posing for him.

The chief charm of this number is found in its attractive atmosphere, which seems to lift the spectator from his seat and transport him to the woods and mountains. The plot follows conventional lines, the scenes depicting the interplay of love and jealousy among the principals. It contains but little drama, until the final reel, where two stabbings occur. This is melodramatic and the knife duel between Rhona and Francisco is well staged. The storm scenes are good.

As a whole this story is one that develops no very exceptional acting, but will please because of its picturesque settings and the general charm of the life portrayed.

Cast.

Rhona.....Gladys Brockwell
Wester Churen.....William Scott
King Panuel.....Alfred Hollingsworth
Francisco Buckley.....John Oaker
Roger Barrington.....Harry Hilliard
Enid Granby.....Irene Rich
Her mother.....Gerrard Grassby

Directed by E. J. Le Saint.
Story by J. Grubb Alexander.
Scenario by Ruth Ann Baldwin.

The Story.

Rhona is a pretty gipsy girl, daughter of the king of the band, and next in succession to its leadership. She is in love with Wester, a comely youth, but affairs are complicated by the attentions of her cousin, Francisco, who is next to herself as a possible future leader of the tribe.

While the gipsies are at camp in a pretty rural country, Rhona meets a young artist, Roger Barrington, who has a shack in the neighborhood. Barrington is a portrait painter and desires to make a likeness of Rhona. This brings on the jealousy of Wester and Francisco, and also that of Barrington's fiancee, Enid.

The gipsy king is informed that Rhona has been meeting the artist frequently, and she is banished from the tribe during a heavy wind storm. She is left behind and throws herself upon the mercies of Barrington, whose intentions toward her were really without harm. In the course of time the truth becomes known and Wester seeks Rhona, to bring her back to the tribe.

She arrives just as her father is about to die. Francisco stabs Wester in a jealous fit, and Rhona gives battle to Francisco in a knife duel. The latter falls upon his own knife and dies. Wester seems destined to recover and the dying king gives the two his blessing.

Program and Advertising Phrases: Romantic Story Showing the Glamour of Life on the Open Road.
Romance of the Daughter of a Gipsy King and an Artist, Flavored by the Jealousy of an Unsuccessful Rival.
A Picture That Will Make You Feel as if You Are Being Transported from Your Seat into the Woods and Mountains.
Gladys Brockwell as Star of Story with Attractive Atmosphere Revealing the Charm of Gipsy Life.

Advertising Angles: Play up Gladys Brockwell. Dig out the old red electric campfire for the lobby and first advertise "The gipsies are coming (date)," then change later to the star and title. You might use the same line for a teaser a day or two before the lobby stunt, omitting the date and merely telling that the gipsies are coming. Then work into the personal appeal such as "See Gladys Brockwell as a Gipsy Queen in 'The Sneak'." Make the star and the gipsy environment the selling points.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11-14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

"Oh, Boy"

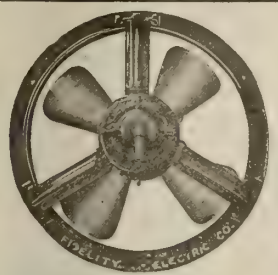
Pathe Releases Six-Reel Adaptation of Well Known Musical Comedy Success.

Reviewed by Robert C. McElravy.

THE plot of the average musical comedy is pretty thin and this six-reel adaptation of "Oh, Boy!", made by Albert Capellani and released by Pathe, is no exception to the rule. There is much to be said for it, as a drawing attraction, however, and some things that will undoubtedly count against it, aside from its slight plot. As a musical comedy, it proved one of the most enduring of the string of successes by P. G. Wodehouse and Guy Bolton, and with an accompaniment of the light-running music written for the original production, the picture should distinctly benefit.

The screen adaptation has a pleasing juvenile quality throughout, many of the characters being college girls and

(Continued on page 1831)



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They Evidently Find Some Funny Stuff in the "Gay Old Dog" Script.
John Cumberland, star; Mrs. Sidney Drew and Hobart Henley conferring on the first Henley production for Frank G. Hall.

Give Permanent Title to Coming Guy Empey Picture

SELECT announces, this week, that a definite title has been decided upon for the coming Arthur Guy Empey special attraction, which has been previously announced under the temporary working title of "Hell on Earth." The permanent title will be "The Undercurrent," which more adequately fits the nature of this drama. "The Undercurrent" is a forceful story of life as it is today.

Guy Empey, the soldier hero, author and lecturer, will be seen in the principal male part, while the leading opposite role will be filled by Sergeant Empey's co-star, Evelyn Martin. Three other female parts of almost equal importance will be played by Marguerite Courtot, Betty Blythe and Sallie Crute.

The story was conceived and written by Guy Empey himself, while the adaptation for the screen is the work of William Addison Lathrop. It is being directed by Wilfrid North.

The dominant note in "The Undercurrent" is one which carries a special appeal to the public of today. It is a story of love, with the contrasting elements of pathos and happiness, intrigue and design. The filming of the production was completed this week and work is now progressing on the cutting and titling.

Vitagraph's "Spark Divine" Acclaimed at Private View

A FINISHED print of "The Spark Divine" was seen at Vitagraph's home office projection room last week and was voted a triumph of direction. Tom Terriss so controlled story and star as to make this photoplay of mother love, which might easily have verged on the melodramatic, an animated document breathing with human emotion.

The story is psychologically developed with no straining for effect, and affords Miss Joyce, in the role of "the girl without a heart," an opportunity to contribute to her galaxy of characterizations one that is unique and interesting.

William Carlton, Jr., scores the hit of his screen career as Robert Jardine, a mine owner who accepted fate's challenge and eventually melted the heart of the glittering but glacial woman whom he married on the chance that she might become a human being.

Eulalie Jensen is seen as the newly-rich mother of the heroine, playing the part with fine understanding, and Frank Norcross enacts the father, who also would sacrifice his daughter to ambition and affluence. Mary Carr makes an appealing picture as the mother of the hero.

The story of the picture is by Alicia Ramsey.

Reid Acts as Job Seeker in O. Henry Narrative

WALLACE REID is afforded good support in his latest picture for Paramount, "You're Fired," which was adapted from O. Henry's story, "The Halberdier of the Little Rheinschloss." The picture is released June 8.

Playing the leading female role opposite Mr. Reid is Wanda Hawley. Henry Woodward plays the heavy role. Theodore Roberts plays the part of Gordon Rogers, a stern old railroad magnate and the father of the girl whom Billy Deering, which role is played by the star, wants to marry. Lillian Mason, Herbert Pryor and Raymond Hatton and Guy Oliver also have roles.

The story concerns the attempts of Billy Deering, who wants to marry Helen Rogers, the daughter of a wealthy railroad owner, to work for thirty days without once being fired for incompetence, it being necessary for him to pass this test in order to win the consent of the girl's father. Hilarious complications arise from the fact that this arrangement between father and suitor is to be kept secret from the daughter until the expiration of the three months.

James Cruze directed, Frank Urson was the photographer and Clara G. Kennedy wrote the scenario.

Tom Mix at Old Tricks Again.

In "Rough Riding Romance," now completed for Fox Film Corporation, Tom Mix is shown as a young ranchman who finds eight-five-cent beefsteaks beyond the reach of his meagre purse. Then he strikes oil on his ranch and riches gush out for him.

All the world changes for him when an exiled princess from the Balkan States passes through Cow Hollow. On a visit to San Francisco to aid the princess he rides up four flights of a fire escape on horseback, and again rides up and down the stairway of the house occupied by the Princess. Probably the greatest feat, however, performed by Mix is his lassoing of a speeding train and climbing aboard with the aid of his lariat.

Archer Praises Hart for Prowess in Willard Film

WHEN Ray O. Archer, business representative for champion Jess Willard, arrived in New York last week to make arrangements for the showing of the big feature in which the heavyweight king will be presented next week, he was besieged by newspapermen. He was kept busy answering the phone every few minutes, and he finally decided that he could best answer the questions of the writers by holding a reception in the hotel. This he did the same night.

Mr. Archer declared that while he would take back with him any good men who were available and willing to stand up before Willard, his real purpose in coming East was to discuss the closing details of the plans for showing the Willard film. While he was here it was arranged at a conference attended by himself and Mr. Wilke, E. Lanning Masters, who has conducted the preliminary exploitation and marketing of the feature, and Frank G. Hall, president of the Independent Sales Corporation, for the Hall organization to handle the film in this country.

Mr. Archer paid tribute to the gameness of Al Hart, who played the heavy lead opposite Willard in "The Challenge of Chance" film, and engaged him in several desperate fistic encounters. Hart, said Mr. Archer, stood up under blows as hard as any Willard ever had used in the ring. From Director Revier it was learned that Willard, while he did not hit Hart as hard as he could, was unable to "pull" his punches, and the result was that Hart was knocked cold on at least two occasions, after putting up a magnificent battle with the champion. Hart is 6 feet 3 inches tall, weighs 200 pounds, and is a skilled boxer.

Willard's representative, after seeing the major part of the production run off in a projection room at the Crystal laboratories, said that he thought it was the fastest thing he ever had seen on the screen. Roy Somerville, author of the play, congratulated Mr. Revier on having maintained a swiftness of action and beauty of lighting and photography.

Dorothy Dalton Featured in Paramount Film of Intrigue

DOROTHY DALTON plays a unique role in the Paramount picture, "Other Men's Wives," which was produced under the guidance of Thomas H. Ince from a story penned by C. Gardner Sullivan. June 15 is the release date.

In this picture Miss Dalton portrays the life of a girl who is left an orphan among social parasites with no funds and not even a knowledge of any profession by which she might support herself. Her only assets are her beauty and her gorgeous gowns, and for the latter she is constantly hounded by fashionable modistes and dressmakers to whom she is indebted.

The production was directed by Victor Schertzinger and photographed by John Stumar. Among the supporting players Forrest Stanley heads the list, playing the leading male role, that of James Gordon.

H. E. Herbert, who has the role of Fenwick Flint, has played opposite some of the most noted stage and screen stars during his career.

Dell Boone portrays the role of Viola Gordon, the scheming wife, and Elsie Larimer and Hal Clements, it is said, do full justice to their respective parts as Mrs. Peyton-Andrews and Mr. Peyton-Andrews, two society leaders.

Ray and Fair Busy on New Picture.

Albert Ray and Elinor Fair, the two William Fox stars who have been cast in young lovers' roles in several recent productions, are at work on a new story by George Washburn Child. The scenario is written by J. Anthony Roach. The working title is "Live Is Love."

REVIEWS AND ADVERTISING AIDS (Continued)

youths. The heroine elopes with a college boy and they are secretly married, despite the unwillingness of the girl's parents and the boy's aunt. A football game makes a pleasing feature in the latter part of the story.

Prohibition comes in for a good deal of "spoofing" in this picture, the girl's father and the boy's aunt both imbibing too much in certain scenes. The father is a prohibitionist, and this adds to the significance of his downfall. He also becomes slightly involved with a young actress, but the story closes with his reputation still intact and all hands happy. The story interest would undoubtedly have been improved if this had been made in five instead of six reels.

Cast.

Lou Ellen Carter.....June Caprice
George Budd.....Creighton Hale
Jackie Sampson.....Zena Keefe
Miss Penelope Budd.....Flora Finch
Judge Daniel Carter.....W. H. Thompson
Mrs. Carter, his wife.....Grace Reals
Constable Simms.....Joseph Conyers
Dean of Richguys College...J. K. Murray
"Lefty" Flynn.....Maurice Bennett Flynn
Story by P. G. Wodehouse and Guy Balton.
Directed by Albert Capellani.

The Story.

George Budd, a college youth in "Oh, Boy", is tremendously in love with Lou Ellen Carter, also in college. George's spinster aunt, Penelope Budd, objects to a wedding, and so does the girl's father, Judge Daniel Carter, an ardent prohibitionist. The Judge does not like George because he discovers that the youth takes an occasional drink.

George and Lou Ellen elope and are married. At about this time, Judge Carter is planning to deliver a prohibition talk to the college boys, and he visits the College Inn. Here the Judge falls a victim to the wiles of Jackie Sampson, a young actress, who induces him to take several drinks.

A telegram arrives from George's aunt, which says she will disown him if he marries, and George and Lou decide to separate at once and keep their marriage a secret. Lou goes home and George is left alone in the bungalow he had rented. This bungalow is presently invaded by Jackie Sampson, who escaped from the College Inn during a police raid.

Affairs become considerably complicated, as the constable comes and Jackie claims to be Mrs. Budd. George's aunt also arrives unexpectedly. She is under the influence of liquor, which she had innocently imbibed as tea. The actress recognizes Judge Carter, when he appears, and this creates a scene. But all is cleared up at the close, and George and Lou announce that they were married.

Program and Advertising Phrases: See on the Screen, One of the Best Musical Comedy Successes.
Snappy Filmusical Comedy With Wonderful Cast Including June Caprice, Creighton Hale, Zena Keefe, Flora Finch and W. H. Thompson.
Delightful Light-Hearted Comedy of College Boys and Girls and a Teetotaling Judge Who Falls Victim to the Wiles of a Young Vamp.
The Girl Was Secretly Married, Then Her Father, a Prohibitionist, Was Persuaded by a Vamp to Take a Drink. Want to Know the Outcome? "Oh, Boy!"

Advertising Angles: Play up June Caprice, Creighton Hale and Zena Keefe for your features, then hammer away at the fact that this is an adaptation of one of the musical comedies which has kept New York amused for an entire season. Use such lines as: "Oh, Boy! Girls!! Girls!!! Girls!!!!" In other words, sell it to the people who like musical comedies. The plot is thin, but there are many good situations on which to base advertisements and press comment. Use plenty of lithographs. If possible make a special brag about the original musical accompaniment.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

For Color Effects
Use Reco Hoods
Colors Are
Beautiful, Brilliant and Permanent
Hoods Slip Over the Bulb
WAY AHEAD OF DIP AND LESS COSTLY
For 5 or 10 W. and 25 or 40 W. Lamps
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MIRROROID
The Perfect Projection Screen
OVER 12,000 IN USE
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TRADE MARK REGISTERED U. S. PAT. OFF. JULY 23, 1918
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
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National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
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Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
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CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

"Elmo, the Mighty"

New Universal Serial Promises to Turn Up Many Sensational Outdoor Incidents.

Reviewed by Robert C. McElravy.

THE hero of this new Universal serial is Elmo Lincoln, of "Tarzan" fame. He is himself a rugged and powerful man and these words come very near describing the character of this new melodramatic serial. It has a conventional plot, but one that serves to knit together a series of heroic deeds in the open, which will undoubtedly find many admirers among film fans. The hero engages in many hand-to-hand conflicts with other men, most of whom are of gigantic build, like himself. There is a certain realism in these encounters which is not always found in serial battles.

The story is almost crudely set forth in the opening instalment, but soon develops certain definite threads of interest. The heroine's father is made to believe that he has murdered a man, and is forced to hide in the "Mad Mountains," which are the scene of the story. The hero and heroine are in constant peril from the gang of outlaws who infest the region. It is the breathless, melodramatic character of the incidents themselves which fascinates the observer. The forest fire, the ride of the hero on an open flume, astride a log, and the mysterious doings of the Phantom menace, all serve to hold the attention. The serial is not as carefully constructed as many have been, but is strong in "punch" scenes and carries a tremendous feeling of reality.

Cast.

Bob Armstrong.....Elmo Lincoln
Lucille Gray.....Grace Cunard
Rawden.....Ivor McFadden
Steve Blighton.....Frederic Starr
The Mystery Man.....James Cole

The Story.

Richard Gray is a wealthy mining man with a daughter named Lucille. Gray has numerous enemies in the financial world, certain of whom, led by Steve Blighton and "Black" Rawdon, plan to cover up their own misdeeds by throwing the stigma upon Gray. These enemies contrive to bring about a conflict between Gray and another financier named Strang. They quarrel and Strang is mysteriously shot. Gray himself is led to believe he shot Strang and escapes to the Mad Mountains nearby. He has hidden some papers in a satchel, which will clear his name of any taint of financial crookedness, and leaves directions for Lucille to deliver these papers to the proper authorities.

Lucille is in love with Capt. Bob Armstrong, a forest ranger, and he aids her in all that follows. The satchel is stolen by the gang and afterward gets into the hands of the "Phantom Menace," a mysterious man of the mountains. Later the satchel is blown from its hiding place by an explosion, and floats down a river. In the meantime the girl and Bob have been captured by the outlaws, and the latter is put to torture until the girl says she will tell where the satchel is hidden. This, of course, she cannot do, but they escape during a forest fire and are swept down a river on a raft. The ride of the hero and

(*Continued on page* 1833)

Scenes in "Checkers" Suitable for Big Publicity

"CHECKERS," the screen adaptation of the late Henry Blossom, Jr.'s, play of that name, which for more than fifteen years held sway on the speaking stage, has been in course of preparation for four months by Richard Stanton for the Fox Film Corporation.

"In listing this production," says the Exhibitors' Service Bureau, "the Fox Film Corporation recognized the big publicity value inherent in a story which had been before the public in spoken form so many years and which had received volumes of laudatory newspaper reviews.

"The press book will contain, pictorially, such great scenes as the train wreck, innermost Chinatown, the thrilling horse races at Belmont Park and the inspiring aeroplane scenes, besides an amount of helpful reading matter."

The Fox Service Bureau advises exhibitors to do heavy advertising on the spectacular train wreck. This is a bona fide wreck, filmed recently on a road crossing Kill von Kull, between Staten Island and New Jersey.

The racing scenes were filmed at the Belmont Park, Long Island, and on a New Jersey course. Twelve thoroughbreds were entered. Jean Acker, leading woman in "Checkers," rode Remorse to victory.

Sensational aeroplane scenes also constitute a basis for valuable advertising publicity, while the Chinatown episodes are unprecedentedly accurate in every detail.

The Chinatown set was built under the personal supervision of Police Captain Hannon, formerly of the Elizabeth Street (New York) police station—which has Chinatown within its jurisdiction.

Especially available for publicity is the interior of a Chinese opium den. This set is an exact replica of a dive which flourished unknown to the police for many years and was raided shortly before Mr. Stanton began work on "Checkers." All the secret trapdoors and panels have been reproduced with absolute fidelity.

Big Lumber Scenes in Next Virginia Pearson Picture

JOHN B. O'BRIEN, director general of the Virginia Pearson Photoplays, Inc., went last week, accompanied by Frank S. Beresford, the author of "Impossible Catherine," which will be the second production presented by Louis Meyer and which is now in the course of productions, by automobile to Lake George in search of locations for the latter part of the story, in which the scene of action is laid in a lumber camp. When they arrived at the logging camp situated on the Schroon River they found that the last log drive of the season would take place in the two days following.

As a drive of this sort was one of the scenic features Mr. O'Brien had counted on for his production a telephone call brought actors and cameramen to the scene, and the atmosphere of a real lumber camp was infused in the many shots they obtained of the event.

Miss Pearson will be seen in this role of Catherine Kimberly, the sports-loving heroine of the play, who does everything from appearing wonderfully gowned at society functions to playing a man's game of polo and going up 5,000 feet above ground in an aeroplane.

The story, written by Frank S. Beresford, is a strong one and is destined to give Miss Pearson one of the best roles of her career.

"April Folly" Replete with Atmosphere.

"Atmosphere" is the long suit of "April Folly," Marion Davies' latest starring vehicle now being screened at the Biograph studio. One of the features is a quartet of musical comedy boys assumedly returning from South Africa, who furnish string music for the passengers on a steamer homeward bound. The young men who fill the roles are actually just back from the same sort of experience in South America, and furnish the appropriate languor. Another novel idea is a genuine game of "Hop scotch" played on deck.

Revier Works Forty Hours Straight on Willard Film

HARRY REVIER, who directed champion Jess Willard in the Continental Pictures Corporation seven-reel feature, "The Challenge of Chance," returned to New York from Los Angeles last week accompanied by Arline Pretty, leading woman for Willard; Al Hart, who played the heavy lead and gave the champ a battle that would do credit to a Dempsey, and an augmented technical staff. He brought with him two full negatives and three prints of the picture that is to put the heavyweight champion before the screen fans of the country as a film star.

On his arrival in New York, Mr. Revier lost no time in getting to work on the cutting and titling of the production, having been forced to take approximately 40,000 feet of scenes. At the outset of his work he labored steadily from 5 a. m. one day to 9 p. m. the next, stopping only for meals. The work of cutting, titling and tinting the production is being done at the Crystal Film Company laboratories in the Bronx, and Mr. Revier has with him, in addition to the professional cutters, Roy Somerville, author of the story.

Vitagraph Commences Work on "The Gamblers"

A CONTINGENT of Vitagraph stock players, headed by Harry T. Morey, has begun work on "The Gamblers," the third of a cycle of Charles Klein's stage success to be screened by Vitagraph.

"The Gamblers" was accounted one of Charles Klein's greatest money makers. It opened its original run at the Maxine Elliott Theatre on October 31, 1910, and continued there until May 1, 1911, completing a purely New York City engagement of approximately seven months. Runs of almost equal length were scored in Chicago, Boston and other cities of the metropolitan status.

In addition to the masterly handling of the plot was its superb casting. Every character role was made to count to the utmost. Paul Scardon, who is directing the picture, was fully conversant with this factor and therefore went to especial pains in selecting the cast which is to perpetuate "The Gamblers" on the screens.

Harry T. Morey was chosen for the role of Wilbur Emerson. The pivotal feminine role, that of Catherin Darwin, will be interpreted by Helen Ferguson.

Other important assignments are those of Agnes Ayres to the role of Isabel Emerson, Charles Kent to that of John Emerson and George Backus, George Majeroni and Eric Mayne to the remaining important roles.

Oriental Atmosphere in Big V Comedy.

A rich moroccoan setting and oriental costuming impart to "Harems and Hokum" a distinct "atmosphere" which is maintained throughout the chain of grotesqueries contrived by Earl Montgomery and Joe Rock, the "Big V" comedians, with the capable support of Max Asher, Louise Granville and others. One is given glimpses of oriental streets with minarets and turrets, of palatial interiors, in which the well known beauty bath of the harem is not overlooked.

Stuart Holmes
Star of Frank Hall's Independent Select feature, "The Other Man's Wife."

"Bringing Up Betty" Is Directed by Oscar Apfel

OSCAR APFEL, who is under contract for three years to make productions for World Pictures, which will be distributed as Apfel Productions, is at present directing "Bringing Up Betty" with Evelyn Greeley as the star. In her support he has engaged Grace Carlyle, who was last seen on Broadway in "A Stitch in Time" at the Fulton Theatre. Miss Carlyle has not alone played leading roles in numerous Broadway productions, but has been identified as leading woman in stock companies in prominent cities of the United States. This fact should give an added value to this picture to the exhibitors in the different cities where Miss Carlyle has played.

Another well known actress who will appear in "Bringing Up Betty" is Maud Turner Gordon, who last appeared in support of Mr. and Mrs. Sidney Drew in their stage production of "Keep Her Smiling."

Lyster Chambers is Miss Greeley's leading man. Others in the cast are Reginald Denny, Ben Johnson, Joseph Weber, Oliver Smith, Grace Hansen and Morgan Wallace.

Riley Clubs Anxious for "Orphant Annie."

World Pictures, which is distributing "Little Orphant Annie," a five-reel feature from the poem of the same name by James Whitcomb Riley, is in receipt of a large number of letters from Riley Clubs throughout the country asking for information as to when the picture will be seen in their home towns and at what theatre. These letters in themselves indicate a splendid means of exploiting the production of this picture and gives to the exhibitor a tie-up with his box office. The fact that the Riley Clubs are composed of adults dissipates the impression that some exhibitors have that this is a picture whose greatest appeal is among children.

New Brockwell Play Title.

The Fox Film Corporation has chosen "Rose of the West" as the title for Madlaine Traverse's latest picture, which has been in work under the name, "Until Eternity." It is a picture of the Canadian Northwest wilderness and deals with the highest reaches of mother-love and the lowest depths to which greed can bring the father of a girl. Harry Millarde directed.

REVIEWS (Continued)

the Phantom down an open flume is a sensational incident of the story in the second instalment.

"The Girl of Hell's Agony"

Merit Film Corporation Production Has Texas Guinan as Star and Is Real Western Melodrama.

Reviewed by Edward Weitzel.

LIFE in Texas, when the quickest shot was the fellow who lasted the longest, is the subject of "The Girl of Hell's Agony," a Merit Film Corporation production, with Texas Guinan supplying the gun play. The picture belongs to the series of Western melodramas, which this actress is to make and the Frohman Amusement Corporation is to release. It is on a par with "The She Wolf," director and actors being identified with both pictures.

Meg Carter, the part played by the star, is the daughter of the man who runs the "Hell's Agony" saloon. He is killed in a row, and Meg takes it upon herself to keep the business going. This requires her to mix in and put a stop to any and all fights, which she does with the assistance of her constant companions, her two revolvers.

Brian McTavish, who is supposed to help maintain law and order in the town, tries to take advantage of Meg, and a man by the name of Bad Lands O'Connor prevents him. For this McTavish determines to get even. A number of murders have been committed near O'Connor's cabin, and McTavish fastens them on his rival by lying. The crowd is about to hang the innocent man when Meg effects his rescue. She gets McTavish to consent to a test of marksmanship with her and defeats him, the life of O'Connor being her prize. There is a wedding in town shortly and Meg and O'Connor are the principals.

Cast.

Meg Carter.....Texas Guinan
Bad Lands O'Connor.....George Chesboro
Brian McTavish.....Jack Richardson

Story by John Colton.
Scenario by Archer Mackin.
Directed by Cliff Smith.

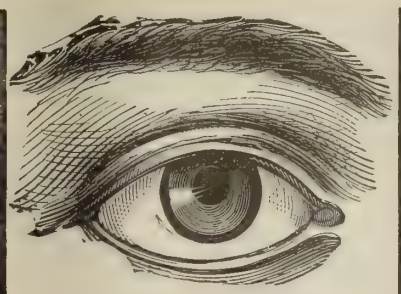
Advertising Angles: Play up the star and feature her as the first two-gun woman. Make good use of the striking title. Then play up such lines as "He thought she couldn't shoot, but she beat him three to two." "She was brought up on a ranch, but she ran the toughest saloon in all the Southwest." Emphasize the type of character rather than this particular character, and help establish the series.

Program and Advertising Phrases: Texas Guinan in Short and Snappy Melodrama of Wild West Locations.
Female Rival to Bill Hart Is Here With Two-Gun Velocity.
Wild West Drama Filled With Surprises and Sensations.
Excitement and Thrills for Every Lover of the Sensational.
Texas Guinan Only Female Rival to Bill Hart, the Two-Gun Man.

"Squared" Is Sidney Drew's Last Picture.

"Squared," the last two-reel Paramount-Drew comedy in which the late Sidney Drew appears, will be released on June 15. This V. B. K. Film Corporation picture was produced by Mr. and Mrs. Drew at the Essanay studios in Chicago.

There is an innovation in this picture, which makes it quite different from previous Drew comedies. Mrs. Drew plays her famous "Polly" as an unmarried girl instead of as Mrs. Henry Minor.



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NEW YORK

COMMENTS

Fox Film Corporation.

SWEET PAPA, June 15.—A characteristic Mutt and Jeff animated. They appear as attorneys-at-law and are visited by a woman who wants to apply for a patent "squall stopper," an invention for quieting crying children. The situations are quite amusing.

HANDS UP! June 8.—This pictures Mutt and Jeff in the West, where they get mixed up in a stage-coach robbery. The riding scenes, in which the bronchos cover mountain tops in incredible fashion, are laughable.

OH! TEACHER! June 1.—A half-reel Mutt and Jeff animated, in which the two visit a school house in the country. This furnishes the usual laugh, and the ringing of the school bell to call the children in is particularly funny.

A SHELL GAME, May 25.—A half-reel animated in which Jeff, being attacked in the rear by a live lobster, visits a shooting gallery. Mutt tries to shoot the lobster with disastrous results.

Pathe Exchange, Inc.

THE MISSING HEIR, June 15.—Episode No. 9 of "The Tiger's Trail." This installment is full of fast action. It begins with the rescue of Belle and Jack from the auto accident, and speedily following this they have a fight with Tiger Face. The latter steals the Pact and flees, stating that it will only be exchanged for the missing idol. The production closes with Jack being precipitated into a well shaft.

OFF THE TROLLEY (Rolin), June 22.—A good knockabout comic, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. Harold has some fun with a number of cops and later invades a street car, where further humorous incidents occur. The number strikes a good average.

SPRING FEVER (Pathe-Rolin).—One of the snappiest of recent comedies featuring Harold Lloyd, Harry Pollard and Bebe Daniels. In this Harold plays a tired clerk, who escapes from the office on a spring day and meets with some amusing adventures. There is some good knockabout work in this and it is enjoyable throughout.

BRINGING IN THE LAW (Pathe, June 22).—Chapter 10 of "The Tiger's Trail." This begins with the rescue of Jack from the well into which he was precipitated by Bull Shotwell's bandits. This whole incident is splendidly handled. Further scenes deal with the manner in which Faro Nell clears the name of Strong, who had been accused of murder. The final scene shows Belle making a leap from a cliff to a tall tree. An unusually good instalment.

Universal Film Company.

A PISTOL POINT PROPOSAL (Universal), June 9.—Eddie Polo, Eileen Sedgwick and Leo Lester appear in this two-reel Western subject. This is a first-rate comedy of its kind, depicting the way in which Eddie's cowbody friends frame up to make him propose to his sweetheart. The mountain roads and other scenic effects are fine and the melodramatic acting is pleasing.

THE MYSTERIOUS MESSAGE (Universal), June 23.—Episode No. 15 of "The Red Glove." This number deals with Wiley's efforts to gain a hold upon Vernon through a forged check bearing North's name. Billie appeals to North to save Vernon, and North confounds Wiley by admitting that the check is good. Billie is then lured into the hands of Wiley and the gang by a mysterious note. The number contains no big moments, but is interesting.

Charles Ray Makes Some Entertaining Film Footage in "Hay Foot, Straw Foot."
He appears in the overseas uniform of today in another part of this, his next Paramount.

"Crimson Gardenia" Is Product of Co-operation

JUST how valuable is the actual co-operation of the author in the screening of his or her themes is abundantly seen in Goldwyn's recently released "The Crimson Gardenia," one of Rex Beach's creations. It was partly by the outcome of Mr. Beach's aid in this and other picturizations of his ideas that Samuel Goldwyn became convinced that the author's co-operation is what has been lacking in the past and must be supplied in the future. The consequence was the formation of the Eminent Authors' Pictures, Inc., which has under contract for a long term of years Gertrude Atherton, Rupert Hughes, Governeur Morris, Mary Roberts Rhinehart, Basil King, and Leroy Scott.

This is a real Rex Beach tale. The screening of this story has lost it nothing and even gained for it a certain amount of color. Owen Moore portrays with rare skill the adventures of Roland Van Dam, who comes to the Mardi Gras in New Orleans to seek adventure and finds it galore, as the result of innocently wearing a gardenia pinned on his breast by an old flower-seller. The flower attracts the attention of Madelon Dorette (Hedda Nova), who thinks the masked man is her cousin, a fugitive from justice whom she has never seen, but with whom she has a rendezvous. He has agreed to wear a gardenia to make his identification plain. She therefore joins Roland and they stroll together. Thus the complications begin, which end quickly in an attack on Roland and in the death of the cousin, whose gardenia is incarnadined by his assassination and thus gives the name to the story.

Madelon is finally disillusioned of the unhappy idea that he has been responsible for her cousin's murder and turns back to Roland.

Every Day Is Fish Day at Lewis' Camp on Columbia

MITCHELL LEWIS, star in Select pictures, whose current attraction, "Jacques of the Silver North," is now being shown in the first-run theatres throughout the country, has already commenced work on the fourth of his Star Series productions for Select.

Mr. Lewis and his company, with Robert Bradbury, the new director general of the Mitchell Lewis Producing Company, are now located on the banks of the Columbia River in the state of Washington. For the first three or four days, the Mitchell Lewis company lived on trout and salmon, but although these delicacies are retailing for stock exchange prices in New York restaurants, the steady diet of trout for breakfast, luncheon and dinner was too much for the Select star and his associates. At the end of the fifth day, one of the camp employes was dispatched to the nearest trading post for a supply of other foodstuffs.

Mr. Lewis will remain on his present location for two or three weeks more, and then remove his company to the Yosemite Valley district, or some similar region, for a number of choice mountain shots. The studio work will be done in Mr. Lewis' Los Angeles studio.

Make Scenes at Sherry's.

Sherry's, at Fifth avenue and Forty-fourth street, New York, for a generation one of the most popular of America's metropolitan restaurants, closed its doors Monday, June 2, when the effects of the entire building were sold at auction. On the day before the place was dismantled the beautifully furnished rooms which have provided the setting for so many notable social affairs, were converted into a motion picture studio. John M. Stahl, directing Miss Mollie King in "Greater Than Love" for the American Cinema Corporation brought his cast into the building, studio lights were installed and numerous scenes were taken in various quarters of the building, particularly the tapestry room on the second floor.

Train Scenes for Russell Play.

Special trains may be all right for some purposes, but "Bill" Russell chose to use an ordinary day-coach last week for some scenes in "This Hero Stuff," Stephen Fox's satirical comedy, which will soon be presented by the American. Russell and his company, under the direction of Henry King, boarded a Los Angeles-bound train and filmed en route about thirty scenes in which the regular passengers participated. In the troupe were Winifred Westover, Mary Thurman, J. Barney Sherry, Harvey Clark and J. Farrell MacDonald.

Ferber's "The Gay Old Dog" Is Being Filmed by Henley

THE possibilities of the emotion incorporated by Edna Ferber in her story, "The Gay Old Dog," were brought to the attention of Hobart Henley, of Hobart Henley Productions, Inc., by Mrs. Sidney Drew, who saw in this human interest story a narrative of everyday life, of the home, of the people—a story that is enacted every day in the week and year.

Mrs. Drew is one of the five ingredients that stand for Hobart Henley's first production to be released by Frank G. Hall. Mr. Henley is, of course, another. Edna Ferber, the author of "The Gay Old Dog," will be remembered for her work, "Our Mrs. McChesney," produced on both stage and screen, with Ethel Barrymore as the star of both productions, is another ingredient. John Cumberland heads the cast, and is now one of the principals in "Up in Mabel's Room." In his support are Corrine Barker, Inez Marcel, Emily Lorraine, Mary J. Chambers and Gertrude Robinson.

Releases Emmy Wehlen in "Fools and Their Money"

EMMY WEHLEN, star-comedienne, appears in Metro's release of June 16, called "Fools and Their Money," adapted from the original story by E. Forst.

In this story Miss Wehlen is said to have a role suited to her character and for the display of her wardrobes, which has been recently enlarged with new creations of gowns "made in America."

The synopsis of the production shows the picture to be a rather satirical treatment of the efforts of the newly rich to occupy the seats in the inner circle of society born and bred in the purple.

Jack Mulhall is Miss Wehlen's leading man. A character actor who has one of the most important roles is William V. Mong. Charles Mailes also has a strong part. The other principals are Betty Peterson, Mollie McConnell, Gerard Grasby and John Steppling.

The original manuscript of "Fools and Their Money," submitted under the tentative title of "The Family Tree," was converted to the screen by Finis Fox of the Metro staff; and the production has been made under the direction of Herbert Blache.

Has Simplex Projectors in His Home.

An indication of the popularity of the motion picture may be gleaned from the fact that Charles Phillips, prominent millionaire clubman of Phillips Beach, Swampscott, Mass., has a fully equipped and up-to-date projection room and theatre installed at his home.

Instead of the customary theatre chairs, Mr. Phillips has fitted his private theatre with large luxurious armchairs. In the private projection room are installed two large motor-driven Simplexes of the latest type, a mercury-arc rectifier being used to convert the current. A phonograph and organ complete the theatre equipment.

Mr. Phillips is looked upon by the Boston exchanges as a regular customer using the same high class productions as do the first run houses.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

A Part of the MOVING PICTURE WORLD Once Every Four Weeks
in the Issue Bearing Date of the Saturday Nearest the Fifteenth of the Month

Promoting the Distribution of Moving Pictures Wherever the English Language is Used in Trade

In This Issue—

Cover Portrait of Bessie Barriscale, whose pictures are available for export through Robertson-Cole Company.

London's "Come-Back" Discussed
Hart-Byoir Combination Formed
Robertson-Cole Company's Sales
Indian Criticizes American Photoplay Idea
Editorials
Queer Law Fails in Porto Rico
Picture Activities in India

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Howells Cine Equipment Co.
Export & Import Film Co., Inc.
Robertson-Cole Co.
Inter-Ocean Film Corp.
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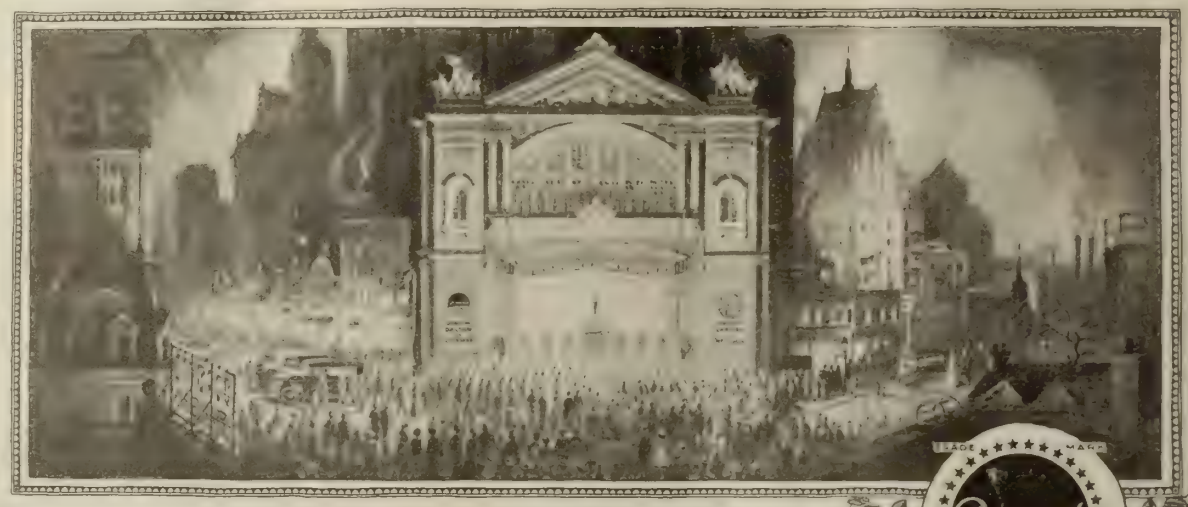

The mother-tongue of the Worla's million —the modern motion picture

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It is the emotions that are the universal language, and it is the emotions that the motion picture speaks and sings to, whether it be the emotional deeps of patriotism or the dancing shallows of merriment.

Paramount and Artcraft touch the deepest chords in *you!* Such is the power of *"Foremost* stars, *superbly* directed in *clean* pictures."

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NEW YORK

"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"

TRADE MARK Paramount Pictures

The world's greatest stars are *Paramount* and *Artcraft* stars. Their art knows no language, and their pictures are known in all places where the best photoplays are shown. Here are the stars and producers who are making *Paramount* and *Artcraft* pictures:

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ELSIE FERGUSON
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GERALDINE FARRAR
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FRED STONE

Paramount

JOHN BARRYMORE
GEORGE BEBAN
*ENID BENNETT
BILLIE BURKE
LINA CAVALIERI
MARGUERITE CLARK
ETHEL CLAYTON
*DOROTHY DALTON
PAULINE FREDERICK
DOROTHY GISH
LILA LEE
VIVIAN MARTIN
SHIRLEY MASON
*CHARLES RAY
WALLACE REID
BRYANT WASHBURN

*Supervised by THOMAS H. INCE

TRADE MARK Artcraft Pictures

Copyright by Underwood & Underwood
Scandinavia buys its moving pictures *in the English language.* This is Bergen, Norway.

LONDON'S COME-BACK AS TRADE CENTER DISCUSSED FROM PRACTICAL VIEWPOINTS

Balance of Power Has Shifted to New York, American Metropolis, as Result of Perfectly Logical Conditions

VOLUME OF PRODUCTION COUNTS

When European Output Equals Material Turned Out Here, in Quality and Quantity, English Capital Has Chance to Regain Its Lost Prestige—Anxious Foreign Buyers Want Quick Action and Must Be Close to Base of Supply

The New York export colony has been only mildly interested in the little flurry of discussion which has been taking place in the moving picture trade papers concerning the possibilities of the shifting of the center of the foreign film trade from New York to London. The subject is not a new one, and there are few real arguments either for or against either London or New York which have not already been advanced—and most of these arguments, not unnaturally, have been advanced by advocates prone to make their wishes father to their thoughts.

A group of men well known in the film export trade, including at least one with important property interests in British fields, which are certainly calculated to make him lean the London way, were discussing general export conditions and "futures" on Monday in the offices of the Export and Import Film Company, Inc., at 729 Seventh avenue. L. Auerbach, a veteran in the international moving picture trade, had just received a long letter from Ben L. Blumenthal, with whom he is associated in the Export and Import firm, from Copenhagen, Denmark, where Mr. Blumenthal has been for some months familiarizing himself with conditions in Europe and making arrangements for the further expansion of the firm's already large business.

The exporters in this purely informal gathering were of one mind on the subject of transferring the international film center to London, and their thought may be expressed in these words: When all of Europe, including such recognized film manufacturing countries as France, Italy and England, develop a product in moving pictures, either from the quality or the quantity standpoint, which will compare at all favorably from the picturegoing public's point of view, with the product of the American manufacturers, then—and not until then—will there be in existence a condition which logically might place an European capital in a position of leadership in the international moving picture industry.

Much has been said and written of the popularity of American-made moving pictures in the foreign markets, and of the reason for this popularity. A very large percentage of the moving pictures shown in any country are of American manufacture. The claim that this percentage runs as high as ninety-five in Great Britain and Latin America is not seriously disputed. That the popularity of American-made pictures lies with the general public and not with the buyers and distributors seems certain. If these premises are true, then American-made pictures will be in great demand throughout the world until such time as something more to the general public's taste is developed. On the face of it there seems but little question but that the place to buy a world's supply of any product is in the sales market nearest to the place of production. Applied to the moving picture business this would establish New York, and not London or any other European capital, as the center—and exporters in this country know that there are a number of peculiar reasons why pros-

pective buyers of moving pictures will deal in New York as long as American-made pictures are in such great demand.

Foreign Buyers Repose Little Trust in Each Other.

Conditions in the export market just now illustrates one of these "peculiar" reasons. It is notably true, that despite the cry of "overproduction" in the domestic market, there is a demand for more pictures in the big foreign markets than can be supplied. Buyers from all corners of the world are in New York looking for pictures—and they are having difficulty in finding the pictures that they require. There have been a number of instances recently in which important territorial rights have been sold on productions that have had no more material existence than the flimsiest synopses. These contracts have been made—and cash deposited upon them—for the reason that the buyers want pictures—and have been afraid that some other willing purchaser would "beat them to it." It seems indisputable that he buyer operating in New York would have a tremendous advantage over the buyer in London, or anywhere else, who would find himself a number of weeks behind on the kind of information he would need for early and decisive action. American exporters who see New York as the only logical center point a truth which any one who has watched the operations of foreign buyers knows—a truth insignificant on the face of it, but all important in a discussion of this subject—and that truth is that foreign buyers trust each other but little. Each deal they make is an intensively individual deal, calculated to benefit their interests only at the time the deal is made. There has been but little concerted action on their part in the past, and but little is to be looked for in the future. If it seemed best to some of them that their purchasing should be done in London, there would be plenty of others who would think it only good business to let the other fellow sit in London, waiting for pictures that would only reach their territories after royalty contracts on them had been signed in New York.

Conditions Have Changed Since London Led in Films.

London's eminence in the international moving picture trade, it must be remembered, was established in the early boom days of the moving picture industry—at a time when there was comparatively little production in this country, and at a time when American-made pictures were a drug on many of the foreign markets. When competition was not so keen in this country, the American producer had at his very doors a market more than sufficient to show him a tremendous return on his investment—and this market was infinitely more easily reached than was the foreign market. He knew the domestic market and didn't know the foreign one. He could deal intelligently with the domestic distributor on the essential matters of price, censorship, etc., but he was forced to admit that he didn't know what his wares were worth abroad or why some of his pictures were impossible for foreign exhibition. London, with a well-oiled organization, established primarily for the purpose of carrying on trade in all lines with the many English colonies, which, in turn, were logical distribution centers, was the logical city in which to sell anything intended for the foreign trade by the "job lot" process. The price London was willing to pay, whether large or small, represented pure "velvet" for the American producer. In the earlier days, there was little concern in this country whether the price paid for the rights of a picture for the foreign territory represented the maximum possibilities for the picture or not. A transaction with London interests was easily made, and all concern over the foreign fields was easily avoided.

American Producers Now Know Markets.

A couple of years ago, because of necessity, the foreign markets began to look to America and New York for moving pictures. Their activities immediately developed the export trade in this country. Smart moving picture men, who had worried along in the export business for years, with but little profit, began to devote more time and study to their work—and their profits began to increase. Others were attracted to the export trade, and this branch of the industry was developed, until today it is of vast importance. It is certainly not straining the truth to say that there are now operating in New York at least a few export film men who are better fitted for their calling than are any operators to be found in London or any other general marketing center. While the export film trade in London is an older institution, the New York export trade has grown faster, because there has been more business to be done and because it is the American characteristic to do everything in which money is involved in a much larger way than the same thing is done in any other country of the world. The American operator in the export moving picture field has learned the possibilities of the foreign markets, and it goes without saying that at no time in the future will London operators ever make the tremendous profits on American-made moving pictures which they once made. London will be permitted to buy for Great Britain alone, but New York will insist upon being in on the trading for all other territories, including even those which lie at England's door. Without the increased trade facilities which are being provided by the development of the American merchant marine and the laying of direct cables from the North American continent to America's logical export markets, including South America, which, strangely enough, were more easily reached by way of Europe, only a few years ago, this determination would have been found extant, and certainly, with these increased facilities, there seems little possibility of a switch to London.

Overseas Development Has Not Kept Pace.

Another phase of the situation which entered into the discussion the other day, had to do with the mechanical capabilities which London had developed to take care of the business which it is presumed she covets. Attention was called to the fact that England has never been able to make the kind of positive prints which are required by the international picture-loving public. The practice of shipping negatives abroad, in order that prints may be made on the other side, for the purpose of saving duty, is not very generally followed, for the reason that American-made prints are of so much better quality. Inasmuch as the proper kind of laboratory equipment—and even workmen of the same skill—are equally available in both the United States and England, even if they did have to be imported, there seems no good reason why this matter of printing cannot be corrected. And yet it has not been corrected, despite the apparent need for such action, and until it is, London's chances of selling the wide world film will not be of the best.

Balance of Money Has Shifted from London.

Leaving aside for a moment all these questions that might be considered more or less technical, a great deal of loose talk has been going on in regard to the financial resources of the countries involved and the influence that these resources can always bring to bear on any line of international trade. It is true that the source of production of an article is not *always* its distributing point. As a matter of fact, the great financial centers have always exercised some kind of direct control on the sources of production, whether they lay at hand or in the most remote corners of the world. On this basis, it is claimed by some, that London is bound to lead in the international film business.

But is London to-day the financial metropolis of the world, or did she lose that position as soon as the United States Treasury Department insisted on making loans, on a direct basis, to the different Allies, placing Great Britain at the same time on a similar footing as any other borrowing nation?

We do not hesitate to confess that our knowledge of world finances is very limited, and it would be fatuous to expect that any practical business man should plan his future activities on our conclusions. However, Frank A. Vanderlip, the president of the National City Bank, should know about these matters, and, in his recent speech before the Merchants Association, he covered the subject very thoroughly.

This is what he said, according to The Evening Post:

"We (the United States) are going to be the financial center of the world, I think, but it is not going to come easy, or as a matter of course." London he said, had been the financial centre, and had discharged its work admirably, and added: "I should like to see the center move slowly, because England is facing a serious situation." He explained his statement by saying that the financial center must be able to pay its balance in gold, and that England no longer was able to do so. His tribute to English determination during the war and in the crisis since provoked applause which forced the speaker to stop for several moments.

Engendering of Jealousies Deplored in This Country.

Finally, it should be said that the American export colony shows no bitterness in discussions of this kind. London's position in the international film trade is an important one, and the New York operators know it. Jealousies on the subject which has been discussed, or on any other subject, can make for nothing but inefficiency in the world wide distribution of the products of all manufacturers, whether European or American. And so, the American brethren, when it comes to talking for publication, are usually as dumb as clams. If London ever becomes the logical center of the international moving picture trade, its position will be freely acknowledged—and, doubtless, then too there will blossom out along the big English city's "film row" a lot of signs which previously had been read from little old Broadway.

WHEELER IN EUROPE FOR BECH, VAN SICLEN

Lucien C. Wheeler, head of the film department of Bech, Van Siclen & Co., Inc., has sailed for Europe to take up matters of importance in connection with the future plans of this big exporting company.

Mr. Wheeler is taking with him a number of feature productions which are to be sold in England and on the Continent.

Bech, Van Siclen & Co., Inc., is purchasing the foreign rights to only the best independent features. Arrangements for the distribution of these features throughout the world, are to be made by Mr. Wheeler, whose itinerary will include England, France, Italy, Spain and Scandinavia.

During Mr. Wheeler's absence, A. Wortham is acting head of the film department.

Bech, Van Siclen are now engaged in marketing in the foreign field four pictures starring Catherine Calvert, recently engaged by the Famous Players-Lasky Corporation for big special releases. The pictures acquired are "Marriage," "Out of the Night," "Marriage for Convenience," and "Romance of the Underworld"; in the last of which Eugene O'Brien, the new Select star, has the leading male role.

The same concern recently purchased the world rights, exclusively of the United States and Canada, on "The House Divided."

HART-BYOIR COMBINATION FORMED TO OPERATE THROUGHOUT THE WORLD

Ex-Foreign Commissioners Are to Make "Result of Their Experience and Investigation Available for American Manufacturers and Exporters"

A new organization was inaugurated this week which it is contemplated will fill a distinct need in the expansion of the international moving picture trade relations of the United States resulting from the war.

The company has been formed by a number of young men who during the war directed certain phases of war activity in foreign countries for their respective governments.

The purpose of this new organization will be to make the result of their experience and investigation in foreign countries available for American moving picture manufacturers and exporters. With its headquarters in New York City and offices in Shanghai, London, Paris, Rome, Geneva, Mexico City, Buenos Aires, Stockholm and The Hague, under the name of Byoir & Hart, these ex-foreign commissioners who had charge of the presentation through publicity of America's war effort in foreign countries as well as representatives of France and Italy who acted in the same capacity for their own governments, will offer facilities for information, accurate knowledge of markets and their background, trade and distribution methods and sound business advice that their peculiar advantage gives them the opportunity to possess.

The organization comprises men of five different nationalities.

Charles S. Hart, who until May 1 directed the entire film activities of the United States Government during the war as director of the United States Division of Films, is president of the new concern. Mr. Hart had offices during the war in twelve foreign countries, and his activities covered world-wide territory.

Carl Byoir, treasurer of the organization, as associate director of the United States Committee on Public Information and as organizer of its various sections, directed United States educational propaganda in all foreign countries, putting forth America's war aims and ideals and controlling the work of sixteen foreign offices. He also organized the foreign national groups in the United States to support the war.

Lewellyn R. Thomas, the secretary, and whose activities will center in Central Europe, was commissioner for the United States in Holland during the war. His work was intimately associated with America's fight for the public opinion of that country during the war.

Switzerland will be represented in the new organization by Louis Ador, son of Dr. Ador, President of Switzerland, and a well known sales expert in that country, as well as owner of a chain of motion picture houses. His office will be at Geneva, Switzerland.

Italy will be represented by M. Mario Prochet, commander of an Italian field battery during two years of Alpine fighting, and director of exports for a Turin house before the war. For the last two years Mr. Prochet was one of Italy's commissioners to the United States engaged in work of an educational character. Mr. Prochet will operate between the United States and Italy.

France's representative, with headquarters in Paris, will be Edmond Ratisbonne. After two years in the trenches, Mr. Ratisbonne, who had been a specialist in French advertising and publicity problems before the war, came to America as official commissioner for the French Government.

Wilbur B. Hart, who represented the United States in China as commissioner during the war, will have headquarters in that country.

Wilmot C. Hawkins, who was a special representative for the Government in Mexico during the war, is already in Mexico City, with headquarters established.

Only recently, H. P. Inman, who will act as the expert for Russia, has returned from a year's stay at Archangel, where he was United States Government commissioner in Russia.

E. L. Starr will have his offices in Buenos Aires, from which city he acted as commissioner of films for the Government, covering Argentina, Uruguay and Chile.

Edward L. Bernays, who organized the export section of the Committee on Public Information and secured the co-operation of export sales and advertising organizations in "selling the war" to foreign countries, will have charge of general publicity. Mr. Bernays is known for his publicity for motion pictures and the drama, including "Damaged Goods" and "Cleopatra."

George B. Bell, a Western banker, and David P. Howells, head of a large export motion picture firm, make up the other members of the new organization.

ROBERTSON-COLE COMPANY EFFECT MANY BIG SALES

"Cannibals of the South Seas," Well Received in London, Goes to Barnstyn for France, Holland, Switzerland, and Belgium

J. Barnstyn, representing the British and Continental Trading Company, of the Hague, Holland, has purchased the rights for "Cannibals of the South Seas," for France, Holland, Switzerland and Belgium, through the Robertson-Cole Company. This sale is one of the most important consummated by the Robertson-Cole foreign department in some weeks. Recent trade showings in England indicate the pictures will receive the same wide favor they have attained in the United States where they are reputed to be the most unusual and entertaining films of their type ever seen on the screen.

Another important contract was closed when U. Ono, representing the Nippon Katsudo Shasin Kaisa, Tokio, Japan, took over the features produced in 1919 by the following stars: H. B. Warner, William Desmond, Bessie Barriscale, H. B. Walthall, Alma Rubens, Sessue Hayakawa, and the Brentwood features. Among the prominent productions which Mr. Ono obtains under his arrangements with Robertson-Cole are "The Turn in the Road," "What Every Woman Wants," "The Man Who Turned White," "Better Times," and "The Man Beneath," one of Hayakawa's most pretentious works.

Five Billie Rhodes features were purchased for Japan by the Eskay Harris Feature Films Co., represented by Samuel Kantrowitz. These features are: "The Girl of My Dreams," "In Search of Arcady," "Hoop La," "The Love Call" and "The Lamb and the Lion."

The North American Motion Pictures, Inc., of Argentine, Uruguay and Paraguay, has renewed its contract with Robertson-Cole for the coming year and has doubled the number of productions taken last year. This contract was arranged by Charles Hale, one of the directors of the North American Motion Pictures, Inc. Among the features covered by this contract are the J. Warren Kerrigan films, to which Robertson-Cole Co. control the foreign rights; the Walthall, Rhodes and Ruben series; "What Every Woman Wants," with Grace Darmond; "The Turn in the Road" and "Better Times."

F. M. Furlo and Co., of Buenos Aires, Argentine, have met with such success in their exploitation of the Hayakawa features in Argentine, Paraguay and Uruguay, that they have extended their rights to include the territories of Chile, Ecuador, Peru and Bolivia. This contract covers the rights to the first eight Hayakawa pictures, which include "The Temple of Dusk," "His Birthright," "Bonds of Honor," "A Heart in Pawn," "The Courageous Coward," "His Debt" and "The Man Beneath."

HAMMOND STARTS NEW EXPORT FILM

G. R. Hammond, who recently resigned the position of manager of the Universal's export department, has opened offices at 729 Seventh ave., New York, for the purpose of engaging in the business of exporting moving pictures and all kinds of moving picture accessories. Mr. Hammond's new firm is known as the Equator Film Company.

The company's introductory announcement makes mention of two new types of moving picture projectors, which, it is said, are possessed of peculiar qualifications which are expected to make them popular throughout the foreign moving picture field. Mr. Hammond's wide experience in the general export field and his extraordinary abilities as a linguist are invaluable assets for any concern in this line of work and the Equator Film Company is beginning its career with unusually bright prospects.

SUGGESTS NEW ACTIVITY IN FOX EXPORT FIELD

In the general announcement that Arthur James, for four years in charge of advertising and publicity with the Metro Pictures Corporation, is joining the Fox Film Corporation the latter part of June, there is the suggestion of increased export activities on the part of the Fox people. Mr. James, it is announced, will look after not only all domestic advertising and publicity but the same branches of the business in all foreign fields as well.

Indian Author Criticises American Photoplay Idea

Meherjibhai M. Ratura lives in India, land of mysticism and religious devotion. He is quite evidently an author and addresses the outside world on letter-heads emblazoned with "GOD GOVERNS," and calling attention to four books which he has written.

Mr. Ratura has addressed the International Section of the Moving Picture World on the broad subject of the "Present Cinema Situation," writing in the English language, a medium of expression with which—and this reflects no great discredit upon a gentleman born and reared amid foreign environment—he seems not overly familiar.

Because Mr. Ratura's communication has all the ear-marks of sincerity and points two essential and important truths—the first that moving pictures are regarded with varying degrees of seriousness in various corners of the world, and the second that moving pictures, whether or not they be seriously considered by those responsible for their creation, are really a double-edged sword which should be handled with care, it is given space in the Moving Picture World.

Cinema has been, since its birth, received, welcomed, and hailed as Universal Instructor. Its importance and value were believed to consist in its infinite potentiality of instruction in highest and noblest knowledge. Its utility was considered to be illimitable enough to cover all human activities, be they social, moral, religious, commercial, or any and every other. In short, Cinema was meant to serve noble ends. And, if the direction of the Noble and the Good was the only one it was to be turned into, it follows that it was to be held too sacred to be diverted into the opposite direction of the Evil and the Base. However, a single visit to a Cinema theatre in India is sufficient to bring painful knowledge to us that by Cinema films depicting human vices in their worst fiendish forms, Cinema has been hurled down from its glorious celestial regions and prostituted to the service of the Vile and the Baneful. India is not a Cinema film manufacturing country, so it is not within her power to safeguard Cinema within its holy precincts and to barricade it against foul pollution. Under the circumstances, all that India can do, at this stage, is to be a silent observer of the uses Cinema film manufacturing countries turn it to. India can only see at the Cinema theatres the films as they are manufactured by other countries for show. For India's countless souls literally saturated with purity and spirituality, these films have a horror, as they behold therein but the deification of Vice. In the fondest hope, earnest desire, and firm conviction of finding in the Cinema film something to learn, people here visit Cinema theatres as often as purse and leisure permit. Words are powerless to describe the almost ecstatic delight with which they enter the theatre, and the most horrible dejection and grief with which they leave it when the show is over. The only reason for this is that they are yearning to learn from the Cinema something Good and Noble, whereas what they witness is everything opposed to the Good and the Noble.

All the American films shown in the Indian Cinema theatres are—perhaps, with a rare exception at long intervals—found to be devoted to the only one task of depicting and vivifying deceit, villainy, murder, bloodshed, and all the vices that materialism has plunged man into. From the beginning to the end, each film, whether it be a drama of a single reel or a serial of a hundred reels, is nothing but diabolical savagery with the veneer of the present-day material civilization. Human beings are depicted in these films to be so degraded as to be incapable of anything but brutality and deviltry. In these films, each character is a most dreadful villain; every deed is most atrocious rascality; every affair is a most hienous violation of the laws of common sense or conscience.

Such a representation of human life of modern civilization would have been, in all probability, less revolting to the mind of India's peoples, if such degraded and sinful life were not ascribed to the people of America, who are looked upon by the whole world as the only people on earth with whom nothing but truth and righteousness would weigh in politics or private walks of life, and who are ever ready to draw their sword to uproot injustice and evil wherever they are found to exist. This is at least India's belief regarding the character of the American nation, as confirmed by America's entrance into the present world-welter on the side of the Allies, and its superhuman efforts and sacrifices to stamp out Germany's militarism. Such films must necessarily be farthest from the very remotest approximation to the reality of the American life which is bound to be the noblest led by any race on the earth's surface. Hence, India wonders how it is possible that American people can allow such untrue and diabolical representation of their life to stand before themselves and other nations of the world, without resenting or blushing at it. I hope America will soon awaken to the imperative duty of making sure for itself that no American film depicts American life in untrue, distorted aspects of vices. Such gross misrepresentation of American life does no end of harm to America's people, for it makes them believe themselves capable of all vices, and it, also, lowers them in the estimation of other nations. Both the society and the government should take prompt action to arrest the evil ere its cumulative effect gets beyond human control. If the writers of stories and dramas for American films possess no knowledge of the highest ideals of civilization, morality, religion, spirituality, goodness, and so on, they would do well to bend their knees at India's feet to learn all these, for, they require not to be reminded that India is not the land of blind materialists, but sages with universal consciousness.

GLUCKSMAN RETURNING FROM SOUTH AMERICA

Jacobo Glucksman, New York buying representative for his brother, Max Glucksman, head of the oldest film buying concern in the Argentine, is returning to New York in the immediate future after an extended business trip to Buenos Aires and other South American film centres. During Mr. Glucksman's absence from New York, Joseph A. Hopfenberg has been looking after the Glucksman interests in the United States. Mr. Hopfenberg says that, nothwithstanding the fact that his firm has already contracted for an unusually large supply of pictures for their South American exchanges, they are still willing to consider additional pictures available for their territory.

BIG ENGLISH PICTURE IS WELL RECEIVED

Following the very successful private showing in London of the latest Broadwest production, "Under Suspicion," the film was bought at a big figure by Moss Empires, Ltd. The leading characters in the film are portrayed by Horace Hunter, Hilda Bayley, and Henry Latimer, with Cameron Carr and Jack Jarman also in the cast. On the completion of the film Miss Hilda Bayley was obliged to return to the stage to fulfill a theatrical engagement, but hopes to do some further film work when the piece comes off—which will not be yet awhile, however, judging from the reception it has received in Birmingham.

NICHOLS BUYS "TOPICS" FOR ENGLISH DISTRIBUTION

Timely Films, Inc., producers of "Topics of the Day," announce that they have sold to B. Nichols, managing director of the Motion Picture Sales Agency, of London, England, the entire British rights to this reel of timely and witty paragraphs selected from the press of the world by "The Literary Digest." Immediately following the showing of sample prints in London, before leading theatre managers, Mr. Nichols closed the deal by cable. It is understood that these rights were sold at a large figure.

"Topics of the Day" made a decided impression upon Mr. Nichols when he was in the United States a few weeks ago. While here he studied the reception of the "Topics" at representative theatres before sailing for England.

English Studios Humming.

All the film studios in England are busy and among the busiest is the Broadwest Walthamstow producing plant. Two films are underway there despite the fact that the heat in the big glass roofed studio is almost tropical, despite the electric fans and the light breeze that come through the big doors which are thrown wide open. Walter West, the supervising producer of the company, is working with coat discarded and upturned shirt sleeves whilst Violet Hopson, who will appear in the next Broadwest production, is constantly calling for her powder puff to mop her heated brow.

How Export Has Grown

Some idea of the proportions to which the export branch of the American moving picture industry has grown during the past couple of years may be had from the statement casually made in the offices of the Export and Import Film Company, Inc., a few days ago, to the effect that at that time this one firm had in work in various laboratories adjacent to New York, no less than two million feet of film being prepared for shipment to various foreign markets.

While the volume of export business done by the Export and Import Film Company probably exceeds that done by any other single organization in its line, there are many other concerns which it is fair to presume have in work from time to time, moving picture film measured at least in the hundreds of thousands of feet, running the total shipments from week to week up tremendously.

The Export and Import people have recently renewed their contract with the Mundus film company of Paris for this year's Metro productions, including the Nazimova classics, which have also been sold by the same exporting house for Scandinavia during the past ten days. Sales of the Oliver serials, including "The Carter Case," for England, Scandinavia, Egypt and Mexico, have also been consummated recently.

INTERNATIONAL EXPORT AND IMPORT SECTION of the MOVING PICTURE WORLD

Conducted by
F. G. Ortega and Randall M. White

A special department of the MOVING PICTURE WORLD devoted to the exploitation of moving pictures *wherever the English language is used in trade.*

A part of the MOVING PICTURE WORLD once a month in the issue of the MOVING PICTURE WORLD published the Saturday nearest the first of the month and bearing date of the Saturday nearest the fifteenth.

The next INTERNATIONAL SECTION will appear in the issue of the MOVING PICTURE WORLD dated SATURDAY, JULY 19, 1919.

Advertising forms close, Tuesday JULY 8, 1919.

Foreign Public Taste

An enthusiastic young lady, employed by the trade development bureau of one of the great New York banks, walked into this office last week and asked of the nearest man:

"What kind of American pictures have the greatest appeal in foreign countries?

The "expert" fell into a reverie. Staring into space over her head, he felt himself transported to the early days of 1916, when export was young in New York and the solitary foreign buyer, prowling up and down Broadway, had to learn different signals, countersigns and special knocks to gain admittance to the offices of some of the then prominent dealers in films for exploitation abroad.

Coming back to life, he excused himself on the ground that the question, once a very lively one, had brought back old memories of an extinct race of film exporters.

"The problem," said he, "is very complicated and cannot be handled without special preparation. On general lines, it would be safe to bet on the proposition that every picture shown on Broadway, or in any of the New York theatres, eventually finds its way to London, Paris, Stockholm or Buenos Aires.

"As to appeal, it may be taken for granted that pictures dealing, for instance, with the marriage question among parsons are not exactly suited for Roman Catholic countries, where the clergy are supposed to practice strict celibacy, and those having as a basis the negro or other purely local theme might not be the best subjects for exploitation among people unacquainted with our little prejudices. On the other hand, there are the pictures intended to depict life in specific foreign countries, which, for the good of the industry, should not be allowed to leave the territory of the United States. The two versions of 'Carmen' released in this country some years ago, made every Spaniard ponder over the effect that the costumes and settings would have on any audience familiar with the particular section of Spain where the story takes place. Both pictures, however, have been very successful in Spanish-speaking countries. So there you are."

Is America Reflected In Its Photoplays?

Meherjibhai M. Ratura, writing from India, holds that the screen, hailed at its inception as the "Universal Instructor," has turned from the path of the noble and the good, and follows today the dark and twisted road of the Evil and the Base.

"For India's countless souls," says Mr. Ratura in his philippic, which appears on another page of this issue, "saturated with purity and spirituality, these films are horrible, as they behold therein but the deification of Vice. . . . Words are powerless to describe the almost ecstatic delight with which they enter the theatre and the woeful dejection and grief with which they leave it when the show is over. The reason for this is, that they are yearning to learn from the screen something Good and Noble, whereas . . . etc., etc."

Mr. Ratura is a reformer. His language may sound somewhat mystical, but his stand does not materially differ from that taken by reformers, sincere or otherwise, in all countries.

He assumes that moving pictures, as a popular amusement, are intended to inculcate in the minds of the people the prevalent conception of morality. He claims that their main function is to instruct and educate—providing, of course, that this dissemination of knowledge does not swerve from the accepted local standards of morality or prejudice.

Mr. Ratura emphasizes the fact that India is not a film producing country, implying, naturally, an assumption of higher morality on the part of his people.

"The screen was meant to serve noble ends," says Mr. Ratura.

Very likely. So was Christianity, Mohammedanism, Buddhism; so was imperialism, so were the trusts—even militarism was meant to serve what we understand as noble ends.

It depends on what side of the fence one happens to be.

The Noble and the Good of Mr. Ratura might be the Evil and the Base of the followers of Lenine, and simply bally rot to the reforming Englishman.

Despite the constant "spiritual shocks," the Indian writer admits that his countrymen keep patronizing the theatres where American moving pictures are shown, and the statistics prove that in larger numbers than ever.

This is the case in every other civilized country.

Why?

Because the East Indian, like all human beings, goes to the theatre yearning, not to be uplifted, as we say in these parts, but to be amused.

And there are certain things that are a source of entertainment everywhere.

Pretty girls, handsome men, good acting, hair-raising "stunts," impressive settings, good photography, etc.

The American photoplay is today the chief exponent of all these attributes.

As for plots and stories, the beauty of the screen lies in that it turns every spectator into an author. The same picture has a meaning for the truck-driver and another for the lawyer.

Mr. Ratura's theory on the Evil and the Good is entitled to respectful hearing, but the East Indian exhibitor, in intimate touch with his patron, probably thinks along the lines of the Mexican renter, who, when told by a New York exporter that a certain film had wonderful lighting effects, remarked—

"Very interesting, but . . . how about box-office effects?"

For as long as the screen remains a popular form of amusement, its moral or immoral tendencies will run parallel and head to head with the mental trend of the people. It can neither overstep these bounds nor lag behind.

French trade papers are publishing extensive interviews with Fox, Sheehan and Carlos, whose plans are at present the most important subject of discussion in Paris film circles. This new enterprise in France will probably have decisive effect on the future activities of the company.

QUEER CENSORSHIP REGULATION FAILS TO PASS IN PORTO RICO

Proposed Measure Would Have Allowed Uncensored Films but Would Have Imposed Box-Office Penalty

San Juan, P. R., June 4.—The most peculiar censorship measure over moving picture films probably so far originated in any legislative body died a natural death in the Senate on Saturday, when action on the proposed bill was postponed indefinitely.

The bill proposed to establish a negative censorship of films by obliging the proprietors of picture houses who exhibit pictures "not" censored by the "Insular Board of Cinematographic Censorship" to advertise this fact and that where such uncensored films were exhibited minors under 21 years of age would be refused admittance.

When the bill came up for discussion on Saturday, Senator Tous Coto, who introduced the measure, stated that the intention was to establish a partial censorship over moving pictures for the protection of children. The senator referred to the fact that in Caguas a number of children had formed a band in imitation of the exploits of "Raffles" and had gone so far as to rob the subscription boxes in the church.

Senator Inglesias did not think that such action had been due to the moving pictures.

Senator Tous Soto: "This question of the movies is more serious than is generally supposed. The impression they cause on the undeveloped minds of young people expresses itself in many different forms."

Senator Abril: "According to that, then, if a bad picture makes a child go wrong, good pictures should make them good."

He moved that action on the measure be postponed, which was agreed to.

The bill, in part, provided that:

"No owner or manager of cinematographic shows shall admit persons under 21 years of age in any place where pictures or films uncensored by the "Insular Board of Cinematographic Censorship" are shown, nor shall he exhibit uncensored films unless he shall previously post in a conspicuous place, or on the outside of the building where the exhibition is given, a sign which in letters at least one foot high shall read "Uncensored films (or pictures) exhibited. Admission of minors, under 21 years of age, prohibited by law."

"That the Insular Board of Cinematographic Censorship shall be composed of the Commissioner of Education or of any of his department whom he may delegate, who shall be chairman ex-officio, and of two persons not interested in cinematographic enterprises to be designed by the Governor of Porto Rico, with the advice and consent of the Senate. The members of said board shall receive a per diem of two dollars ($2) of each session which they actually attend for the purpose of witnessing the exhibition of films submitted to their censure.

"That every person submitting a film for censure shall pay, in internal revenue stamps, a fee of two (2) cents for each foot. The internal revenue stamps shall be affixed to and canceled on the original permit to be filed by the Insular Board of Censorship.

"That the board shall disapprove any picture or film immoral in substance or form or which tends to awaken low or perverse instinct in children or youths; or which exalts vice or crime; or which in any way attenuate their gravity; or which tends to weaken the sentiments of virtue, justice, honor and patriotism, charity and temperance."

Another peculiar feature of the measure was that it should only be in operation until May 30, 1921.

GARRETT'S TRIP ABROAD HAS HIDDEN MEANING

The announcement that Sidney Garrett, president of the J. Frank Brockliss Company, will sail from New York the latter part of this month for a nine weeks' trip abroad precedes, it is understood, a statement from the Brockliss company which will have a vital bearing upon the future relations of American producers with foreign distributors.

This statement is not expected to be given out until Mr. Garrett's return, although it is rumored upon good authority that the contracts and agreements dealing with this latest development of the Brockliss company's rapidly expanding business have all been prepared and are simply awaiting Mr. Garrett's approval at the London office of the organization of which he is at the head.

"It would be premature," said Mr. Garrett in commenting upon his forthcoming trip to Europe, "to discuss our plans. Sufficient to say that they will make for bigger and better pictures, not only for the European market, but for the American exhibitor as well.

"Our new plans will make possible the production of pictures of only special magnitude and appeal; such, for instance, as Stewart Edward White's famous novel, 'The Westerners,' which has just been completed by Benj. B. Hampton, of Great Authors' Pictures, Inc.

"We have added another author to our list who provides a different type of picture—the mystery story of which, it is generally conceded, he is today the world's foremost writer. His productions made with his personal co-operation will feature a star who has established for herself a large following abroad."

Mr. Garrett stated that he will leave New York the latter part of June, and will visit England, France, Spain, Italy, Norway and Sweden. He will spend the greater part of his time in the offices of the Brockliss company in London, and in those of the Mundus Film Company in Paris, with which organization he is affiliated as the American executive.

In addition to the special productions mentioned by Mr. Garrett, the Brockliss Company at the present time is handling the Zane Grey productions, the Four-Star attractions, being directed by George Irving from the famous plays of Augustus Thomas and starring Leah Baird; the Jack London series, the first of which is now in the course of production, and the special picture, "Virtuous Men," in which E. K. Lincoln is featured.

The fact that the stories of the famous authors being handled by the Brockliss Company are known throughout the world, whereas frequently the screen figures of this country are sometimes totally unknown in certain sections of the world, leads Mr. Garrett to believe that his new plan of operation will establish a demand for American films abroad.

During the past week Mr. Garrett announced that he has disposed of the rights to Mack Swain's comedies, being produced by William L. Sherrill, of the Frohman Amusement Company, for England.

HOWELLS INVADES BRAZIL IN BIG WAY

William Fait, Jr., En Route to Big Country to Open Pretentious Branch Office.

One of the most important transactions in the realm of motion pictures between the United States and Brazil is just about to take place. It is a deal of importance which is bound to have a favorable effect in the exhibiting business in Brazil and will also be felt in the New York export circles. We refer to the trip of William Fait, Jr., who left this country for Rio Janeiro on June 14. Mr. Fait has been appointed Brazilian representative for

William Fait, Jr.

David P. Howells, Inc., one of the progressive film exporters of this country.

The mission of Mr. Fait will be to open a branch office in Rio and establish connections throughout the Brazilian republic. He will carry a line of motion picture accessories covering every modern machine and apparatus used at present in the best theatres of this country. Mr. Fait intends to exhibit and display at the Rio Janeiro office of David P. Howells a complete line of projection machines, screens, generators, carbons, chairs, printers, perforators, developing tanks, portable projectors, re-winders, film cleaners, asbestos and metallic booths and every fixture necessary in an up-to-date motion picture theatre.

Besides this complete line of scenarios, Mr. Fait is taking with him sample copies of the "Auction of Souls," the sensational photoplay depicting Turkish atrocities in Armenia; "The Sign Invisible," with Mitchell Lewis; "Playthings of Passion," with Kitty Gordon; "Her Code of Honor," with Florence Reed; "A Man in the Open," with Dustin Farnum; "Light Within," with Mme. Petrova; "Whom the Gods Destroy," and the especial "Vaudeville Movies," "The Real Roosevelt" and "Capturing and Photographing Wild Animals."

Announcement

To take care of the ever-increasing demands of our clients in all foreign countries we are installing an accessory department and have engaged the service of an expert Accessory man as Department Manager.

We are now prepared to forward anyone anywhere a complete projection equipment of any Motion Picture accessories, such as projection machines, motors and electrical appliances, screens, chairs, carbons, slides, automatic ticket sellers, tickets, etc.—products of the finest and largest manufacturers in America. Write or cable your requirements NOW.

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FUTURE OF BRITISH FILMS BEING DISCUSSED IN INDIA

Ardent Booster in Big Daily Newspaper Admits They "Have a Long Way to Go"—Picture Trade Generally Seems Lively

By S. B. BANERJEA.

(Calcutta Correspondent, 11 Kasi Nath Bose Lane, Simla P. O. Calcutta.)

In a recent issue of The Statesman, an Anglo-Indian daily of Calcutta, an anonymous writer has an article on the future of the film in India, in which he boosts films of British manufacture, but readily admits that the British producer has yet "a long way to go before he can hope seriously to challenge his competitors across the Atlantic." He next refers to the continuous shows in the cities and large towns of England and America and observes that these will not pay in Calcutta or Bombay, as there is not "a large enough population of amusement seekers" to support the same. Herein I do not agree with him. If he means by "large enough population" Europeans only, his statement is quite correct; but if he includes Indians as well, I do not agree with him. What I say is: So far nobody —not even Madan—has tried to give a continuous show at his theatre. Let somebody arrange to give such a show and see whether it pays or not, before we shall be justified in calling continuous shows failures. Cinema theatres here mostly go in for "society" and problem plays, which Indians do not understand. A play like "Tarzan of the Apes" or "A Daughter of the Gods" requires no explanation and is easy to follow. But "The Cobweb" or "Big Money," for instance, will not appeal to the average Indian audience. Naturally any theatre that will arrange to screen films like these continuously is bound to lose money. In short, the success of films here depends on their character only. Boost, one may, British films to his or her heart's content, but there is no denying that it will take a very long time before these will be able to compete with American films successfully.

"ALL-INDIAN KINEMA DAY" CELEBRATES ALLIES' VICTORY.

I am glad to report that J. F. Madan, our Kinema King, has hit upon the happy idea of holding an All-Indian Kinema Day on May 7, the receipts at all shows given on that day to be given to the Imperial Indian Relief Fund. The Kinema Day has been inaugurated "as a practical expression of the gratitude of the Kinema showmen industry as a whole at the successful termination of the war and to show the trade's loyalty to the King Emperor." Some days ago, Mr. Madan requested the various kinema theatre owners in India and Burma to express their gratitude to their rulers in the way suggested above, and they all have readily agreed to observe the "Day" in a fitting manner. The entire receipts, without any deductions whatever, will be handed over to Lord Chelmsford, the Viceroy of India. I have no doubt a goodly sum will be realized on May 7. Madan Sahebki jay!

MISS BROMLEY'S CRITICISM DRAWS AN ANSWER.

I have read Miss Constance Bromley's letter in your issue, dated March 22, with amusement. I do not agree with her statement that there is "too much competition in India." In my opinion, there is room for hundreds of theatres in this country. But, of course, if one goes in for rubbish films, no theatre will pay. I agree with her that exhibitors who want first runs must also be renters. But the films to be rented should be of the kind that will appeal to the thousands and not to the few. It must not be forgotten that the European population of India is very small and one cannot do without "native" patronage. Miss Bromley next refers to Metro contracts, which she says are the standby of her theatre, and gives some information about the six o'clock shows in India. She then says that I describe all British films as of no particular merit. I should like to tell her and other European managers that I shall not fail to give candid expression to my views without any hesitation whatever. My readers will find in the same issue in which Miss Bromley's letter has appeared that I have praised certain British films because these deserved praise. Miss Bromley thinks that I have probably never been out of Bengal and I cannot know "England's scenery," &c. It will be news to her that I have travelled extensively, and some of my books have been published in England —one of them by the famous firm of Messrs. Longmans, Green & Co., at their expense. This book had the honor of a very favorable column review in the London "Times." I shall not say more about myself, as some nervous people may then go into fits. Now about the "dhoti." Miss Bromley tells her readers that it is "a thin cloth draped about the Bengali's legs." Prodigious! The Madrasi, the Bhattia, the Hindustani—in fact, all Inrians, barring Mussulmans, the Sikhs, and certain other communities, wear dhoties. Why then say the "Bengali's legs?" Then, the dhoti is not draped about the legs, but it covers the body from the waist down to the ankles and, in a hot place like India, is a very convenient dress. This is an admitted fact. Miss Bromley next says, "In fact most educated Bengalis and those who have traveled at all adopt European dress entirely." This is not a fact. It is the "Europe-returned" Indians only who put on European dress entirely. A number of non-"Europe-returned" do put on European dress, but they do so for the sake of business or pleasure, and put on dhoti in their houses. Miss Bromley is quite right in excluding dhoti-wearing people, because it is her employer's theatre and she is at liberty to run it as they wish. I am pleased to know that she can do without "native" patronage. Why does she have a four-anna seat then? Why does she advertise in the "The Bengalee," a native paper, then? She concludes thus: "There are plenty of native theatres where one can sit on the floor," &c. I should like to know the name of even one such theatre in Calcutta. Don't, pray, make childish statements. But, enough. I would not have written so much were it not for the fact that my readers are mainly Americans, who know little or nothing about Indian conditions, and they do require enlightenment from one who knows India from the inside.

OBJECTIONS GROWING TO SO-CALLED "SEAMY" PICTURES.

The opinion against the screening of "seamy" pictures is growing. Here is the opinion of the "Hindu Patriot," the oldest Anglo-Bengali paper of Bengal: "Without being puritans, we are distinctly of opinion that the cinema is doing more harm than good. The filming of standard plays by well-known authors has an educative value all its own; but can the most ardent supporter of bioscope films, as these are exhibited today, claim the same thing in respect of pictures showing the seamy side of Western social life, which can only debase and demoralize? We repeat we are not puritans, but there is amusement and amusement, and we are distinctly of opinion that many of the motion pictures are, as we have said, not only debasing, but also denationalizing." The Honorable Mr. Phelps, of Calcutta, said very much the same thing in the Bengal Legislative Council the other day. The remedy lies in the hands of cinema theatre owners. If they will not apply the proper "medicine," the Government will surely interefere at no distant date.

The "Capital," the organ of the European mercantile community, delivers itself thus: "I myself have often raised my voice in this column against objectional films, which are being constantly exhibited in the local picture houses. I am not surprised now that I have failed to get a hearing. When even a film censor is like unto a pelican in the wilderness it is no wonder that a mere journalist is like a sparrow alive on the house top. The educative value of the bioscope was proved to demonstration in the war propaganda conducted by the Bengal Publicity Board. The pity of it is that the propaganda was started too late, but that was the fault of the inscrutable Olympians of Simla, who would never have awakened to the use of it but for Sir Thomas Holland." Comments on the above are superfluous.

I have received an interesting letter from the Madras Wellington Cinema people, in which they have informed me that they do read their copy of the "Moving Picture World" carefully and profit by it. Many thanks for this appreciation. I would request them to introduce our paper among their Madras and Bombay friends and can assure them they they too will be equally benefited.

In this connection, I beg to report that the case in which Rustomji Doradji, proprietor of the Wellington Cinema, was committed to the Madras High Court Sessions on charges of cheating and forgery has ended in his being acquitted honorably. After the judge's summing up, the jury returned a unanimous verdict of "not guilty" on all counts, adding a rider to the verdict to the following effect: "We are unanimously of opinion that this case should never have been brought in the criminal court." My congrats!

I understand that Mr. Madan has bought the Rink Theatre in Darjeeling and has been making the necessary repairs. His idea is to pull down this theatre and erect an up-to-date building as early as circumstances will permit. He has opened his show under excellent auspices. I wish him all success.

At his Picture Palace Mr. Madan has screened "The Combat," "The Lone Wolf" and "The Easiest Way." At the Kidderpore Cinema he has shown "Wamba" and several other films already screened at one or other of his Calcutta theatres. At his Albion Theatre, "The Bull's Eye" is being shown to crowds. It will be followed by "The House of Hate." At the Ripon we have seen "Middle Man," "The Guilty Path," "Psyche" and "The Unknown Woman." At the Cornwallis, "Deception," "A Little Patriot."

I was amused to read the following paragraph in a recent issue of the "Empress," a fortnightly paper published in Calcutta: "Owing to difficulty in securing really good comics, this house is to show instead with each programme two parts, complete in themselves, of a first-rate serial. "The Perils of Our First (Girl ?) Reporters" will run through eight weeks starting from the 12th." "Difficulty in securing really good comics"—excellent! What is the matter with Fatty, Luke, West, Chaplin, and others? Have they suddenly taken to "tragedy?" Oh! Oh!!

The same paper further tells us: "Mr. Arnold, now enthusiastic manager at the Bijou, has many big stars on his list of coming productions." This news is relishing.

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DIVISION OF FILMS

BANKERS AND EXPORTERS FOR THE PRODUCERS

A WORLD ALLIANCE

ROBERTSON-COLE have affiliated with Jury's Imperial Pictures, Ltd., for the distribution of films in the United Kingdom, and the Scandinavian Film Agency, Copenhagen, and Chester Beecroft, New York City, for Continental Europe. This represents the most formidable alliance for the release of American pictures in foreign markets and is a mark of approval on the following productions:

1919 STAR SERIES

52 A YEAR

BESSIE BARRISCALE — in "Hearts Asleep," "Josselyn's Wife," "All of a Sudden Norma" and "A Trick of Fate." Eight a year.

ALMA RUBENS—in "Diane of the Green Van" and "A Man's Country."

H. B. WARNER — in "The Man Who Turned White" and others. Eight a year.

WILLIAM DESMOND—in "The Mints of Hell," "Whitewashed Walls," "The Prodigal Liar" and "Life's a Funny Proposition." Eight a year.

52 A YEAR

BILLIE RHODES—in "The Love Call," "In Search of Arcady," "Girl of My Dreams," "Hoop-La" and "The Lamb and the Lion."

SESSUE HAYAKAWA — in "His Debt," "The Courageous Coward," "A Heart in Pawn" and "Bonds of Honor." Eight a year.

HENRY B. WALTHALL—in "Modern Husbands," "The Long Lane's Turning" and "And a Still Small Voice."

BEATRIZ MICHELENA—in "Just Squaw," "The Dead Line" and "The Spitfire."

SPECIALS

"THE TURN IN THE ROAD"—A moving story of a strong man going wrong who finds "The Turn in the Road" and follows the guiding hand of a little boy to happy regeneration.

"WHAT EVERY WOMAN WANTS"—A play that excites the curiosity of every woman and brings her to view a sister's fight to choose between love and fine clothes and luxury.

MARTIN JOHNSON'S "CANNIBALS OF THE SOUTH SEAS"—Taken at the risk of life. The savage rites of cannibals, old folks buried alive, weird heathen dances and ceremonials all caught on the camera of Mr. and Mrs. Johnson, famous explorers.

BETTER TIMES—By the producers of the highly successful "The Turn in The Road." A rural comedy drama with humor and heart touches true to life.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES.
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).

Artcraft Pictures.

June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
June 1—The Splendid Romance (Enrico Caruso).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).
June 29—The White Heather (Maurice Tourneur's).

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

May 18—Welcome, Little Stranger.
June 29—The "Con" in Economy.

SUCCESS SERIES (RE-ISSUES.)

May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS.

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Headman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaler .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).

Made in America.

Ashley Miller Productions—One Reel—Patriotic.

No. 1, "Made in America."
No. 2, "Nine Million Answer."
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."

(*Continued on page* 1852)

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MOVIE CAMERAS, tripods and projectors bought and sold; twin arc lights one-half price; cameras, $50; tripods, $20; printers, $20; developing outfits, $10. Ray, 326 Fifth Ave., New York City.

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FOR SALE—One Power's No. 6 motion picture machine complete, 300 chairs, Gold screen, rectifier, compensarc, etc. Majestic Theatre, Streator, Ill.

FOR SALE—1,700 opera chairs, green veneer, arm rest, hat rack; perfect condition. C. A. Taylor, 4132 Delmar Blvd., St. Louis, Mo.

FOR SALE—Motor-driven "suitcase" model projector, complete, fine condition, $100; also films, $1 to $5 per reel. C. B. Strong, 57 West 75th St., New York City.

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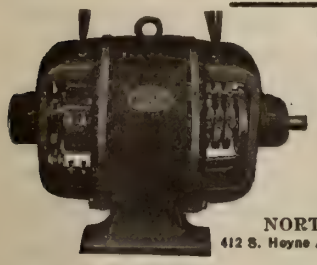

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTCO PRODUCTIONS.

April 30—As a Man Thinks (Harry Raver-Augustus Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (E. K. Lincoln-All-Star Cast-T. Hayes Hunter.

BENJAMIN B. HAMPTON PRODUCTIONS.

The Westerners (Roy Stewart and All-Star Cast-Edward Sloman).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

Wanted for Murder (Rapf).
A Romance of the Air (Crest).
When My Ship Comes In.
A House Divided (Herbert Rawlinson and Slyvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Backer).
Suspense (Reicher).

FIRST ROTHAPFEL UNIT PROGRAM, 1919.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

May 5—After His Own Heart (Hale Hamilton).
May 12—Castles in the Air (May Allison).
May 19—The Lion's Den (Bert Lytell).
May 26—Full of Pep (Hale Hamilton).
June 2—Almost Married (May Allison).
June 9—Some Bride (Viola Dana).
June 16—Fools and Their Money (Emma Wehlen).
June 23—One Thing at a Time O'Day (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

The Great Victory, Wilson or the Kaiser, The Fall of the Hohenzollerns.
Why Germany Must Pay (All Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF MAY 25.

The Master Man (Frank Keenan—Five Parts—Drama).
The Tiger's Trail (Episode No. 6, "The Secret Assassin"—Two Parts—Drama—Astra).
The Marathon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 10 (Educational).
Topics of the Day No. 4 (Topical—Literary Digest).
Pathe Review No. 44 (Topical).
Pathe Review No. 45 (Topical).

RELEASES FOR WEEK OF JUNE 1.

All Wrong (Bryant Washburn and Mildred Davis—Comedy-Drama—Five Parts).
The Tiger's Trail (Episode No. 7, "The Flaming Waters"—Drama—Two Parts—Astra).
Back to the Woods (Harold Lloyd—Comedy—One-Reel—Rolin.
Topics of the Day No. 5 (Topical-Literary Digest).
Pathe News No. 46 (Topical).
Pathe News No. 47 (Topical).

RELEASES FOR WEEK OF JUNE 8.

The Bishop's Emeralds (Virginia Pearson—Six Reels—Drama).
The Tiger's Trail (Episode No. 8, "Danger Ahead"—Two Reels—Drama—Astra).
Pistols for Breakfast (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 11 (Educational).
Topics of the Day No. 6 (Topical—Literary Digest).
Pathe News No. 48 (Topical).
Pathe News No. 49 (Topical).

RELEASE FOR WEEK OF JUNE 15.

The Little Diplomat (Baby Marie Osborne—Drama—Five Parts—Diano).
The Tiger's Trail (Episode No. 9, "The Missing Heir"—Two Parts—Drama—Astra).
Swat the Crook (Harold Lloyd—One reel—Comedy—Rolin).
Topics of the Day No. 7 (Topical, Literary Digest).
Pathe News No. 50 (Topical).
Pathe News No. 51 (Topical).

RELEASES FOR WEEK OF JUNE 22.

Oh! Boy! (Creighton Hale—Six Parts—Comedy-Drama—Capellani).
The Tiger's Trail (Episode No. 10, "Bringing in the Law"—Two Parts—Drama—Astra).
Off the Trolley (Harold Lloyd—Comedy—Astra).
Pathe Review No. 12 (Educational).
Topics of the Day No. 8 (Topical—Literary Digest).
Pathe News No. 52 (Topical).
Pathe News No. 53 (Topical).

RELEASES FOR WEEK OF JUNE 29.

The Profiteers (Fannie Ward—Five Parts—Drama—Astra).
The Tiger's Trail (Episode No. 11, "In the Breakers"—Two Parts—Drama—Astra).
Spring Fever (Harold Lloyd—One Reel—Comedy—Rolin).
Pen Points of Progress (Educational—One Reel—Leggett-Gruen).
Topics of the Day No. 9 (Topical—Literary Digest).
Pathe News No. 54 (Topical).
Pathe News No. 55 (Topical).

AMERICAN FILM COMPANY.

(Released by Pathe.)

May 4—Charge It to Me (Margarita Fisher).
May 18—Some Liar (William Russell).
June 1—A Bachelor's Wife (Mary Miles Minter.
June 15—Trixie from Broadway (Margarita
Signet of Sheba (William Russell).
Yvonne from Paris (Mary Miles Minter).
The Tiger Lily (Margarita Fisher).
Six Feet Four (William Russell).
Stuff of Heroes (William Russell).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

May—Josselyn's Wife (Bessie Barriscale).
May—Minta of Hell (William Desmond).
May—Just Squaw (Beatrice Michelena).
May—His Debt (Sessue Hayakawa).
June—In Search of Arcady (Billie Rhodes).
June—The Man Who Turned White (H. B. Warner).
June—Broken Threads (Bessie Barriscale).
June—Bare-Fisted Gallagher (William Desmond).
June—Better Times (A Brentwood Production).
July—The Man Beneath (Sessue Hayakawa).
July—A Man's Country (Alma Rubens).
July—The Pagan God (H. B. Warner).
July—The Woman Michael Married (Bessie Barriscale).
August—A Sage-Brush Hamlet (William Desmond).
August—The Dead Line (Beatriz Michelena).
August—The Gray Horizon (Sessue Hayakawa).

STRAND.

(One-Reel Comedies.)

May 18—Three in a Row.
May 25—For Love of Betty.
June 1—Hearts and Hats.
June 8—Betty's Bolsheviki.
June 15—Little Lucy's Lion.
June 22—'Twas Henry's Fault.
June 29—Little Miss Pinkerton.

ROTHACKER OUTDOOR SUBJECTS.

Mar. 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

May—Break the News to Mother (Special—Six Parts).
May—The New Moon (Norma Talmadge—Six Parts).
May—Jacques of the Silver North (Mitchell Lewis—Five Parts).
June—Happiness a la Mode (Constance Talmadge).
June—His Bridal Night (Alice Brady).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

May 18—The Water Lily (Alice Mann).
May 25—Mayor of Filbert (Bella Bennett, Jack Richardson, J. Barney Sherry—Special).
June 1—The Root of Evil (Frances Mann and Philip Yale Drew).
June 8—Love's Prisoner (Olive Thomas—Six Reels—Special).
June 15—Lady Windemere's Fan (All-star Cast).
Jne 22—Upside Down (Taylor Holmes—Special).
June 29—Dombey & Son (All Star cast—Six Reels).
July 6—Prudence of Broadway (Olive Thomas—Special).
July 13—Muggsy (Jackie Saunders).
July 20—Mistaken Identity (Anita King).
July 27—The Promise (Western Drama).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

June 25—Howling Lions and Circus Queens (Dot Farley, Bill Beban and Wild Animals)—03785.

HEARST NEWS.

(One-Reel News Weeklies.)

June 2—No. 23 (Topical)—03751.
June 9—No. 24 (Topical)—03761.
June 16—No. 25 (Topical)—03773.
June 23—Issue No. 26 (Topical)—03784.
June 30—No. 27 (Topical)—03795.

L-KO.

(Two-Reel Comedies.)

May 14—In Bad All Around (Eva Novak and Hughie Mack)—03721.
May 21—His Wicked Eyes (Dan Russell)—03731.
July 2—The Spotted Nag (Lois Neilson and Harry Keston)—03796.

(*Continued on page* 1854.)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

June 4—All Jazzed Up (Eva Novak and Hughie Mack).
June 11—Nellie's Naughty Boarder (Dot Farley)—03762.
June 18—Beauty and the Boob (Alice Howell)—03774.

NESTOR.

(One-Reel Comedies.)

April 14—Green-Eyed Johnny (Jack Dillon)—03680.

UNIVERSAL SPECIAL ATTRACTION.

June 2—The Big Little Person (Mae Murray—Six Parts)—03746.
June 9—Riders of Vengeance (Harry Carey—Six Parts)—03757.
June 16—Pretty Smooth (Priscilla Dean—Six Parts)—03767.
June 23—The Sleeping Lion (Monroe Salisbury—Six Parts)—03779.
June 30—The Weaker Vessel (Mary MacLaren—Six Parts)—03790.

NEW SCREEN MAGAZINE.

May 30—No. 15 (Novelty and Topical)—03748.
June 6—No. 16 (Novelty and Topical).
June 13—No. 17 (Novelty and Topical)—03764.
June 20—No. 18 (Novelty and Topical)—03776.
June 27—No. 19 (Novelty and Topical)—03787.
July 4—No. 20 (Novelty and Topical)—03798.

INTERNATIONAL NEWS.

June 4—No. 23 (Topical)—03753.
June 11—No. 24 (Topical)—03793.
June 18—No. 25 (Topical)—03775.
June 25—No. 26 (Topical)—03786.
July 2—No. 27 (Topical)—03797.

JEWEL.

June 2—Destiny (Dorothy Phillips—Six Parts)—03752.
June 16—A Star Over Night (David Belasco—First Stage Women's War Relief Series—Two Parts)—03772.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured).

May 12—No. 1, "A Prisoner for Life"—03719.
May 19—No. 2, "A Phantom Fugitive"—03729.
May 26—No. 3, "The Wild Rider"—03739.
June 2—No. 4, "Cyclone Smith's Comeback"—03749.
June 9—No. 5, "A Pistol Point Proposal"—03760.
June 16—No. 6, "Cyclone Smith Plays Trump"—03771.
June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down but Not Out"—03794.

The Red Glove.

(Drama—Each Episode in Two Parts—Marie Walcamp Features.)

June 2—No. 12, "In Death's Grip—03747.
June 9—No. 13, "Trapped"—03758.
June 16—No. 14, "The Lost Millions"—03768.
June 23—No. 15, "The Mysterious Message"—03780.

Elmo the Mighty.

June 16—No. 1, "The Mystery of Mad Mountain"—03769.
June 23—No. 2, "Buried Alive"—03781.
June 30—No. 3, "Flames of Hate"—03792.

CURRENT EVENTS.

June 6—No. 23, (Topical)—03755.
June 13—No. 17 (Topical)—03765.
June 20—No. 25 (Topical)—03777.
June 27—No. 26 (Topical)—03788.
July 4—No. 27 (Topical)—03799.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

June 2—Wise Wives—03743.
June 9—All in the Swim—03759.
June 16—Stop, Cease, Hesitate (Neal Burns)—03770.
June 23—A Model Husband—03782.
June 30—Happy Returns—03793.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

May 31—Two Men of Tinted Butte (Walt Whitman and Patricia Fox)—03745.
June 7—Ace High (Pete Morrison)—03756.
June 15—The Last Outlaw (Ed Jones and Billie Hutton)—03966.
June 21—Kingdom Come (Pete Morrison and Eileen Sedgwick)—03778.
June 28—The Captive Bride (Pete Morrison)—03789.
July 5—The Four Gun Bandit (Pete Morrison)—03800.

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Thin Ice (Corrine Griffith).
The Little Boss (Bessie Love).
A Rogue's Romance (Earle Williams).
Too Many Crooks (Gladys Leslie).
Beauty Proof (Harry T. Morey).
The Spark Divine (Alice Joyce—Five Parts).
A Girl at Bay (Corrine Griffith).
Cupid Forecloses (Bessie Love).
The Hornet's Nest (Earle Williams).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
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Harems and Hokum (Two Parts).

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No. 12—"The Volcano's Prey."
No. 13—"The Flood of Dispair."
No. 14—"The Living Catapult."
No. 15—"The Rescue."

Perils of Thunder Mountain.

Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.

May 26—No. 1, "The Spear of Malice."
June 2—No. 2, "The Bridge Trap."
June 9—No. 3, "The Teeth of Steel."
June 16—No. 4, "Cave of Terror."
June 23—No. 5, "The Cliff of Treachery."
June 30—No. 6, "The Tree of Torture."
July 7—No. 7, "The Lightning Lure."
July 14—No. 8, "The Iron Clutch."
July 21—No. 9, "Prisoner of the Deep."
July 28—No. 10, "The Flaming Sacrifice."
Aug. 4—No. 11, "In the Ocean's Grip."
Aug. 11—No. 12, "The Rushing Horror."
Aug. 18—No. 13, "The River of Dread."
Aug. 25—No. 14, "The Hunt of Disaster."
Sept. 1—No. 14, "Fate's Verdict."

World Pictures Corp.

May 19—The Social Pirate (June Elvidge).
May 26—An Amateur Widow (Zeena Keefe).
June 2—Phil-for-Short (Evelyn Greeley).
June 9—Through the Toils (Montagu Love).
June 16—The Devil's Trail (Betty Compson and George Larkin).
June 30—Love and the Woman (June Elvidge).
June 30—Home Wanted (Madge Evans).
July 7—The American Way (Arthur Ashley and Dorothy Green).

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CHAPLIN.

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Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Mar. 16—The Better 'Ole.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

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Can Wives Be Trusted?
A Full House.
Oh, My Dear.
Anybody's Widow.

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April 20—Sally's Blighted Career (Fay Tincher—Two Parts).
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Daddy Longlegs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (8 Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).

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Where the Screen Tree Grows.
Wrangling Dudes.
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Piking After Pizarro.
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Burlingham.
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
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The Demon's Shadow (Serial in Ten Two-Reel Episodes).
Twelve Anna Little Reissues (Two Reels Each).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
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The Lady of the Dugout (Al Jennings).
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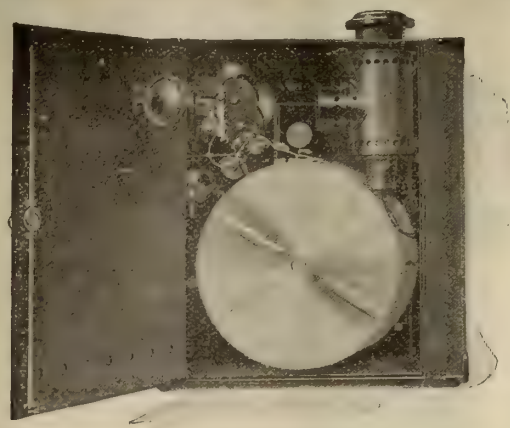

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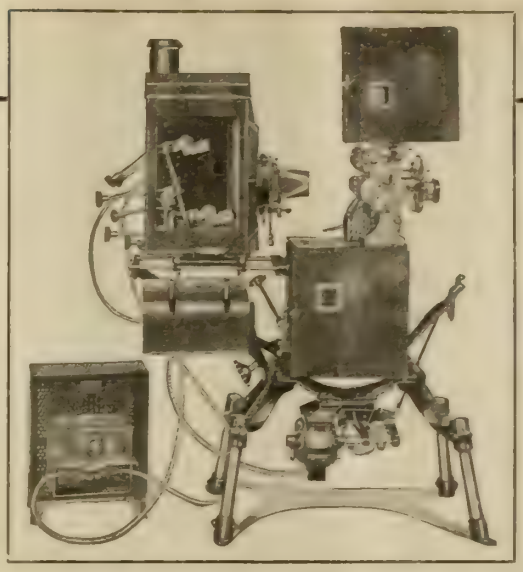

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One company reports an expenditure for film DISTRIBUTION in 1918 of approximately FOUR MILLION DOLLARS.

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Would the INCOME have been less?

Would the operating EXPENSE have been as great?

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Who can be depended upon to be SQUARE with exhibitors as well as themselves. — — —

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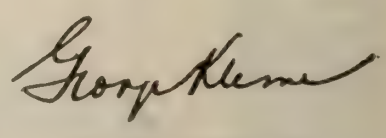
I have it in mind to acquire an interest in such exchanges.

In writing, mark letters "Personal and Confidential."



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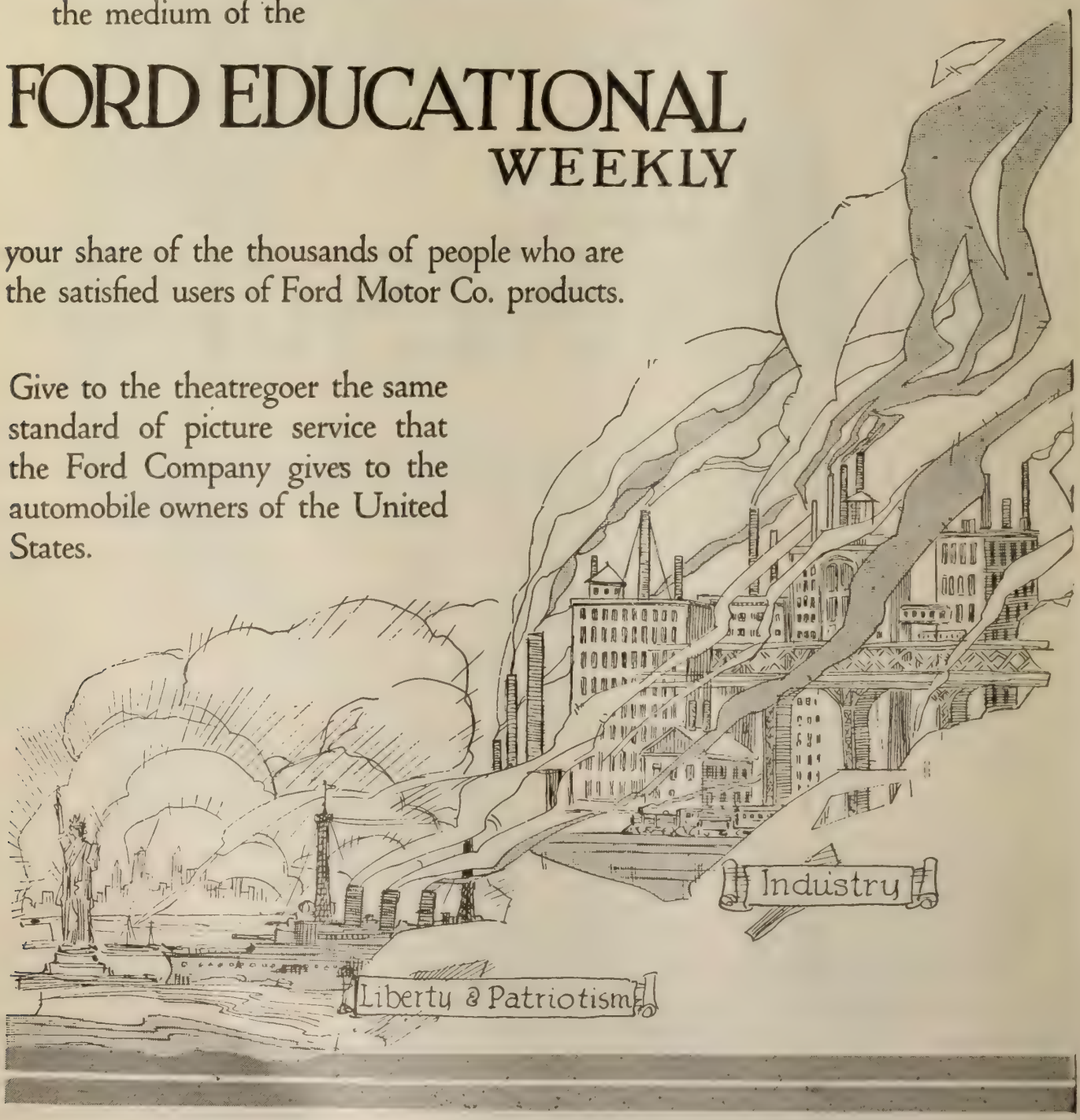

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You will create and establish new patrons. Do your duty to yourself and your business, obtain a quality product with a maximum value. Make it an *element* of your program and satisfy your patrons.

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A

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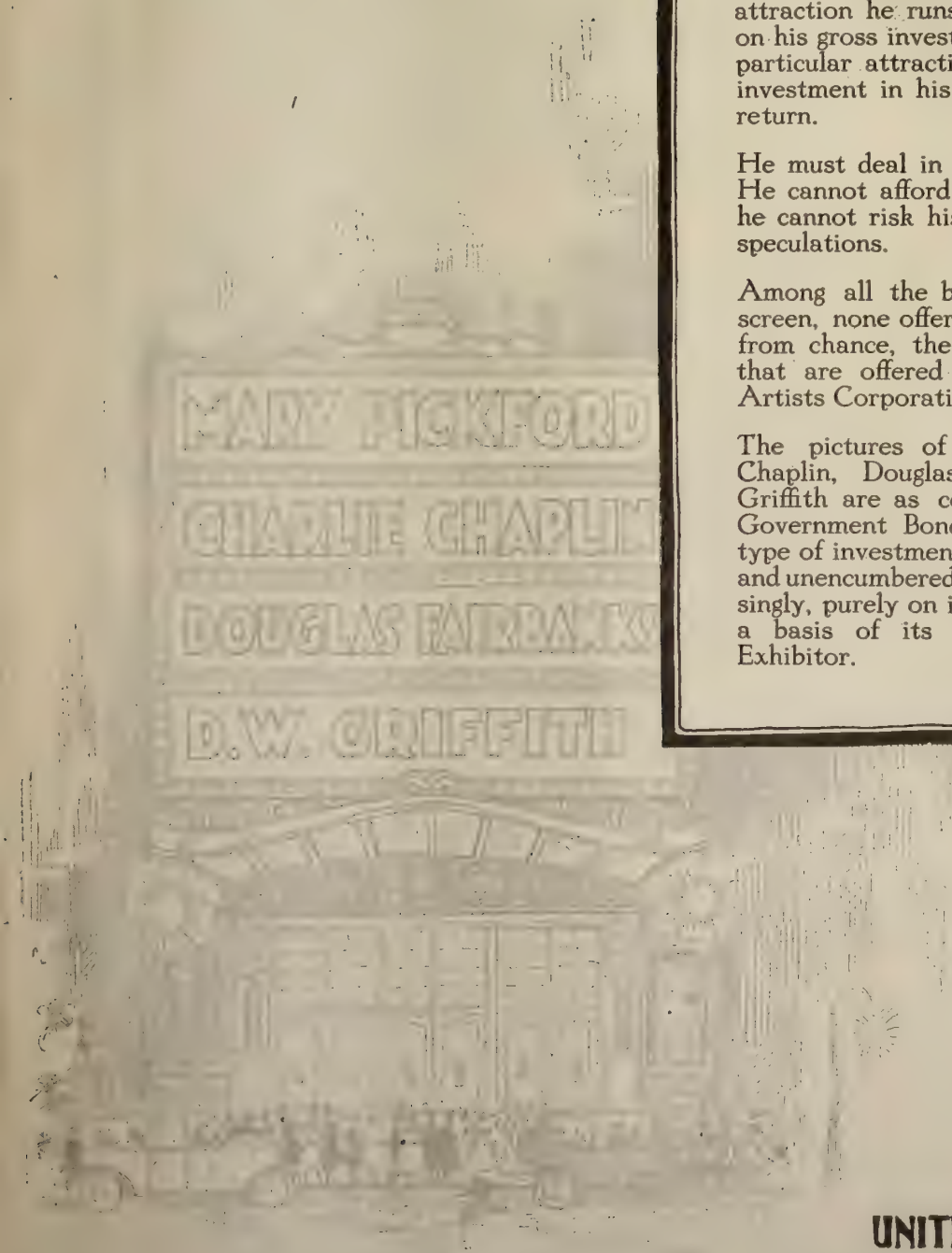

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The keen theatre man knows that every attraction he runs must help him to realize on his gross investment. Not only must the particular attraction pay for itself, but the investment in his theatre must show its fair return.

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The Jungle Trail	William Farnum	6
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For Freedom	William Farnum	6
The Rainbow Trail	William Farnum	6
A Woman There Was	Theda Bara	6
When Men Desire	Theda Bara	6
The Siren's Song	Theda Bara	6
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When Fate Decides	Madlaine Traverse	5
The Love That Dares	Madlaine Traverse	5
The Danger Zone	Madlaine Traverse	5
Gambling in Souls	Madlaine Traverse	5
Cheating Herself	Peggy Hyland	5
Cowardice Court	Peggy Hyland	5
The Rebellious Bride	Peggy Hyland	5
Caught in the Act	Peggy Hyland	5
Marriages Are Made	Peggy Hyland	5
Be a Little Sport	Albert Ray	5
Words and Music By ——	Albert Ray	5
Married in Haste	Albert Ray	5

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Directed by Tom Terriss
VITAGRAPH
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Amusement Supply Co....2007
Hertner Electric Co....2007
Porter, B. F....2017
Reynolds Electric Co....2007
Typhoon Fan Co....2020
Universal Motor Co....2007

MFRS. OF INDUSTRIAL PICTURES
Eagle Rock Mfg. Co....2019
Empire City Film Lab....2017
Erbograph Co....2017
Film Developing Co....2013
Palisade Film Lab....2020
Rothacker Film Mfg. Co....1892
Standard M. P. Co....2007

MFRS. OF MOVING PICTURES
American Film Co....1869
Continental Pic. Corp....Colored Insert
Essanay Film Mfg. Co....1862
Exclusive Features....1902
Famous Players-Lasky Corp....Colored Insert
Film Specials....—
First Nat'l Ex. Circuit....1890-91
Fox Film Corp....1896-1901
George Kleine....1876-77
Goldwyn Picture Corp....1880-85
Independent Sales Corp....Colored Insert
J. Frank Brockliss....1903
Jewel Productions, Inc., Colored Insert,..1864-65
Kinograms....1906
MacManus Corp....1870
Maurice Tourneur....1879
Metro Pictures Corp....Colored Insert
Pathe Exchange, Inc....Colored Insert
Pathe Exchange, Inc....Colored Insert
Robertson-Cole Co....Colored Insert
Rogers Film Corp....—
Rothapfel Pic. Corp....1887
Select Pictures Corp....Colored Insert
Selznick Pictures Corp....Colored Insert
Triangle Distributing Corp....—
United Artists Corp....1888-89
Universal Film Mfg. Co....1863-66 68
Victor Kremer....1875
Vitagraph Co....1907
W. W. Hodkinson Corp....—

MISCELLANEOUS
Automatic T. S. & C. R. Co....2019
Bioscope, The....2007
Cinema, The....2005
Classified Page....2013
Eastman-Kodak Co....2019
La Cinematografia Italiana....2003
Lightning Coin Changer Co....2011
M. P. Directory Co....2003
Moore, Wm. N....2017
National Electric Ticket Reg. Co....2007
National Ticket Co....2005
N. Y. Institute of Photography....2017
Premier Title Co....2007
Williams, A. F....2007

MOVING PICTURE CAMERAS
M. P. Apparatus Co....2020

MUSIC & MUSICAL INSTRUMENTS
American Photoplayer Co....2005
Professional School of Pic. Playing....2005

LOBBY DISPLAYS
Newman Mfg. Co....2007

PROJECTION MCH. MFRS.
Master Machine Tool Co....2009
Peerless Projector Co....2015
Power, Nicholas Co....2032
Precision Machine Co....2031

PROJECTION SCREEN MFRS.
Gold King Screen Co....2005
Minusa Cine Screen Co....2017

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

FAIRBANKS FILM WILL OPEN CAPITOL

Largest Theatre in World, to Which Much Mystery Attaches, Will Feature Smiling Star

THE announcement is made this week that the largest theatre in the world will open its doors with United Artists' Corporation's big new Douglas Fairbanks picture which is now in course of production.

It is expected that when the Capitol Theatre, which is situated at Broadway and Fifty-first street, New York, opens its doors early in the fall, it will be a revelation to the amusement world. So far, only one fact has been definitely known regarding the house—that it will have a larger seating capacity than any other theatre in the world. So much has been written regarding it, largely as a matter of speculation, that its opening will be a genuine event in the amusement life not only of the city but of the country.

United Artists' Corporation, therefore, has to its credit an unusually valuable booking, for the opening of the Capitol Theatre will carry with it a tremendous amount of publicity for the new Fairbanks picture.

Dallas Manager Gives Mothers-in-Law Publicity

A NOVEL stunt which attracted a good deal of attention to his theater was staged by Manager Lou Bissinger of the Washington Theater, Dallas, early in June, when he featured Bessie Barriscale in "Josselyn's Wife." He offered a season's pass to the theatre to the man who bought the first two tickets, while taking his mother-in-law to the show. When the box office opened there was a fair-sized gathering of young men with elderly women on their arms, proving that the mother-in-law joke so far as Dallas is concerned is passe. The first mother-in-law at the ticket window won the season pass, while Bissinger had to console the rest of those in line with a free ride to the show.

Association Has Booklet on Film Tax Collection

THE National Association of the Motion Picture Industry is distributing among its members a pamphlet issued by the Commissioner of Internal Revenue relating to the collection of taxes on motion picture films.

The pamphlet comprises sixteen pages, including a two-page index which will serve as a ready reference to every one connected with the industry and concerned with the payment of collection of this tax.

Among the subjects listed in the table of contents are Imposition of Tax, Persons Liable, Return and Payment of Tax, Credits and Refunds, Medium of Payment, Misrepresentation of Tax and Penalties.

The pamphlet will prove invaluable to the auditors and treasurers of the distributing companies and exchanges as well as to all individuals firms or corporations leasing motion pictures for exhibition purposes.

Minneapolis Film Man Sent to Penitentiary

WILLIAM H. SCHAFER, former president of the Schafer Film Company, and prominently identified in other moving picture enterprises in Minneapolis for some years, has been sentenced to an indeterminate term of from one to ten years in the Minnesota State penitentiary for grand larceny.

Mr. Schafer was also heavily interested in banking and mortgage companies of Minnesota as owner of the controlling interest in the Mortgage Security Company, which in turn controlled fourteen country banks. Mr. Schafer was accused of profiting about $700,000 as a result of his activities in the realm of high finance.

He is alleged to have obtained this money by the use of worthless notes which he sold to the fourteen banks that this company controlled. As a result of his manipulations the fourteen banks were closed as insolvent by the state bank examiner.

During the course of his trial Mr. Schafer suddenly decided to change his plea to guilty.

On $30 Per Capita Basis Texas Town Builds Theatre

EASTLAND, a Texas town of 3,000, is going to have a moving picture theatre which is worthy of a city ten times that size. This is the new Connellee Theatre which is being erected on Main street at a cost of $90,000. The structure is being rapidly brought to completion. Eastland is an oil town and is growing larger daily.

Dallas Operators Will Not Strike.

The Motion Picture Operators Union in Dallas will not strike, despite their vote to walk out in sympathy with the Building Trades Crafts. The tie-up of Dallas picture theatres was averted when the strike situation came to a head here during the second week of June in a pitched street battle between union and non-union electricians in which one man was shot and killed and many others wounded.

A revulsion of public opinion following the rioting brought the strike suddenly to an end. International representatives of various unions arrived in Dallas and ordered all crafts back to work. The strike order of the operators' union is consequently called off.

Exhibitors League Soon to Open Headquarters

THE new headquarters of the Miami Valley Exhibitors League in the Lindsey Building, Dayton, will be opened formally June 24. This announcement was made by John Seifert, president of the League, just prior to his departure for St. Louis, June 15. The suite which the league will occupy is composed of five rooms including an executive office. Over $1,000 has been spent in furnishings. Lounging chairs, several divans, and mahogany ash trays are installed in the rooms at the present time. A stenographer will be in attendance at all times. The desks of John Seifert, president, and A. F. Kinzeler, secretary, will be in a private office.

Bill to Repeal Blue Laws of Colorado Misses Fire

A BILL for the repeal of the Colorado Blue Laws passed the state legislature at the recent session but was defeated in the senate. A number of Colorado senators who voted against the repeal have told members of the Rocky Mountain Screen Club that they would have voted for this bill if it had exempted moving pictures and Sunday baseball only. At the next meeting of the Colorado legislature, an amended bill for the repeal of this law will be presentd and the prospects for its passing of both houses are regarded as excellent.

Pathe Delegates to Convention.

Pathe representatives at the St. Louis exhibitors' convention will be headed by Fred C. Quimby, director of exchanges. The Pathe feature stars will be represented by Frank Keenan, who releases his production through Pathe. The serial stars will be represented by Charles Hutchison.

Mr. Quimby, Mr. Keenan and Mr. Hutchison will remain in St. Louis during the convention. They will meet as many exhibitors as possible and discuss with them the various points of pictures that affect both producers and exhibitors.

Gates Returns to Universal.

Harvey Gates, prominent as the author of "The Wild Cat of Paris," Priscilla Dean's first big photoplay success, and "Hell Morgan's Girl," one of the most successful of Dorothy Phillip's productions, has returned to the Universal scenario staff after having written several productions for the Goldwyn company.

Moving Picture Ventures Incorporated in New York State Increase in Number

Albany, June 16.

THE number of moving picture concerns incorporating these days in this state is still on the increase, running second only to realty and candy concerns which are springing up by the dozens almost over night in the anticipation of an era of unprecedented prosperity.

The Motion Pictures Financing Underwriters Company of New York City, capitalized at $200,000, came into existence during the past week, the incorporators being Allen E. Moore, of Wall Street, S. S. Baker and F. H. Butehorn. The J. Stuart Blackton Feature Pictures, capitalized at a million dollars, also passed through the Secretary of State's office during the last few days, with Edith Mittelman, Grace M. Wilkinson and M. A. Harris being named as the incorporators. The Albemarle Theatre, of Brooklyn, was also incorporated at $400,000 by Max and Adolph Barr and John Manheimer.

Among the other moving picture and allied concerns incorporated by Secretary of State Hugo are the Burtis Grand Theatre Company, $10,000, with Abe Cohen, of Solvay, N. Y., and Fannie Bassin and Alice J. Lane, of Syracuse; the Canyon Pictures Corporation, $10,000. Charlotte Goldstein, Joseph M. Goldstein and Jacob Weinberg, of New York; Byoir and Hart, $50,000; Carl Byoir, C. S. Hart and L. R. Thomas; Maritime Pictures Corporation, $80,000, B. J. McManus, Elizabeth McCormick and William J. Bonnay; Readers Publishing Corporation, $100,000, F. P. Pace, Nathan Messinger and Augusta Birenbach; Attractions Distributing Corporation, with Henry Herzbrun, S. H. Kaufman and Leo N. Haiblum; Allen Enterprise, $3,000, with C. A., V. M. and E. D. Turner; Wilner-Romberg Corporation, $15,000, with Max R. Wilner, Sigmund Romberg and William I. Sorovitch; Lyon Comedies, $1,000, Alvine W. Lyon, Edwin W. Lyon and E. H. Mayer, and the Carlyle Blackwell Productions, with Carlyle Blackwell, D. I. Walsh and H. B. Rosen GRANT.

Parsons to Make Fewer and Funnier Pictures

THE National Film Corporation of America announces from its Hollywood Studios that "Smiling Bill" Parsons will make fewer and funnier Capitol Comedies during the coming year. Instead of twenty-six "Smiling Bill" comedies, which are distributed by Goldwyn, only thirteen will be produced. This will enable Mr. Parsons to devote more time to the productions in which he appears.

Despite the curtailment of "Smiling Bill" pictures, the number of Capitol Comedies to be released will remain the same as last year; that is, twenty-six. Mr. and Mrs. Carter De Haven will alternate with "Smiling Bill" in bi-weekly releases.

Carlyle Blackwell Forms Own Producing Company

AMONG the new motion picture incorporations listed at Albany during the past week is Carlyle Blackwell Productions, Inc. The incorporators, as mentioned in the letter from our Albany correspondent, are Carlyle Blackwell, H. B. Rosen, and D. I. Walsh.

Carlyle Blackwell's service under the banner of World Films ended last March. It is possible that his new productions may be given to the public via the state rights medium.

No director has been named as yet for the pictures. The schedule calls for four features a year.

Clark Irvine Joins Goldwyn.

Clark Irvine has joined the publicity department at the Goldwyn Studios with all the enthusiasm of a man not long out of the Navy. Previous to his enlistment in the Service he contributed "Doings at Los Angeles" to the Moving Picture World for three years and ceased that work to launch "The Screamer," a publication sponsored by the Scream Club, an organization of publicity men on the Coast. He was mustered out of service after having been promoted four times in eighteen months, finally attaining the rank of Chief Yeoman.

R. O. Proctor Leaves for Exhibitors' Convention

RALPH O. PROCTOR, assistant general manager of United Artists Corporation, leaves for St. Louis this week and will be there during the national convention of the Motion Picture Exhibitors of America, which is to be held June 25 to 28. Mr. Proctor will make his headquarters at the Hotel Statler.

One of the chief purposes of Mr. Proctor's visit to St. Louis is to introduce Harry D. Buckley, recently appointed sales manager of the United Artists' Kansas City distributing depot, to the exhibitors of the Kansas City territory, who will be present at the convention.

Mr. Proctor, since his affiliation with United Artists Corporation, has been in New York almost continuously and his trip to St. Louis will give him the opportunity of meeting a great many exhibitor friends he has not seen in some months.

Manager of Power Company Starts on European Trip

WILL C. SMITH, general manager of the Nicholas Power Company, Inc., sailed for Europe on Monday, June 16. Mr. Smith was attended to the pier by numerous friends, among them Edward Earl, president of the company, Mr. Bell the treasurer, Mr. Uhlemann, works manager, Mr. Cassard, assistant general manager, Mr. Bird and Mr. Abrams.

Mr. Smith goes abroad on business matters which will take him to England and various parts of the continent. While this is a business trip it is anticipated that he will obtain relaxation which long and steady application to business entitle him to. His many friends, both social and business, wish him the best of success. It is expected that he will be gone for some time.

Pearson Joins Pathe as Feature Sales Manager

ELMER R. PEARSON, formerly with the First National Exhibitors' Circuit, has joined Pathe Exchange, Inc., as feature sales manager, having taken up his duties in the home office.

Previous to his connection with the First National Exhibitors' Circuit, Mr. Pearson was sales manager for Essanay and George Kleine; branch manager for Vitagraph in Kansas City; branch manager for World, Pathe and General in Omaha. Most of these branches were established by Mr. Pearson.

Mr. Pearson is not a new man with the Pathe organization. He established the Pathe branch office in Omaha and conducted it as manager for several years.

"The Tiger's Trail" Has Led Back to the Palms and Hot Country.
Showing the front of the Cine Real, San Juan, Porto Rico, during the run of the Pathe serial, "The Tiger's Trail," starring Ruth Roland.

Six Hundred Banqueters at Waldorf Applaud Cohen, Berman and O'Reilly

Representative Men of Industry Pay Tribute to Trio Which Led Forces at Albany in the Successful Fight for Sunday Opening — Toastmaster James J. Walker Keeps Diners in Good Humor—Brady, Dowling, Copeland, McInerney, Brisbane and Cohen Speak.

By William J. Reilly

IT happened. It happened at the Waldorf-Astoria on Wednesday evening, June 18. And it happened so magnificently and so beautifully that not one of the biggest crowd which ever attended a similar motion picture function is likely to forget it as long as memory remain humanly seated.

"It" was the banquet tendered to the three heroes of the war for open Sunday for the photoplay houses of New York State. "It" was the tribute paid to the "peak of the wedge" for its drive into the great work of legalizing the Sabbath exhibition of pictures throughout the nation. "It" was unadulterated honor, tendered at the Waldorf-Astoria banquet to the triumvirate, Sydney S. Cohen, Charles L. O'Reilly, and Samuel I. Berman for their clean and ceaseless labor in organizing New York State's exhibitors and pushing to its signing by Governor Smith the bill making the Sunday showing of pictures lawful in the Empire State.

Brisbane's Remarkable Tribute.

The honor, the thanks, the gratitude were bestowed on the three with a lavish hand, which did not forget to present three beautiful platinum watches. Arthur Brisbane, the distinguished newspaper man, in his speech made a profound impression on the Waldorf-Astoria gathering when he asked the question: "What is the greatest moving picture in the world? And who is its manager?" Proceeding to answer the question himself, Mr. Brisbane said: "The greatest motion picture in all the world is the sun rising in the brilliant morning and setting in the purple evening; the moon growing golden in the sky; the ocean beating on the shore; the clouds shifting above the mountain peaks; the stars shining in the heavens. And the Creator of the universe is the manager of this picture, and He does not close the show on Sunday."

No more precious tribute could have been paid to the work of the three men whose efforts were responsible for the maintenance of this natural law of the Greatest Manager in the state of New York.

And if such a thing were possible, the committee on arrangements, headed by the indefatigable William Fox, would have marshaled all the elements of this great show of Nature's and had them performing their wonderful parts in the main ballroom of the Waldorf-Astoria for the benefit of the guests of honor.

As it was, the committee marshaled beauty, wit, wine, music, and even Louis Sherry cigarettes. The ballroom presented a radiant aspect. The double tier of boxes, draped with American flags, looked down upon the tables-for-eight, whose vari-colored rambler roses and whose oak leaves heightened the color of the scene. The dais for the guests of honor eclipsed any other part of the dining hall, with its banks of roses and its array of men whose talents enable them to visit often the banks of finance.

"The Ladies" Added Beauty.

The presence of "the ladies" was another feature of the affair, as heretofore the majority of such occasions of moving picture state have been for the delectation of the "stag" element only. And the presence of beautifully garbed women gave an added touch of dignity and grace to the whole evening.

About everybody of note in the motion picture industry was present. For this affair, conceived among the exhibitors of Brooklyn, was a tribute not only from the showmen, but from producers, distributors—in fact, from the whole industry. The list of those present mounted over six hundred, including not only those directly interested in the moving picture business, but a host of men big in public life. Three New York City commissioners, Police Commissioner Enright, Fire Commissioner Drennan, and Health Commissioner Copeland gave their sanction to the clean fight for Sunday pictures by their presence. Judges Julius M. Mayer

Charles L. O'Reilly
Strong organizer of League—"They worked after the plan of General O'Reilly."

Sydney S. Cohen.
President New York State Exhibitors' League—"The man who put 'em up to it all."

Samuel I. Berman.
Secretary New York State Exhibitors' League—"Chaotic until the great Berman swept up-state."

and Victor J. Dowling, Arthur Brisbane, Martin T. Manton, John J. McInerney, of Rochester, and Oscar A. Price were among those seated on the dais as guests of honor. Governor Smith was unable to be present, as was also the Hon. Aaron J. Levy.

"Jimmie" Walker, the Inimitable.

And in the center of that dais, flanked on the one side by Messrs. Cohen and O'Reilly and on the other by Mr. Berman, sat the inimitable toastmaster, the Honorable, the Witty, the Clever "Jimmie" Walker, friend of the moving picture, whom everyone forgot was a dignified State Senator, but whom everyone applauded and whom many hailed as "our next Governor." John J. McInerney, in his speech, said that "Jimmie Walker was very often too witty for his own good." But Jimmie was not considering his own good at the Waldorf banquet: he was bent on entertaining and pleasing the gathering and he succeeded with a mighty vengeance. Perhaps that is why Jimmie Walker reminded Mr. McInerney of the famous Johnnie Walker.

With all the grace of a finished actor and with a whole lot of skill all his own, Senator Walker introduced his speakers, subdued them when they made remarks about him, and then made them, together with his bigger audience, feel good.

"During my ten years' experience at Albany," said "Jimmie," "I have seen a lot of agents and representatives of various interests, even though I did not see the bird with the half million from the traction interests. But in all that time I have never seen three men with a simpler story, with stronger conviction, or of a better breed that these three boys, Cohen, Berman, and O'Reilly, who came, saw—and you know how they conquered.

"It was mighty hard on a bunch of $1,500-a-year legislators to sit and listen about these movie stars who get $1,000,000 a year for making love to a beautiful girl. But taking as a cue one of the pictures which even I see advertised on Broadway, these three men went 'Upstairs and Down,' in and out of the corridors at Albany until they got what they wanted."

Judge Victor A. Dowling, of the Appellate Court, the first speaker, took a broad, legal point of view in adding his praise to the work of the triumvirate.

Judge Dowling Praises Methods.

"I want to congratulate you on the propriety of your methods in getting legalized a thing which formerly did not have the sanction of state law. The whole tendency today is toward the evasion of the law, and that, I might say, is responsible for prohibition.

"You took a great step forward," Judge Dowling said with emphasis, "when you placed the justice of your cause before the state legislature. You had a great support behind you in the fact that the theatrical and moving picture interests of the country had done so much during the war to uphold the work of the Government. No other industries gave so much of their time and work to the winning of the war as those of the theatre and the motion picture.

"The thought of happy and contented men and women enjoying recreation in the moving picture on Sunday after the toil of the week is the strongest tribute that can be paid to these three men. The fact that they were working for the benefit of the community is the biggest thing in their whole campaign."

Copeland Strong for Trio and Screen.

Health Commissioner Royal S. Copeland took still another angle from which to thank the Cohen-Berman-O'Reilly trio for their work for the screen. "During the epidemic of influenza last fall," said Dr. Copeland, "these three men came to me and said, 'We want to help you in your campaign against this disease. Our screens and those of every exhibitor in the city are yours.' And we used those screens for propaganda which enabled the people better to combat the plague.

"I kept the theatres open in spite of the order from Washington to close them, because I felt that our finely ventilated moving picture houses were far better than the crowded tenements, and because I had faith in the power of the picture entertainment to keep up public morale.

"So when the time came for me to give my support to the legalizing of picture exhibitions on Sunday, I gave it gladly."

Gaynor a Friend of the Pictures.

Dr. Copeland commented with forceful favor on the fact that the menu contained a picture of the late Mayor Gaynor, who as judge upon the bench and later as chief magistrate of the city maintained an open attitude toward the moving picture. The inscription under the picture read, "William J. Gaynor—Who in his interpretation of the Law, tempered Justice with common sense. He made it possible for Sunday to be a day of recreation as well as one in

(*Continuel on page* 1990)

The Fair Assembly Which Applauded the Work of Cohen, O'Reilly and Berman at the Waldorf-Astoria on June 18.
Showing the handsomely appointed dining hall, through which ran the praise and tribute of the industry.

ELSIE JANIS BECOMES SELZNICK STAR

Musical Comedy and Vaudeville Star Who Entertained Doughboys on the Firing Line Signs Contract with Myron Selznick for Pictures to Be Marketed by Select

ELSIE JANIS has signed a contract with Myron Selznick to appear in Selznick Pictures to be distributed through Select. Her engagement is considered of great importance to both the producer and exhibitor because of the immense popularity Miss Janis attained through her valiant service in entertaining doughboys on the firing line.

Her repuation as an entertainer on the musical comedy and vaudeville stage would alone make her valuable as a screen acquisition, but within the past months she has made her way straight to the hearts of thousands of Uncle Sam's crusaders through her fearlessness and energy in entertaining tired soldiers right on the firing line. When a Janis picture is advertised in any American community there is sure to be an awakened interest in the heart of every soldier who is home again from foreign shores.

Won First Fame in Vaudeville.

Miss Janis is too well known to require more than a paragraph to recall her stage success. First as a vaudeville entertainer, where she impersonated, from childhood, stage celebrities of current vogue, and then as a featured player in musical comedy and reviews she made her name familiar to all classes of theatregoers. It was in "The Vanderbilt Cup" that she won her first success outside of vaudeville. Later she appeared under the management of Charles Dillingham as the star of "The Silver Slipper" and subsequently was featured in numerous "reviews" and spectacles.

Myron Selznick is of the opinion that in signing Miss Janis he has put across the "scoop of the year." He realizes her natural drawing power as a stage celebrity and intends, on the exhibitor's behalf, to capitalize the good-will soldiers hold toward the patriotic girl who volunteered her services and entertained without a penny of recompense all through the danger zone when our boys needed her talents to cheer them along on the way to victory.

Myron Selznick's Statement.

In announcing this new star Myron Selznick says: "I think no one will deny that Miss Janis is the greatest star acquisition to the screen in years. Not only has she won for herself a great reputation as an artist through her consistent successes on the stage, but she has won for herself a place even more important in the hearts of the soldiers of the American armies through them in the hearts of the American people.

"In order to reach the greatest number of people she has decided to appear in a limited number of big picture productions, and as she has given two years to her work in the battlefields it is only right that she should be able in this way to gain some measure of compensation."

Makes Fourth Selznick Star.

This makes four stars who have now been signed by Myron Selznick as president of Selznick Pictures Corporation, the others being Olive Thomas, Eugene O'Brien and Elaine Hammerstein. It is understood the intention is to add still more names to this list and that important announcements will be forthcoming withn a week or two. The Selznick Pictures Corporation has leaped to the front since it was organized the first of this year, and with its distribution through Select Pictures Corporation and its vigorous exploitation methods has created a widespread demand for its output.

Commenting upon the latest announcement of his son's activities, Lewis J. Selznick, president of the Select Pictures Corporation, says:

"I regard the acquisition of Elsie Janis by the Selznick Pictures Corporation as the biggest scoop in years. All over America, in Canada, and also in England and France there are literally millions of soldiers who will be enthusiastic boosters for the Elsie Janis pictures. Every exhibitor thus will have the active co-operation of thousands of salesmen, urging the public to patronize his theatre. It is the biggest opportunity for capacity business that has been offered for a long time."

Elsie Janis.
Popular star who has been engaged by Selznick Pictures.

Universal Sales Heads Hold Meeting.

A conference of Universal sales managers of the Middle Western and Eastern territory was held at the Statler Hotel in Cleveland on June 15. Joe Schnitzer, general sales manager of Universal and H. M. Bermann, general manager of the exchanges presided. The new selling policy of the company for the fall season was discussed as well as the new productions including the Stage Women's War Relief series. The salesmanagers who attended the meeting are F. S. Hopkins, of Buffalo; H. Stern, of Pittsburgh; W. D. Ward, of Detroit; E. J. Smith, of Cleveland; Louis Baum, of Cincinnati, O.,; J. L. Lesserman, of Chicago, and Art Schmidt, division manager.

One Exhibitor Uses $7,000 Advertising "Ghost" Picture

THE following letter was received by the World Film Corporation from James George, Manager of the Victoria Theatre, Harrisburg, Pa., in reference to "The Ghost of Slumber Mountain:"

"I was the first exhibitor in eastern Pennsylvania to book 'The Ghost of Slumber Mountain,' playing it day and date with the Stanley Theatre of Philadelphia, which, I understand, used it as an added atraction for their anniversary week showings.

"I could not have afforded to have paid the price asked for the picture had I regarded it as merely 'a filler in,' but I featured it, advertising it widely in many novel ways, one of which was placing seven one-thousand dollar bills in a prominent store window, and freely offering one to each and every person who would prove that he had seen, in real life, the animals pictured on the screen.

"The publicity I gave the picture together with the uniqueness of the production helped me to do capacity business."

New House for Davenport, Iowa.

A new picture house will be erected here in the near future by J. H. Pabst, of the Mirror Theatre of Davenport, Iowa.

It will be located at State and West First streets and Mr. Pabst expects to have the house open by October 1.

The best of equipment will be used in furnishing the new house.

Myron Selznick.
Who scored by signing Elsie Janis for Selznick productions.

NORTHWESTERN SHOWMEN REPORT GAINS

Prosperity Brought to Farmers by Good Crops Reflected in Box-Office Records of Exhibitors

EXHIBITORS from all portions of the Northwest are swarming into Minneapolis this month to arrange bookings for the summer season. All tell the same story of prosperous conditions and the promising outlook for a big crop—always one of the most significant factors in the success of the moving picture industry in the Northwest. The farmers are spending their money more freely than ever, and are among the staunchest patrons of the screen.

The general tendency among the exhibitors of Minnesota, the Dakotas, Wisconsin and Iowa is toward increased admission prices, although most of the showmen of this territory are inclined to wait until the summer is over before attempting to try out a regular advance. There is also a tendency to hold pictures over for longer runs in the smaller towns.

Fewer Theatres Closing.

Another interesting condition in the Northwest is that fewer exhibitors in the small towns are shutting down their theatres for the summer months than in previous years. Last year hundreds of houses were closed on account of the unfavorable condition produced by the war. The few exhibitors who have closed for the season this year were forced to do so as a result of the operation of the daylight saving law, which kept the farmers away from town working in their fields until late, taking advantage of the increased daylight, and also lured the town folk to outdoor sports rather than to the theatre.

The question of increased admissions is a conundrum to some exhibitors, who prefer to study the public state of mind before taking any action, while others see a great danger in making any further increases. Among the latter is Dan Chamberlain, of the American Amusement Company, operating a chain of theatres in Minneapolis, Faribault, Mankato, Minn., and Fargo, N. D., who says that "the exhibitor who continues to raise his prices is driving a certain element of his patronage to the legitimate stage."

Visitors in Minneapolis.

Among the Northwest exhibitors in town last week filled with optimism over the general outlook were: Sam Cornish, Strand at Fargo and Royal at Grand Forks, N. D.; Joe Ryan, Madison; W. C. Hanson, Lyric, Redfield, S. D.; Manager Abrahamson, Zelda, Duluth; Thomas Furniss, Rex and Lyric; Duluth; Manager Grull, Palace Operating Company, Grand Rapids, Wis.; H. P. Doderae, Alpha Theatre, Alpha, Mich.; Joe Roman, Rex, Virginia, Minn.; A. L. Hess, Yankton Theatre, Yankton, S. D.; McCarthy Bros., Aberdeen, S. D., Fargo and Grand Forks, N. D.; A. J. Kavanagh, Grand Forks and Jamestown, N. D.; R. C. Rice, Algona Opera House, Algona, Ia.

Dangerous to Raise Prices.

Discussing the general tendency among exhibitors of the territory toward increased prices Mr. Chamberlain said:

"Regarding the raising of prices I think the exhibitors are treading on thin ice when they commence wholesale advances without regard to the character of the pictures they are showing. I believe, however, that a rise in price is all right in the case of a big picture which really warrants it. But otherwise I am opposed to the continued increases, because I feel that it is undermining the moving picture industry.

"The great popularity of the movies was originally due to the fact that the people could get their entertainment cheaper than if they attended the legitimate stage performances. If the show the movie fan attended didn't please him, he figured he wasn't out much and it was cheap at that. But with prices going up with every film that comes along and war taxes clapped on, it's a different matter altogether. I feel that the time may come when the public as a whole may resent these increases and turn back to the legitimate stage. It is a noticeable fact that the business of the legitimate stage is picking up. The exhibitor is driving a certain element back to the legitimate with high prices, and apparently he does not realize it. I think this a point well worth the consideration of both exhibitors and distributors.

Bad Advice from Exchanges.

"'Raise your prices, raise your prices,' is the cry the exhibitor hears on every hand. It's in the air. The exchange manager calls the exhibitor to one side and says:

"'Why, there's Jones. He's getting 35 cents. Why don't you?'

"But that same exchange manager perhaps does not take pains to point out to you that Jones is operating a big first run theatre in a large community and is in a position to book all the big attractions first, which enables him to charge the higher price.

"Skating on Thin Ice."

"The film men who advocate a general increase in admission prices are helping to kill the goose that lays the golden egg.

"The working people are the real foundation of the success of the moving picture game today. For many of them it is their chief recreation. But with so little difference between the admission prices offered by the legitimate stage and the movies, many are turning back to the legitimate. The blame for this situation rests partly upon the exhibitor himself and partly upon the distributor. Exhibitors and distributors who are building for the future should watch out, for some of them may be unaware of the fact that they are treading on thin ice."

The Uplifter at Work.
May Allison uplifts spaghetti by inches in her Metro, "The Uplifter."

Ontario to Graduate Scale of Theatre License Fees

A RECENT change in the Theatres and Cinematographs Act of Ontario provides for a graduated scale of annual license fees for moving picture theatres in the smaller cities of the Province. Heretofore, theatres in towns of less than 1,500 population have been required to pay a provincial tax of $75 a year but the new regulations provide that the fee in each particular case is to be determined on its own merits. The tax will be based upon the actual local population, the seating capacity of the theatre and the number of days that the house is operated. In this way, the exhibitor in villages and other small centres will be assessed according to his investment. This move has been accepted with satisfaction by the whole moving picture business of Ontario.

In towns of more than 1,500 and less than 3,000 population, the license fee for each theatre will be $50 a year in future in place of $75. The annual tax for theatres in towns of 3,000 to 5,000 will be $75 a year until further notice.

Names New Appeal Fees.

It is also provided that the enforcement of the theatre act will be left to the direct supervision of T. W. McGarry, Provincial Treasurer, through his Theatre Inspection Department.

Definite announcement has also been made regarding a new scale of fees for appeals from the decision of the Ontario Board of Moving Picture Censors. The charge for consideration of an appeal by the Appeal Board will be $5 a reel for the first time. In case of a second appeal by an exchange, the fee will be $10 a reel. If a picture is appealed for a third time, the appeal board will charge $15 a reel for reconsideration. Thus, if an exchange carries through three different appeals on a condemned feature of five reels, the total charges will amount to $150.

Abelson with the New Garrick.

Art Abelson, who has been covering Southern Minnesota for First National, has resigned to take a position as assistant to Theodore Hays, manager of the New Garrick of St. Paul. Mr. Abelson is entering a branch of the industry with which he is familiar, having been an exhibitor previous to his connection with First National.

W. A. BRADY RETURNS WITH BIG IDEAS

National Association's President Home from Abroad, Where He Studied Conditions in Picture Making— Proposes Organization of International Company

A CLOSER alliance between American and foreign film interests will result from William A. Brady's recent trip abroad, if his present determinations undergo no change. Accompanied by his wife (known professionally as Grace George) Mr. Brady arrived home last Sunday, having returned from England, via Halifax, on the Olympic, which also brought a large contingent of Canadian troops.

Lord Beaverbrook was a passenger on the Olympic and with him Mr. Brady extensively discussed the matter of international motion picture production and distribution. During the war Lord Beaverbrook was Minister of Public Information for England, also is a member of Parliament and of various commercial bodies that keep him in close touch with general public affairs.

American motion pictures, in the opinion of Lord Beaverbrook, through their wide distribution abroad provide commercial advertising of the best kind for the United States and in this belief the British Government joins. Consequently it is the intention of Englishmen actively to compete to the end that other than American scenes, customs and people may be shown upon the screens of the world.

For an International Company.

Mr. Brady, on the other hand, is of the belief that pictures will soon be produced abroad—indeed, that they are now being produced—of a nature and character to find favor over here. As a result of his convictions, based on discussions with producers and other business men in England, France and elsewhere, Mr. Brady proposes to organize here an international picture company which will handle only foreign films.

This company will be created for the purpose of opening the door to foreign producers and, according to Mr. Brady, will have the support of the English, French and Italian Governments. While in Paris Mr. Brady entered into a contract with the Film D'Art Company to make six pictures in France with American stars—in furtherance of his conviction that Europe, in the matter of moving pictures, is the land of opportunity.

While abroad, Mr. Brady made an exhaustive study of motion picture conditions, and as president of the National Association of the Motion Picture Industry in this country, was consulted by representatives of the governments of England, France and Italy, regarding conditions here and in those countries.

Studied Picture Conditions.

"There will shortly be great strides in the building of motion picture theatres in England," says Mr. Brady. "Plans are now under way for the construction of theatres of the type of the Strand and Rivoli here, in almost every large city in England. Three in London will shortly be under way, one to be built by the Famous Players-Lasky British Company."

Mr. Brady found that the motion picture people in England and France realize they are away behind Americans in the matter of production. but a general effort will shortly be made by these countries and Italy to compete with American made pictures. At present fully seventy-five per cent. of the pictures shown in those countries are American products. Throughout the war France did practically no motion picture producing, and activity was also curtailed materially in other countries.

Want Americans Over There.

England, France and Italy all are eager that American motion picture stars come there and make pictures. They indicate that American scenes may be replaced by the Riveria, Holland and Belgium with locations of surpassing scenic and pictorial beauty.

There is a feeling in England among motion picture people, according to Mr. Brady, that their product is not getting a square deal in America. They feel it should receive the same distribution here, granted the quality is equal, that American films receives there, and they contend they will shortly produce pictures of that same excellent quality.

It would be wise, in Mr. Brady's opinion, for the motion picture men to give this matter serious and immediate consideration. He feels if there is to be no market for foreign film, it is not unlikely that an embargo will be placed on American pictures.

As an indication of the consideration now being given the motion picture by England, Mr. Brady states the English Government has afoot a plan to have their greatest men of letters write for the screen. It is proposed that Barrie, Hall Caine, and other famous writers, devote their attention to the production of material written expressly for the screen. And the English are trying to find their own Mary Pickford, Douglas Fairbanks and Charlie Chaplin.

McKenzie Is to Direct Helen Holmes in Serial

IN line with their desire to make Helen Holmes the queen of the serial attractions, the S. L. K. Serial Corporation has secured the services of Donald McKenzie, well-known serial maker, to direct Helen Holmes in her next and what is expected to be her most thrilling serial. Donald McKenzie will be remembered by serial fans as the director of numerous Pathe serial successes, among which are "Perils of Pauline," "Shielding Shadow" and "The Seven Pearls."

The story selected by Mr. McKenzie and the executives of the S. L. K. corporation was secured after about 100 serial stories had been read by the scenario department of the company.

Further announcement as to the author and the story will be made when the production is started next week, as well as an announcement of the method of distribution in this country and abroad.

Buy or sell; trade what you don't want for something you do. That's what The World's Classified advertising is intended to accomplish.

Isn't It Odd How a Girl Will Change! Just Look at the Transformation in Olive Thomas in These Views from Left to Right.
Things were "churning" in this Triangle feature, "Prudence on Broadway," which title accounts for the modest little token on the right.

CLERGYMEN CHAMPION SUNDAY SHOWS

Leading Churches of Adrian Oppose W. C. T. U.'s Efforts to Stop Picture Entertainment on the Sabbath

MEMBERS of the W. C. T. U. who circulated petitions in Adrian, Mich., asking that picture theatres and all other places of amusement and recreation be closed on Sundays have encountered strong opposition not only from local theatre managers, but from two of the city's leading clergymen, who have championed the Sunday opening of picture theatres in a straight-from-the-shoulder manner.

Immediately after the petitions were placed in all churches by Mrs. Emeline Ashe, Adrian W. C. T. U. leader, the Rev. F. A. Perry, pastor of the Plymouth Church, announced from the pulpit that he would vote against any proposal to abolish motion pictures on Sunday. He said he would fight the effort both "privately and publicly."

"A Silk Stocking Movement."

"The movement to close the motion picture theatres on Sundays," he said, "is being pushed by silk stocking people who own automobiles. They do not need the screen for Sunday amusement, but they want to take away the only amusement of the poor man who cannot own an auto, but who with his family can find healthful red-blooded pleasure, education and real recreation in attending a motion picture theatre on the one day he is not called upon to toil."

The Rev. Perry said that he was not a promoter of Sunday motion picture theatres but that he believed that there was nothing better at the present time. "Take away the Sunday motion pictures," he added, "and you will find something really injurious springing up in its place.

The Rev. Fr. Miess, pastor of St. Joseph's Catholic Church, said:

Patrons Sign Petition.

"There is a certain class of people going to extremes in an attempt to control the habits of others, and I think it is time that the public awake to the fact and shake off the bonds of tyranny."

At the New Family Theatre where Sunday audiences have been drawn with recent First National Exhibitors' Circuit releases, Elwyn Simson, manager of the house, so pleased the Sabbath day patrons with his programs in spite of sweltering weather and intensive opposition on the part of the W. C. T. U. ranks, augmented by a majority of clergymen, that following the showing of "A Midnight Romance," the First National feature with Anita Stewart, more than 2,000 patrons halted in the foyer of the theatre to sign Mr. Simson's petition that Sunday motion pictures be continued.

In 1914, by a majority of 46 votes, the Adrian Theatres were permitted by the City Council to open Sunday and no attempt was ever made to close them until the present W. C. T. U. petitions.

Under the petitions which are being circulated, and to which a proposed ordinance is attached, any motion picture theatre exhibitor or the operator of any place of amusement or recreation where an admission is charged would be subject to a fine of $50 and ten days imprisonment.

Viola as a White Violet.
Viola Dana's the flower which blooms in "Some Bride," her latest Metro.

Porto Rican Exhibitors Use Novel Exploitation Ideas for Pathe Serial

WHEN it comes to "putting over" a picture, the distributors and exhibitors of Porto Rico have nothing to learn from their American brothers, according to M. Ramirez-Torres, head of the Selection Film Service, Inc., of San Juan, and, until a month ago manager of the scenario department of Pathe Exchange, Inc.

The photograph published elsewhere shows the manner in which Manager Marti and Proprietor Mediavilla, of the Cine Reel, of San Juan, exploited the Pathe serial, "The Tiger's Trail," starring Ruth Roland, in front of their house. The figures of the girl and the tiger were cut-outs from the 24-sheet stand and were set in a miniature jungle. Lobby displays of stills from the current episode and one and three-sheets completed the scheme.

Starts with Band at 5 A. M.

The Porto Rican idea of film exploitation is far-reaching. In a letter, Mr. Ramirez-Torres said:

"As early as five o'clock in the morning a band played through all the streets near the theatre, and I imagine many of those who wanted to sleep had few kindly thoughts of 'Tiger's Trail' or those who were seeking to advertise it. All the streets nearby were decorated with cut-out tiger faces. The big event of the morning was a parade in which the principal figures were cut-outs of the tiger and Ruth Roland from the 24-sheet. A man dressed in imitation of Miss Roland headed the parade, and the thing attracted huge crowds. Mr. Marti and Mr. Mediavilla, of the Cine Reel, gave two 'tandas,' or shows, that day and could not accommodate the people at either one."

Independent Film Men Join National Association

WATTERSON R. ROTHACKER, of Chicago, chairman of the membership committee of the National Association of the Motion Picture Industry, left on Friday for the Coast. It is Chairman Rothacker's purpose to confer with the producers in Los Angeles who are not directly identified with the activities of the producers' division of the National Association, with a view to securing their co-operation and support in the future.

Just before leaving for Los Angeles Mr. Rothacker sent in to Secretary Elliott the applications of several new members from Chicago, among them the application of Martin J. Quigley, publisher of the Exhibitors Herald and Motography, for membership in Class 5. Applications were also received from J. C. Friedman, of the Celebrated Players Film Corporation, and Frank Zambreno, of the Unity Photoplays Company.

These are the first applications of independent film exchanges to be received by the National Association, indicating the intention of some of the prominent independent exchange managers to participate actively hereafter in the councils of the association. It is assumed other independent exchanges will take advantage of this opportunity, in view of the plan recently announced by the National Association to organize the film clubs and associations as an integral unit of its distributors' division, in which fourteen of the largest distributing corporations are now represented.

Parke to Direct Ruth Roland.

William Parke is again to direct pictures for release by Pathe. He has been engaged by Ruth Roland, Pathe serial star, to direct her in her new company, Ruth Roland Serials, Inc., and is to go to Los Angeles to begin work on her first personally produced serial for which she furnished the plot.

The Last Page of the Book.
Alice Brady and James L. Crane in their Select, "His Bridal Night." Alice is Mrs. James L. Crane.

LOUIS BENNISON STARS IN CABOOSE

Hero of the Betzwood Production "The Road Called Straight" Once Combined the Profession of Acting and the Art of the Cowpuncher with Equal Success

By Edward Weitzel

SAID Louis Bennison, "If you ever come over to Philadelphia take a run out to my place. I keep two or three broncos out there, and you may throw a leg over one of them whenever you feel like it."

Said I, "Where will I land when he throws me over his head?"

"Oh, you can stick on to any of this bunch all right!" Bennison assured me. "They're not buckers; a baby could ride 'em."

"No doubt a baby could—if it was raised in the way you were," I retorted. "That's just like you fellows who are born on a cattle ranch and are given a set of spurs with your first pair of infant's bootees: You are taken from your cradle and strapped on to a saddle before you learn to walk and you expect a man who never rode a horse in his life to take to it as naturally as a third generation cowboy. If you've got a nice, well-trained Ford warranted not to buck, jump or back-fire and a chauffeur who has no desire to break the Philadelphia speed laws I'll take a few turns on 'The Road Called Straight' in that."

Bennison grinned at me across the table in the Lambs dining-room: "Do you really want to go as slow as that?" he asked.

"Young man," I replied, "when you are in Philadelphia do as the Phillies do."

Has Played Many Parts.

In the old days when we youngsters read our histories of the glorious West, in the seclusion of the haymow or the woodshed, what a corking dime novel the life of Louis Bennison would have made! Many of his adventures wouldn't have been possible then, of course; but the tricks of fate which led this well-groomed, pleasant-faced, quiet-mannered young actor from his early environment to membership in the Lambs could hardly have given any human being a more diversified route.

"If I'd been born on a sheep ranch it wouldn't seem quite so strange," the star of the Bentzwood productions admitted; "but cattle were my line before I felt the call to spout blank verse and dreamed of one day seeing my name in electric lights on Broadway."

"You have been a legit, then?"

"I've been everything and in all sorts of companies," was the reply. "I learned my profession from the ground up; started with a medicine show; traveled with rep companies in wagons and on foot. I've ridden on freight trains and slept in cabooses. One night I stood on the platform of a small station about ten miles from the town where the company I was with had gone to smash, wondering how I was going to get back home. I was dead broke and willing to do anything to earn some money. I had ridden on the platform of a blind baggage car thus far on my trip back to dad and a stack of flapjacks, but had been discovered and fired off.

Becomes Cowpuncher in Fact.

"As I stood there, feeling a bit discouraged, a cattle train pulled in and stopped. Before the wheels had ceased turning, the boss cowboy and his crew piled out of the caboose and started to run along side of the train, yelling and proding with their long poles to get the cattle that were down back on their feet. If this is not done the fallen cattle are apt to be trampled by the others. There were an unusual number of fallen steers, and the conductor, as soon as he received his train orders, started to curse and storm at the delay. The boss cowboy cussed back at him and then cussed his crew for not working faster. There was a pole on the platform, so I picked it up and started in to help. I punched and yelled with the best of them and when the train started I climbed aboard and ran along on the top of the cars to the caboose at the rear end. It was old work for me and no one paid the slightest attention to the new hand until I got inside the caboose. Then the boss cowboy noticed

Louis Bennison
A real fellow, real Westerner, real smiler.

me. I still had the pole in my hand.

A Traveling Show Shop.

"The boss was an elderly man and didn't appear to have any too much of that jovial good humor that so many story writers always bestow on their cowpunchers.

"'Where the h——l did you come from?' he demanded. I explained and it didn't seem to satisfy him worth a cent until one of the other cowpunchers horned in with the remark:

"'Better hire him for the trip, Joe; he's hep to the job.' And Joe did."

"That cowboy was a good friend to you, wasn't he, Mr. Bennison?"

The ex-knight of the range laughed: "I'm afraid not," he replied. "After we had all made a supper on bread and cheese and bologna sausage, I was forced to pay for mine right then and there."

"I thought you said you were dead broke?"

"So I was. But that friendly cowboy had recognized me, although I didn't remember of ever seeing him before. 'Say, boys,' he announced to his companions, 'you don't know what a celebrated gent we've got with us to-night. This chap's the famous cowboy actor, Lou Bennison, you've all heard of, an' I votes he pulls off a few songs and dances while we're waiting for the next charge on the steers.'

When He Played Simon Legrease.

"Hoping to discourage the attempt to turn the caboose into a traveling show shop I explained that I knew nothing but Shakespeare.

"'That ain't so,' spoke up my friend, who had suggested the entertainment. 'I seen you once in Cheyenne play Simon Legrease in Uncle Tom's Cabin, an' I don't blame the bull dogs fer tryin' to bite you; but, if you knows this Shakespeare feller's play better'n you did the other show, start your circus.'"

"Did you?"

"I did. I tried to get out of it, but the boys wouldn't have it that way; so I stood up in the center of that bumping and rattling old caboose and gave them about all the Shakespeare I knew."

"Did they like it?"

"They said they did. I've played to some queer audiences in my time and in some queer places, but that night beat them all."

* * *

I have repeated this story of Louis Bennison's to illustrate the frankness and the unique training of the man for the style of character that best fits him. He is the very embodiment of the hero of Western melodrama and gives one the impression that he himself has always traveled "The Road Called Straight."

Pete Smith's Secretary Engaged.

Mr. and Mrs. Frederick Schimmel, of 653 Hendrix street, Brooklyn, have announced the engagement of their daughter, Francis Shirley Schimmel, to Morris A. Engelson. Miss Schimmel has been secretary to Pete Smith, publicity manager of the Famous Players-Lasky Corporation ever since Mr. Smith went from Morosco to Artcraft Pictures Corporation nearly three years ago. No date for the wedding has been set.

B. F. Simpson on Road.

Ben F. Simpson, who is field manager for the Realart Pictures Corporation, left New York last week in the interest of his company. Mr. Simpson is to assist "Jack" Woody in the work of establishing exchanges and while Mr. Woody is in the West, he, Mr. Simpson, will operate throughout the East. Mr. Simpson will stop at Boston, Buffalo, Cleveland, Pittsburgh and Washington.

Zukor Says Star Series Plan Is Easy to Attack, Hard to Defend

FOR some time I have realized that the star series plan of distribution has been easy to attack and difficult to defend. It was a breeder of complaints from exhibitors, who felt that at times they were forced to show pictures they did not want, and from stars and allied producers who felt that sometimes their product was being used to help sell the product of others.

Many of these complaints have been utterly unfounded. Investigation has shown that in nearly every way the star series plan of booking has been fair to all concerned. But this method made it possible for agitators to poison the minds of stars, producers and exhibitors as to the policy of the Famous Players-Lasky Corporation.

For a long time I have been working out the selective booking plan in an effort to devise a system of booking that cannot be criticised—a plan absolutely proof against attack—fair to every individual concerned in its operation, from studio to screen.

The Famous Players-Lasky Corporation has been trying conscientiously to eliminate all criticism and we have devoted our energies for the last year to finding ways and means to obtain for exhibitors only the pictures they want and to make it possible for stars, producers and authors to get the greatest circulation for their product and the best returns, without any encumbrance whatsoever.

I feel confident that the selective booking plan, which will be put into effect beginning September 1, will eliminate all the evils of former plans once and for all time. Every individual picture will be put on its own merit to succeed or fail by its own drawing power—and by nothing else.

The Famous Players-Lasky Corporation wants to assure every exhibitor of the co-operation and honest intention on its part to produce only such pictures as will bring him success and profit and good-will—pictures that will make it possible for him to receive from the public at all times an admission charge commensurate with their entertainment value. The public is demanding consistently fine productions and is ready to do its part if it gets value received for the price it pays.

This new plan is devised to reward properly every able effort of exhibitor, star, director and producer. It will be a trenmendous incentive to every person who takes part in it.

Adolph Zu'·or,
President, Famous Players-Lasky.

"The Westerners" Opens at Los Angeles; Has Not Departed from the Star System

IN the face of a sudden heat wave, Los Angeles turned out in volume last Sunday for the first presentation of the Stewart Edward White Great Authors' screen novel, "The Westerners," at the Kinema Theatre. This marked the active entry of Benjamin B. Hampton into the picture industry under the Hampton name.

The picture reveals his intentions in a clear light. He has not subordinated the actor, has not put the soft pedal on the star system. On the contrary he has made the actor an even greater factor in a big picture than he has been under the older systems of picture producing. He has not built his production around the personality or talents of any one big actor. What he has done is to fill every role that calls for a distinctive portrayal with a star player of recognized fame in motion pictures. This has increased the naturalness and spontaneity of the picture.

Roy Stewart, Mildred Manning, Robert McKim, Wilfrid Lucas, Graham Pettie, little Mary Jane Irving and equally diminutive Frankie Lee, a most remarkable little boy, are the featured players.

Critics Are Favorable.

The five daily newspapers of Los Angeles, the adjacent Fresno and San Diego newspapers, give unusual praise to Mr. Hampton as a new producing factor in the industry and the San Francisco morning newspapers sent representatives to view the premiere. Walter Bodin, critic of the San Francisco Bulletin, hails Hampton as one of the men who is "destined to bring about vast changes in motion pictures."

A forceful style of newspaper advertising was prepared by George Hough Perry, at one time advertising manager of Everybody's Magazine and also the first advertising manager of the Gimbel Brothers New York store. Mr. Perry is a member of Mr. Hampton's executive organization, having been identified with the Great Authors' Pictures, Inc., and the Zane Grey Pictures, Inc., since Mr. Hampton's advent on the Coast.

The Los Angeles showing is a pre-release engagement. The distribution of this production and all of the Hampton productions is in the hands of the W. W. Hodkinson organization and other pre-release engagements will be held in the principal cities of the United States throughout the summer and fall.

New Zealand Exhibitor Has a Good Boost and a Knock

WE ARE stealing some thunder from Richardson's Projection Department, but purposely so, as he might be too modest to print the compliment paid here to his work. George Calder, an exhibitor of Huntly, New Zealand, writes:

"Inclosed you will find money order for one year's continuance of the Moving Picture World. I find your publication of great value to me, especially from a technical standpoint. Tell Richardson his department is eagerly devoured in Huntly. I am applying your new lens chart, but find difficulty in getting proper focus condensors.

"My opinion regarding the quality of American productions is that they are standing still: the stories are not good enough. With world competition now being established, it will tend to make the moving picture better from the exhibitor's point of view."

Owen Moore.

Owen Moore Is Engaged by Selznick Pictures

OWEN MOORE is the latest star to be added to the constantly growing Selznick Pictures constellation.

The ink was scarcely dry on the contract by which Myron Selznick secured Elsie Janis than he had completed negotiations whereby Mr. Moore will appear in a series of big productions under his management. The contract with Mr. Moore covers a long period.

"There is an important and constantly growing market for pictures in which men are starred, and I have secured Owen Moore for this reason," said Myron Selznick. "Possibly the demand for men stars is due to the effect of the war upon public thought. The fans do not tire of their heroines but as almost everyone has had some relative in the armies fighting in Europe, there has come in the last year a revival of interest in big red-blooded dramas. The heroic qualities that were evidenced by the American soldiers have created a renewed interest in the strength of the nation's manhood. Mr. Moore represents, I believe, the very finest type of leading man to respond to this demand and we have in contemplation for him a series of productions of vivid force. The war picture has gone and in its place is coming the picture of the fighting spirit in times of peace."

This latest acquisition brings the list of Selznick stars now up to five, including Elsie Janis, Olive Thomas, Eugene O'Brien, Elaine Hammerstein and Owen Moore.

Famous Players-Lasky Chiefs Give Outlines of Next Season's Plans

Selective Service Booking Policy Comes Into Effect September 1, Replacing Star Series System Then Terminated—Every Picture Will Thereafter Be Produced, Distributed and Exploited on Individual Basis—New and Enlarged Studios and Additional Stars

THE season of 1919-20 for the Famous Players-Lasky Corporation starts September 1. On that date the star series system of booking of new productions will have come to an end, and supplanting it, ffective for the coming year, will be the "Selective Booking Plan."

Under Selective Booking each film will be booked by itself, regardless of any other production. Every picture will be produced, distributed and exploited as if it were the only picture made or distributed by the Famous Players-Lasky Corporation, and each picture will be a financial success or loss according to its own quality.

In other words, the meaning of the selective booking plan is that every production will stand on its own merit before the exhibitors and the public of the country.

This new sales policy has been under consideration for many months. During the week of May 12 last a convention of the Famous Players-Lasky district managers and special representatives was held at the home office in New York and there the entire plan was explained by Walter E. Greene, vice president in charge of distribution, and Al Lichtman, general manager, and received its final treatment.

Every Employe Familiar with Policy.

Following this convention, local meetings were held throughout the country, in the different districts, at which was present the personnel of every exchange in that territory. Thus every detail of the new plan has been outlined to every individual connected with the distributing organization. Without a single exception, everyone in this department has expressed great enthusiasm over the new project.

Anticipating this change in distribution policy, the production department, under the supervision of First Vice President Jesse L. Lasky, since the beginning of the present year has been bending its every energy and applying its every resource to the preparation of an imposing list of productions which will justify the plan of selective booking and earn the universal approval of exhibitors and their patrons. As a result of this department's activities more than fifty new productions either have been made, are now in the making or are now in course of preparation.

Studio Facilities Extended.

A new studio, to cost $2,000,000, is now being constructed in Long Island City, where eight big productions can be accommodated at the same time. The Lasky studio and affiliated studios in California have been enlarged and their personnel vastly increased. Thomas H. Ince will continue to make productions for Famous Players-Lasky distribution at his magnificent new plant at Culver City, Cal., and arrangements have been completed for the release of the product of Cosmopolitan Productions, the Mayflower Photoplay Corporation, under the supervision of George Loane Tucker; the New Art Film Company, producers of Dorothy Gish features; Maurice Tourneur and Syd Chaplin.

These are the production sources of the releases of feature length. In addition, the "Fatty" Arbuckle and Mack Sennett subjects will be released and sold in the same manner as the features. The Burton Holmes Travelogs, Briggs Comedies, Post Scenics and Paramount Magazine will be released in series.

Three Subjects Ready Now.

Last week the first three releases for the new year were viewed by the different officials of the company in the home office. This will give an idea of how far in advance the releases will be ready, allowing exhibitors more than ample time to view each picture if necessary and prepare a big campaign for the showing of the film. By August 31 next there will be some twenty-five productions at the exchanges available for exhibition and sale to exhibitors. Paramount-Artcraft pictures will be released at the rate of two and three a week, alternately, and in addition there will be the comedy features and other short subjects.

To insure the utmost success of each picture, the company will extend the activities of its exploitation, publicity and advertising department under the direction of John C. Flinn, with a view to exploiting each picture as sufficiently as if it were the only picture distributed by the company. This exploitation organization will be undoubtedly the greatest of its kind in any industry.

Publicity Men for Branch Offices.

Men in the branch offices will be ready to assist the exhibitor in putting over a Paramount-Artcraft picture. These men will be expert showmen with many years' experience in such work. The powerful national advertising campaign in magazines and newspapers is to be continued and expanded and an extensive newspaper advertising campaign in co-operation with exhibitors will be put back of each production.

A gigantic service organization for the exhibitor is now in preparation. Advertising accessories of every nature will be handled by experts and, further

THE principal advantages of the selective booking policy, as pointed out by the Famous Players-Lasky Corporation, are as follows:

It will enable each production to earn a sum for the exhibitor, distributor, and producer commensurate with its value to the public.

It will permit the company greater latitude in purchasing best material and the engaging of the best talent available.

It will encourage longer runs.

It will eliminate entirely inequitable distributing methods.

It will answer the wide demand of the exhibitors to buy their pictures upon a more flexible basis than methods heretofore employed.

It will necessitate greater care in the selection and the production of pictures, as a poor picture cannot possibly earn (under the selective booking policy) a sum sufficient to make its production and distribution profitable.

It will permit the utmost in exploitation.

It will prove a great medium in creating good will between exhibitor and distributor.

It will mean the ultimate in the process of eliminating the weak in productions and compensating the strong.

It will permit such exhibitors that may questio n the particular worth of a picture to see it before buying.

President Adolph Zukor

than that, the distributors will show exhibitors just how to make the most out of these accessories. Progress-Advance, the house organ of this company, will be enlarged in size and personnel and other media will be employed to assist the exhibitor in his presentation of Paramount-Artcraft pictures.

Entire Product Still Available.

While selective booking establishes a plan for booking productions individually, solely upon their merit, at the same time the entire product of the Famous Players-Lasky Corporation will continue to be at the disposal of the thousands of theatres that in the past have exhibited Paramount-Artcraft Pictures almost exclusively and for those other theatres that desire in the future to look to this organization for a constant source of supply.

No price or release date will be set for any production until it is completed and pronounced perfect by those responsible for its quality. No limit of time or money is placed upon the energy and genius of the producing forces in their determination to make each production an individual success. This means that there will be two or three really big pictures every week, rather than two or three every month.

Percentage Plan in Some Cases.

Paramount-Artcraft Pictures will open on their first run showing as soon after release date as possible. In various instances, arrangements will be made with first-run exhibitors to allow other exhibitors who wish to view the film on the screen before booking it to see the pictures at the theatre. Thus the smaller exhibitors will be afforded the opportunity of not only seeing the merits of the production but will also have the chance to see how it goes over with regular motion picture audience. This will prove a big asset to the exhibitor who wishes to get all the information possible on his production.

In exceptional cases a percentage arrangement will be entered into with an exhibitor, on a given production. Thus it is evident that the flexibility of the selective booking plan is evident to a greater degree than in any other system heretofore in vogue.

Specialized Production for the New Year

By Jesse L. Lasky

First Vice-President, Famous Players-Lasky Corporation.

SELECT BOOKING will mean to the producing organization of the Famous Players-Lasky Corporation and its allied units specialized productions. It will mean a declaration of independence, a liberation forever from the Tyrant of Time.

The motion picture of to-day represents a medium of free artistic expression, and the artist suffers under the limitations of time in which to accomplish his best just as suffers the great writer or great speaker who is compelled to deliver his message hastily without due reflection and minus the polish of genius.

System Six Months in Revising.

The handwriting was clear some time ago to the producing department of the Famous Players-Lasky Corporation, represented by its big studios in New York and Hollywood; its extraordinary talent in authors, scenario writers, artists and directors, together with its channels of supply from the leading periodicals of the world.

Six months ago the necessity of an improved system in the method of making and distributing motion pictures was anticipated by this organization. The entire producing organization, although strained to the limit to make the best pictures brains and money could produce for the current season, turned to the task of preparation months before there was any discussion in the trade of the probability and of the necessity of selective booking, or of each picture to stand on its own merit before the exhibitors and the public.

The highly successful star series plan of the past two years paved the way immeasureably for this work of preparation. Motion pictures have been produced by this corporation in the past year which to duplicate on any reasonably large scale would render one hundred per cent. satisfaction to the public during the new year.

To Co-operate with Publishing Houses.

We will not be content, however, to do as well as our best in the past, and I am making unqualifiedly the statement that our resources of supply have been extended to an unlimited degree and all the personnel is enthusiastic over the opportunity to make pictures under the new plan better than any that have gone before. We will consider a picture finished only when it has had the utmost of skilled and experienced workmanship unhampered by the necessity of a haste that all too frequently results in slight imperfections.

I will digress for a moment to say that our producing department is in daily co-operation with all of the big American publishing houses, that we are enjoying an unprecedented degree of confidence and assistance of the best known authors and writers, and hardly any story appears in print and very few plays are produced in which, by reason of the ramifications of our facilities, we do not hold an option. There is a saying that a stream can rise no higher than its source, and it is a figure of speech directly applicable to motion picture production that no picture is greater than its story. We have reason, therefore, to be proud of the connections for material which we have made.

Each Picture a Unit by Itself.

To make productions qualify to be called Paramount-Artcraft has come to represent an achievement in the motion picture industry. To reach this Paramount-Artcraft standard is no easy task. When we say that for the season of 1919-20 our product will be bigger and better than ever before, it is entirely logical to believe that this will be so. If under the past system we have been able to establish a high water mark in photoplay standard, surely under the specialized production plan we will be able to reach much greater heights in the realization of artistic accomplishments than heretofore.

Jesse L. Lasky

Each production released under the Selective Booking Plan will have been created as a unit by itself. From now on unlimited time, money and facilities will be accorded the producers of each film. For the first time in the history of the motion picture, genius will be given absolute and unlimited opportunity to assert itself. The directors will be working months in advance of release dates and the baneful element of haste will be eliminated.

Transformation Taking Place.

An idea of how far in advance the production department is already working can be had from the fact that at least a half dozen super-attractions for the new year starting September 1 are now already finished. No one connected with this organization can more readily appreciate what great effort has been expended by every member of our producing establishment to bring about this condition than I. No one outside of the organization can begin to appreciate what a truly wonderful achievement this has been.

The Famous Players-Lasky Corporation expects to mark the progress of the cinema enterprise in the coming year as in the past. For months the change which is about to mark a new era for the motion picture has been under way. The entire industry has been going through a radical transformation and we are now facing the dawn of a new day of great accomplishments for this popular form of entertainment.

DeMille Has Aided in Drawing Plans.

The allied units whose product the Famous Players-Lasky Corporation is proud to handle are not only entirely in accord with our new producing plans, but are also heartily enthusiastic over their possibilities. Cecil B. DeMille, director general of our corporation, has proved an important factor in arranging our new plan and his genius will do much to establish Paramount-Art-

craft pictures on a higher plane during the coming year. Whitman Bennett, manager of the producing department, has also played a most important part in the organization of the gigantic department responsible for the merit of Paramount-Artcraft productions.

The great Thomas H. Ince organization is now in a better position than ever before to carry on its wonderful screen achievements under the personal supervision of that master mind which directs its activities. In his new producing home Thomas H. Ince will create Paramount-Artcraft pictures with facilities and experts second to none.

Long List of Famous Players.

Mack Sennett, "Fatty" Arbuckle, Burton Holmes, Clare Briggs, Syd Chaplin, Maurice Tourneur, George Loane Tucker, and other famous producers are on the mark and ready to set a pace that will outdo their past successes.

Among the artists who will appear in the super-attractions listed elsewhere in this special number are such truly great players as Elsie Ferguson, John Barrymore, Wallace Reid, Billie Burke, Dorothy Dalton, Robert Warwick, Marguerite Clark, Bryant Washburn, Douglas MacLean, Doris May, Ethel Clayton, Vivian Martin, Charles Ray, William S. Hart, Enid Bennett, "Fatty" Arbuckle, Syd Chaplin and others of equal talent and fame.

Some of the famous authors whose works will be screened via the Famous Players-Lasky organization are A. E. W. Mason, Peter B. Kyne, George M. Cohan, J. Hartley Manners, F. Tennyson Tesse and H. N. Harwood, Marah Ellis Ryan, Cynthia Stockley, Avery Hopwood, Archibald Clavering Gunther, Roi Cooper Megrue, Walter Hackett, May Tully, Rida Johnson Young, Walter Browne, Bertha M. Ruck, Augustus Thomas, Mark Twain, Marvin Taylor, Robert W. Chambers, William Gillette, Amelie Rives, George V. Hobart, Anthony Hope, Rupert Hughes, Louis Joseph Vance, George Broadhurst, Jack London, and E. Phillips Oppenheim.

Best Works to Be Used.

The best works of all these persons who have won fame through their achievements, plus the best efforts of the large number of artists and experts who have become prominent as a result of their part in the production of Paramount-Artcraft pictures and others who are now affiliated with our tremendous producing institution—all this not only speaks well for the increased success of future Paramount-Artcraft pictures but insures the further advance of the motion picture enterprise, both as an art and as an industry.

The Selective Booking of Motion Pictures

By Walter E. Greene

Vice-President in Charge of Distribution.

EVERY production to stand on its own merit before the exhibitors and the public of the country; every picture to be produced, distributed and exploited as if it were the only picture made by the organization; every picture to be a financial success or loss according to its own quality.

Thus in a few words may be summarized the selective booking policy adopted by the Famous Players-Lasky Corporation and effective with releases commencing August 31, 1919.

It will be seen that this is a very radical departure from the methods of distribution employed by the Famous Players-Lasky Corporation in the past two years, when productions were sold on the merits of individual groups, popularly termed "star series."

Policy Pleases Exhibitors.

Selective booking of individual pictures is a radical step in progress. It has been adopted as a policy because an overwhelming majority of the exhibitors the corporation has interviewed have quickly indicated their sympathy with it and because it will be a better means of serving the public with a worthy product and will result in the elimination of the inferior picture that does not give satisfaction.

Greatest of all, however, is the fact that selective booking will put a premium on quality productions, allowing a freer and broader expression by the producing organization, by authors, by scenarists, directors and artists. We are confident it will therefore result in a higher grade of motion pictures than heretofore produced. This will redound to the inestimable advantage of the exhibitor, for he will be able to concentrate on each picture, to obtain the utmost revenue from the public by consecutive exhibition over a period of days, limited only by the drawing value of the production and his own good showmanship in properly presenting it to his patrons.

Will Make for Better Distribution.

Selective booking is certain to mean better distribution and better exhibition. For the department of the Famous Players-Lasky Corporation of which I am in charge—distribution—I can speak. We are leaving nothing undone in preparing for the kind of service which the artists on one hand and the exhibitors on the other have reason to demand from us. Their personnel of our branch offices in twenty-six cities, representing more than 1,500 workers, has had the benefit of clear leadership under Adolph Zukor and an organization standard to uphold ever since the establishment of the first office that sold one of the old Famous Players productions—the first feature pictures ever offered. Our distributing service today is reaching more exhibitors, week in and week out, than any other organization in the industry.

The third factor—exhibition—already has spoken. Our investigations covering a period of months, revealed the unanimity of the exhibitors to regard selective booking as the greatest step forward the industry has taken.

Showmen Will Aid Exhibitor.

The Famous Players-Lasky Corporation stands today to help in the exhibition of its pictures to the limit of its ability in the way of co-operative advertising. National advertising, national publicity and distinct exploitation each and every production are to be accomplished. A field force of exploitation men has been organized consisting of trained showmen who will personally assist the exhibitor to get the most out of Paramount-Artcraft Pictures.

Walter E. Greene.

Will Give Advance Showings.

The selective booking plan will permit the theatre manager to operate his place of entertainment along lines he will interpret to be best suited to his patrons. The responsibility rests entirely with him. His audience will come to recognize the character of the showman in the character of his attractions. His profit will depend upon his knowledge of his patron's desires and likes and his ability to exploit each production.

Commencing this month there will be on exhibition in the branch offices of the Famous Players-Lasky Corporation throughout the United States prints of productions listed for release this autumn. Each week during the summer, two or three more new pictures will be added to the list at the exchanges. The exhibitors of the country are invited to witness the exhibitions. They may arrange forthwith for exhibition, signifying immediately the days or weeks in which they desire to present the pictures. Each picture will be rented on its individual merit. The company points with pride to the extraordinary titles of its new productions, screen versions of popular plays and widely read stories.

First Choice for Old Clients.

Inasmuch as our plan of selling is on a basis of individual merit, likewise our producers are creating subjects to be sold in line with that plan, specializing on each subject, expending sufficient money to create a product of the highest calibre, and taking sufficient time so thoroughly to edit and re-edit each production until the highest degree of perfection is attained. Therefore, the pictures this season will possess the superlative distinguishing mark of quality and attractiveness that characterizes the releases of the Famous Players-Lasky Corporation.

While each picture will be booked solely upon its merit, at the same time,

we wish to assure the thousands of exhibitors who have been showing Paramount and Artcraft pictures for the past few years that they can continue to look to the Famous Players-Lasky Corporation as their chief source of supply for high class productions.

Old Friends Come First.

The exhibitor who has been doing business with us in the past will naturally receive the first opportunity to book our product. If, for instance, a manager who has been exhibiting a certain part of our total output for the past year wishes to book the new subjects of this line of product, he certainly will be given first call to book the same at a price commensurate with the quality of the film and his box-office possibilities.

What Exhibitors Want to Know.

An exhibitor, looking over the field of production and distribution as it exists today, wishes to ascertain from what source of supply he will receive his pictures for the coming year. He wishes to know that there is some organization in the business upon whom he can positively rely for a consistent supply of attractions that will keep the public coming to his theatre.

Year Promises Great Pictures.

The exhibitor knows today that one reliable organization is the Famous Players-Lasky Corporation and knows the insurance of delivery and the high type of service it renders. As in the past, the future Paramount-Artcraft product will prove the backbone of the successful exhibitor's business for the year. As a result of the increased quality of product coming out of our specialized production plan and the individuality of the exploitation of each film, together with the introduction of new distribution and service ideas, the like of which have never before been attempted, the exhibitor will more than ever be able to rely upon the Famous Players-Lasky Corporation, in the vernacular, to deliver the goods.

The year will bring forth great pictures. May the fruits of popular esteem and patronage go to the best!

Cecil B. De Mille
Director General, Famous Players-Lasky Corporation.

Productions Listed for Year

BIG ATTRACTIONS" is the slogan in the production of Paramount-Artcraft pictures for the coming year. Novels and stage plays by famous authors and playwrights and portrayed on the screen by the talented players under the direction of capable experts will constitute the new product.

A list of productions, some of which are already completed, which will be released the early part of the year is now available. A glance at the following tities will indicate the determination of the Famous Players-Lasky Corporation to give exhibitors the greatest line-up of attractions they have ever prepared for a similar period.

"The Witness for the Defense," by A. E. W. Mason, will present Elsie Ferguson in the leading role. This play enjoyed great popularity, with Ethel Barrymore as its star. George Fitzmaurice directed the photoplay and Wyndham Standing, Warner Oland and Vernon Steele are among those who will be seen in Miss Ferguson's support.

"The Valley of the Giants," Peter B. Kyne's story of the forest of the redwoods, serves as a vehicle for Wallace Reid. Marion Fairfax wrote the scenario and James Cruze directed.

"Peg O' My Heart" Important.

"Peg O' My Heart," one of the greatest pieces of theatrical property in the history of the stage, has been finished by Director William C. DeMille. Wanda Hawley will be seen in the role made famous by Laurette Taylor and later by Peggy O'Neil and Elsa Ryan, and the supporting cast includes Thomas Meighan, Theodore Roberts, Barbara Castleton and Robert Cain.

"Told in the Hills," a picturization of Marah Ellis Ryan's novel, will present Robert Warwick, supported by Ann Little, Wanda Hawley, Tom Forman and Monte Blue. George Melford directed.

"Everywoman," acme of theatrical originality, will shortly be started under direction of George Melford. Twenty or thirty beautiful young women will be seen in the cast, which is now being chosen.

"The Miracle Man," George M. Cohan's stage play, produced for the screen under the direction of George Loane Tucker, will be the first of the Mayflower productions to be released under the new arrangement with that corporation.

Another Mark Twain Story.

Mark Twain's immortal "Huckleberry Finn," scenarioized by Julia Crawford Ivers, is now being produced under direction of William D. Taylor, who produced the other Twain successes, "Tom Sawyer" and "Huck and Tom."

"The Misleading Widow," adopted from F. Tennyson-Tesse and H. M. Harwood's play, "Billetted," in which Margaret Anglin was seen, will be Billie Burke's first vehicle for the year. John S. Robertson directed.

"April Folly," from the story of Cynthia Stockley, author of "Poppy," "The Wild Olive" and other prominent subjects, will be one of the first Cosmopolitan Productions to be released. It was directed by Robert Z. Leonard and will present Marion Davies, Conway Tearle and others.

Thomas H. Ince has arranged a list of pretentious box-office attractions for Paramount-Artcraft release. Some are already finished, among them "The Market of Souls," a Dorothy Dalton picture of big proportions.

A number of noteworthy plays and stories have been acquired for Mr. Ince's new co-stars, Douglas MacLean and Doris May, the list including "Mary's Ankle," by May Tully, and "What's Your Husband Doing?" by George V. Hobart.

For Marguerite Clark.

"Widow by Proxy," by Avery Hopwood, in the stage version of which May Irwin made a big success, is now being produced by Walter Edwards, with Marguerite Clark in the stellar role.

"Luck in Pawn," by Marvin T. Taylor, one of the earlier successes of the theatrical season just closing, will be another Marguerite Clark subject.

"In Mizzouri," August Thomas' first great play, will be a vehicle for Robert Warwick.

Many other notable productions already in the course of preparation for next year's release, "Hawthorne of the U. S. A.," by James Fagan, the play that introduced Douglas Fairbanks on the stage, will serve as a vehicle for Wallace Reid. "The Cinema Murder," E. Phillips Oppenheim's wonderful detective story, will be a Cosmopolitan Production. "The Young Mrs. Winthrop," by the late Bronson Howard, is a classic. This will be one of Ethel Clayton's first productions for the new season.

Some Ince Productions.

"The Other Woman" and "Stepping Out" will be Thomas H. Ince productions, presenting Enid Bennett. Both these stories are by C. Gardner Sullivan. "A Girl Named Mary," a story eagerly sought for the screen. will be presented with Marguerite Clark.

In "Captain Dieppe," by Anthony Hope, Robert Warwick will appear. "Eliza Comes To Stay," by Henry V. Esmond, is for Marguerite Clark; "His Official Fiancée," from the book by Bertha M. Ruck, for Vivian Martin; "It

Whitman Bennett
Manager, Producing Department, Famous Players-Lasky Corporation.

Pays to Advertise," the comedy farce by Roi Cooper Megrue and Walter Hackett, for Bryant Washburn; "Miss Hobbs," Annie Russell's most successful play, by Jerome K. Jerome; "Mother," by Kathleen Morris, for Ethel Clayton; "Sadie Love," the popular Broadway hit by Avery Hopwood in which Marjorie Rambeau first won her fame, for Billie Burke; "Sick Abed," another Broadway show, for Bryant Washburn; "Speed Carr," a story by J. Stuart Woodhouse, and "The Black Bag," by Louis Joseph Vance, for Wallace Reid.

Plays by the Score.

"The Fear Market," by Amelie Rives, an elaborate production with Ethel Clayton; "The Female of the Species," another Clayton vehicle, story by Joseph Gollamb; "The Lottery Man," Rida Johnson Young's play, for Wallace Reid, directed by James Cruze; "The Restless Sex," a Robert W. Chambers story recently concluded as a serial in Cosmopolitan, scenario by Frances Marion; "The Sea Wolf," Jack London's world-known subject, directed by George Melford; "The Teeth of the Tiger," story by Maurice Le Blanc, presenting further adventures of Arsene Lupin; "The Third Kiss," story by Helidore Tenne, directed by Robert Vignola, already finished, presenting Vivian Martin in the leading parts; "The Thirteenth Commandment," a startling story by Rupert Hughes, with Ethel Clayton; "Whistling Jim," by Julian Josephson, a Thomas H. Ince production, with Charles Ray; "Why Smith Left Home," the George Broadhurst farce-comedy ,and "Too Much Johnson," William Gillette's farce, both for Bryant Washburn.

Exploitation Department Busy

ANOTHER innovation on the part of the Famous Players-Lasky Corporation, a departure in its way fully as revolutionary as the new plans for production and distribution, is the Exploitation Department, which takes the place of the Department of Advertising and Publicity. A few years ago the sole idea of motion picture advertising was to sell pictures to the exhibitor. Gradually, with the Famous Players-Lasky Corporation pointing the way, the trend has set in toward another idea—to sell pictures to the public.

In its national advertising campaign this company took the first steps along the road. This advertising policy was successful because it was founded upon the realization that it is the public that buys the pictures. The exhibitor is only an intermediary. To sell a picture to him means little. To sell it to the public means a triumph for all concerned.

Flinn Heads Four Divisions.

Under the general supervision of John C. Flinn, director of Advertising and Publicity, the Exploitation Department will be in four divisions—Administrative, Publications, Publicity and the Field Force. It is the fourth section that is of the most immediate significance to exhibitors and the trade, for the work to be done by that division means effort directed toward better attendance, better theatres and better prices.

This Field Force will consist of expert exploitation men who, after having been fully trained in the New York office of the corporation, and having become fully conversant with its policies, problems and exploitation methods, are to be sent to the respective districts for the purpose of helping individual exhibitors, without charge, with their exploitation problems. There is to be an exploitation man in every exchange—twenty-six in all—and among the men already selected are Wayland H. Taylor, New York; J. P. McConville, Boston; A. S. Glenn, Philadelphia; William Loyser, Pittsburgh; W. L. Hill, Chicago, and Arthur H. Cole, Kansas City.

Service Starts at Studios.

The functions of the Administrative division of the Exploitation Department will be executive, supplying the point of contact with the departments of distribution and production. At every producing studio there is a staff of reporters, who supply the department with information, photographs and ideas in connection with the pictures being produced.

These various offices all work in close touch with the Administrative Division. Their personnel is to be enlarged during the coming year. At present the force at the West Coast producing studios are under the general supervision of Adam Hull Shirk, of the Lasky studio.

The second division—Publication—is under the supervision of Jerome Beatty, formerly publicity director of Thanhouser and McClure companies, and an experienced newspaper and magazine writer. Mr. Beatty has been Advertising Manager of Famous Players-Lasky for two years.

This department places advertisements in national magazines; in the trade papers and daily newspapers; publishes a magazine of exhibitor's service department, prepares press books for exhibitors, supervises the making of advertising accessories, and works in co-operation with the Field Force in giving special aid to exhibitors.

Progress-Advance, a weekly magazine of exhibitor service, has for its editor Gordon H. Place, who has for many years worked among exhibitors. H. S.

(*Continued on page 1926.*)

Al Lichtman

Work Cut Out for the Distribution Department

By Al Lichtman

General Manager, Department of Distribution.

THE Department of Distribution, presided over by Vice-President Walter E. Greene, includes a field force of 1,241 persons, apportioned to twenty-six branch exchanges throughout the United States. This field force is supported by a staff of nearly three hundred at the home office in New York City.

The duties of the vice-president in charge of distribution have been aptly described as analogous to those of the vice-president in charge of traffic in the administration of a railroad. He it is who interprets for the department the policies laid down by the Executive Committee of President and formulates the plans for carrying them into effect.

Under Mr. Greene, in direct charge of operation, is the General Manager of Distribution, and following in order come Charles C. Burr, assistant general manager; Sidney R. Kent, sales manager; Harry H. Buxbaum, F. V. Chamberlain, John W. Allen and Myron H. Lewis, special representatives; Harry Asher, W. E. Smith, C. E. Holcomb, Louis Marcus and Herman Wobber, district managers, and Robert E. McIntyre, Arthur C. Wilson, Robert A. Kreier, Thomas A. Kilfoyle, Samuel Handel, Saul Berman, Emanuel R. Barnet and Fred A. Leroy, auditors.

Handled in Nine Districts.

For convenience of distribution the United States is divided into nine districts, in charge of district managers or, in some instances, special representatives. Scattered among these nine districts are the twenty-six branch exchanges, each in charge of a branch manager.

Complete data concerning every community has been gathered and with corrections brought up to the minute is kept on file both at the respective branch exchanges and at the home offices. All this information concerning the territory served by each branch is condensed by a statistician at the home office into a graphic chart which shows the possibilities and the actualities in the absorption of Paramount and Artcraft pictures in that territory.

His Work Mapped Out.

A zig-zag line traced across this chart, corrected from day to day, shows the volume of sales in relation to the possibilities, and with these charts always on his desk the general manager can take in at a glance the whole story of his subordinates' work to date, throughout the length and breadth of the United States, as compared with preceding weeks or months.

So much in general as to the structure of the distribution organization as a whole. Through its branch exchanges the Famous Players-Lasky Corporation comes in direct contact with exhibitors. These exchanges are located in the following cities: New York, Buffalo, Boston, New Haven, Portland, Me., Philadelphia, Washington, Pittsburgh, Cincinnati, Cleveland, Chicago, Minneapolis, Detroit, Kansas City, St. Louis, Des Moines, Omaha, Atlanta, New Orleans, Dallas, Salt Lake City, Denver, San Francisco, Los Angeles, Seattle and Portland, Ore.

Where Famous Players-Lasky Pictures

THOMAS H. INCE is one of the biggest powers in the silent drama. The Ince pictures will continue to be released through Famous Players-Lasky; but like all the other branches of this organization, the Ince studios plan greater things for the coming year.

In his studios at Culver City, among the most completely equipped and largest in the world, pictures will be made under the direct supervision of Mr. Ince, pictures with the Ince favorites—Dorothy Dalton, Charles Ray and Enid Bennett—and with the two new stars who, Mr. Ince believes, will be as popular as his others have been. These are Doris May and Douglas MacLean, who will be co-starred in several productions.

Thomas H. Ince.

They are well known, for they have been acting under Mr. Ince for two years. Mr. MacLean has appeared in support of Dorothy Dalton, Enid Bennett, Mary Pickford and others. Miss May, who has been appearing under the name of Doris Lee, was leading woman for Charles Ray in six of his Paramount Pictures.

"Fatty" Arbuckle.

Ince Personally Supervises.

Although Mr. Ince carries a large staff, the work of the entire studio is actually under his supervision, and when a picture says: "Supervised by Thomas H. Ince," the words are the literal truth. He is continually at the studio, inspecting, criticising, advising, often jumping in and directing difficult scenes.

A great deal of his time is spent in the cutting room, editing films and making suggestions or changes. Mr. Ince is solely responsible for the quality of every picture which leaves his studio.

Dorothy Gish.

Cecil B. DeMille

Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation, has probably produced a greater number of successful pictures than any other person. For a DeMille picture to break a box-office record is no surprise—it is expected. Starting with "Carmen," and all through the list, DeMille productions have established the highest mark of real artistic excellence.

The reason for this success is simple: Cecil B. DeMille is a sincere artist—he thinks of nothing except the result; and for the right result—the result that satisfies his artistic conscience—he will sacrifice money, time, energy and care to the utmost.

C. F. Zittel.

Two Skilled Scenarists.

Closely associated with Mr. DeMille is Jeanie Macpherson, his scenario writer, who is responsible not only for the continuity of his pictures but also for many of the original stories he has transferred to the screen. He has recently added to his scenario staff Major Ian Hay Beith, author of some of the most successful war books. Major Beith will work with Miss Macpherson on continuity and originals.

DeMille Doing Barrie Play.

Mr. DeMille is at present working on an adaptation of "The Admirable Crichton," by Sir James M. Barrie. This is the first of that author's works to reach the screen and that he should give to Mr. DeMille the rights he has so jealously held is a great tribute to the genius of the producer.

Mack Sennett

The Paramount-Mack Sennett comedies, forerunners of many palpable imitations, hold a position of supremacy. The comedic genius of Mack Sennett himself, who supervises all the work, is the element which makes his comedies what they are, and it is with satisfaction that Famous Players-Lasky announce that it will continue to release them, one every two weeks, as in the past two years.

Mr. Sennett's principal comedians are Charlie Murray, of the old Murray and Mack team; Ben Turpin, Louise Fazenda, Charlie Lynn, Wayland Trask, Baldy Belmont, Myrtle Lind, Phyllis Haver, Marie Prevost, and Harriett Hammond. The Sennett bathing girls have been in large measure responsible for the popularity of these comedies.

Pretty Girls and Animals.

Recognizing the universal appeal of beautiful girls, Mr. Sennett has secured the finest collection of feminine charm in pictures. Animals also have always formed an unusual and interesting part of Sennett comedies. The menagerie, headed by Teddy, the only dog-star in the world, includes a trained pelican, a rooster, several hens, some mice, kittens, a lion and a seal.

The Sennett studio in Los Angeles now occupies twenty-six acres. There are three open stages and one dark, and 250 people are employed there.

"Fatty" Arbuckle

It was no small matter to clinch "Fatty" Arbuckle to a new three-year contract with the Famous Players-Lasky Corporation. The contract involved the sum of three million dollars. But Adolph Zukor signed it with full confidence, knowing that to the public of America, and consequently to exhibitors, "Fatty" Arbuckle is worth all his pictures cost—worth it in smiles and entertainment.

Will Come One-a-Month.

The Arbuckle two-reel comedies for the next year, to be released one a month, will be directed and staged in such a way that a multitude of surprises may be expected. Mr. Arbuckle already has a competent and enthusiastic organization, and he intends to add to it any individuals of marked talent and ability that he may find valuable to his product. He will continue his policy of making comedies, with originality and novelties, and without vulgarity.

Lasky Studio

The Lasky studio in California, center of Famous Players-Lasky West Coast production activity, fills two city blocks. It is the most important show place of Hollywood. Every day hundreds of people from all over the country come to see this place about which they have heard.

The stages are at present four in number—two glass, one open and one dark. The combined area of the stages is 47,000 square feet. On these stages eight productions can be kept going comfortably at one time, allowing several sets at once for every production.

Milton E. Hoffman.

The laboratories and stock rooms occupy a huge concrete fireproof structure, replacing the buildings which burned down a year ago. The size of the laboratories may be estimated from the fact that there are 100 men working in this department alone. An entire city block adjoining the studio is used for exterior settings, and there is also the Lasky ranch of 1,200 acres.

Milton E. Hoffman is general manager; Fred Kley, studio manager; Frank E. Woods, supervising director, and Wilfred Buckland, art director.

Morosco Studio

The methods of operation at the Morosco studio, in Hollywood, are precisely the same in general detail as those of the Lasky studio and the clean-cut business methods co-ordinate perfectly with the artistic requirements of the productions. Charles Eyton is studio manager; Julia Crawford Ivers is supervising director and is in charge of scenario work and Una Nixon Hopkins is art director.

The peculiarly satisfactory arrangement by which the Famous Players-Lasky organization on the Coast can interchange in the matter of studios, has been of great advantage to all concerned.

Maurice Tourneur

One of the year's most important production announcements is that Maurice Tourneur, internationally known as a maker of massive motion pictures characterized by beautiful photography and enveloped in an atmosphere of startling realism, will produce a number of pictures for release by the Famous Players-Lasky Corporation during the year 1919-20.

Mr. Tourneur's first work in motion pictures was with Eclair, and following successive engagements as director with other producing companies he came to America from Paris, in 1914. He jumped into fame with his productions of "The Whip," "Trilby" and "Alias Jimmy Valentine," and subsequently made many remarkable pictures for Artcraft and Paramount, including

Clare Briggs

Are Made and Those Who Make Them

"The Poor Little Rich Girl," "Prunella" and "The Blue Bird." His splendid picturizations of the Drury Lane melodramas, "Sporting Life" and "The White Heather," were recently released as Paramount-Artcraft Specials.

Eastern Studios

Some time during the coming fall, the Famous Players-Lasky Corporation will be making its productions at its new studio and laboratory in Long Island City, N. Y., the largest and finest plant of its kind in the world. The foundation walls of the laboratory building are now completed, while huge steam shovels are biting out the earth to a depth of seventeen feet preparatory to the pouring of concrete upon which the big studio proper will stand. The new studio and laboratory will cost approximately $2,000,000, and when complete will house all the producing activities of the corporation in the East.

J. N. Naulty.

Meanwhile, pending the completion of the Long Island City plant, production work will be carried on at the old Famous Players studio, on West 56th street, and at the Universal studio, at Fort Lee, which was leased some months ago.

In charge of the Eastern studios is J. N. Naulty, who is assisted at 56th street by J. W. Schlieff, and at Fort Lee by H. J. Elukius. Gardner Hunting is in charge of the scenario and film-editing department, and Richard Murphy supervises the art and technical departments.

New Art Film Company

The Dorothy Gish features, produced by the New Art Film Company, which have gained such wide popularity among exhibitors since the initial picture "Battling Jane," was released last fall, will continue to be listed among the attractions offered during the coming year.

The New Art Film Company has its own studio and producing organization in California, and with every facility and a number of prominent and talented artists engaged to support Miss Gish in her feature comedies, a number of splendid productions may be looked for from this source. Elmer Clifton is Miss Gish's director.

Post Nature Pictures

Acclaimed by critics and audiences as the most beautiful examples of motion picture photography yet shown on the screen, one of the distinctive features of the Famous Players-Lasky Corporation's offerings to exhibitors next season will be the Paramount-Post Nature Pictures, a series of moving picture studies of Nature in her most charming moods. Three of these pictures were shown last season at special week engagements at the New York Rivoli.

Burton Holmes.

There will be twenty-six Paramount-Post Nature Pictures next season, the first to be released in the first week of September. Ten of the pictures already have been completed, although great care and time are spent on each production, the pictures will be released regularly on a basis of one every two weeks. Each feature will approximate 1,000 feet in length.

The Post Pictures Corporation is a New York corporation. The officers of the Company are Albert Redfield, president, and Clyde E. Elliott, vice-president and general director.

Briggs Pictures, Inc.

The Famous Players-Lasky Corporation has purchased the distributing rights for the world for the Briggs Comedies—one-reel comedies based on the cartoons of Briggs in the New York Tribune and other newspapers of the country. These pictures, produced by Briggs Pictures, Inc., under the direct supervision of Clare Briggs himself, will be released once a week, beginning September 1, as the Paramount-Briggs Comedies.

Enacted by real persons, these pictures, it is stated by all who have seen them, carry out the spirit of Briggs' cartoons in a manner that makes them something distinctly new in film entertainment. In the Paramount-Briggs Comedies, people all over the country, who have followed daily the experiences, the joys and tragedies of "Skinny" and his friends, in "When A Feller Needs A Friend" and in "The Days of Real Sport," will be able to see them on the screen in person. Officers of Briggs-Pictures, Inc., are: President, Clare Briggs; vice-president and general manager, Alex Yokel; treasurer, J. S. Gillespie.

Burton Holmes Travelogues

The Paramount-Burton Holmes Travelogues, already conceded to be the most valuable single-reel releases, from an educational standpoint, issued by any distributing organization, promise during the coming year to be more interesting and instructive than ever before. By way of preparation for the season 1919-20, Mr. Holmes and his general manager, Louis Francis Brown, sailed for Europe this week, to be gone four months.

They will gather during this period, a wealth of material for lectures, travel books and Paramount motion pictures. "Europe in the Re-Making," is the general subject which Mr. Holmes has chosen for the series of pictures, the material for which he will seek on his present trip, and which will make up a large part of the year's weekly releases.

The number of theatres showing Paramount-Burton Holmes Travelogues has increased tremendously since the first of this year, and with the starting of the new season there will not be a town of importance in the United States where this valuable short-reel feature may not be seen regularly in at least one theatre.

Paramount Magazine

For several months past the Famous Players-Lasky Corporation has been making extensive plans for the inauguration of an educational and industrial department. Nathan Friend, for over two years identified with Paramount-Bray Pictographs in the capacity of general manager, took charge of this work, and last week announced the completion of these plans and the actual operation of his department.

Part of the educational department will be devoted to the presentation of pictures in schools on a scale never attempted before in the industry. Pictures will be produced with this in mind, not as an incidental, but as the specific purpose. Films will be prepared for school exhibition only and in such a way as to make them purely educational.

But the Educational pictures for the theatre will also be produced. These films will be a thousand feet long, and will include a program of different subjects presenting on the whole, a complete screen magazine. This product will be known as Paramount Magazine and will be released weekly.

In the industrial field, operations have already been started with large sales organizations and distributors of nationally known products.

Cosmopolitan Productions

Starting September 1, Cosmopolitan Productions, of which C. F. Zittel is general manager, will release its product through Famous Players-Lasky Corporation, following the recently announced release merger of these two companies.

Some of the notable productions to be filmed as Cosmopolitan Productions this year, all of which have appeared or will appear in the magazines of William R. Hearst, include: "The Dark Star," by Robert W. Chambers; "April Folly," by Cynthia Stockley; "The Cinema Murder," by E. Phillips Oppenheim; "The Miracle of Love," by Cosmo Hamilton; "The Restless Sex," by Robert W. Chambers; "The Mills of the Gods," by E. Phillips Oppenheim; "The Crimson Tide," by Robert W. Chambers; "The Passionate Pilgrim," by Samuel Merwin; "In the Dark," by Arthur Somers Roche; "The Daughter of Mother McGinn," by Jack Boyle; "Alias Prince Charming," by Jack Boyle; "Lost Loraine Loree," by Cynthia Stockley; "The Crimes of the Armchair Club," by A. S. Roche; "Birthright," by Kathleen Norris; "This Light Must Live," by Arthur Stringer; "Uneasy Street," by Arthur Somers Roche; "The Twin Sister," by Justus Miles Forman.

Robert Z. Leonard and George D. Baker, widely known as directors, head the

Mack Sennett.

Maurice Tourneur.

Sydney Chaplin.

George Loane Tucker.

production staff and Frances Marion and Adrian Johnson are under exclusive contract as scenario writers.

Sydney Chaplin

Sydney Chaplin, comedian and producer, who recently signed with the Famous Players-Lasky Corporation for the release of four feature comedies, of five-reel length, in which he himself will appear, has ambitious plans for the coming year. Mr. Chaplin, who has had great success here and abroad as a comedian and who for the past few years has been absent from the screen handling the business affairs of his brother Charlie, has a large following among motion picture patrons in this country.

His former work on the screen included some of the most successful comedies ever released, "The Submarine Pirates" being particularly prominent as one of his own creations.

Mayflower Productions

The affiliation with the George Loane Tucker producing organization, or the Mayflower Photoplay Corporation, by the Famous Players-Lasky Corporation, marks another notable achievement for the big distributing company. One of the foremost directors connected with the production of motion pictures, George Loane Tucker, has many famous screen successes to his credit. Among these are "The Christian," "The Prisoner of Zenda," "Virtuous Wives," "Rupert of Hentzau," "The Man Without a Soul," etc.

Under the new distributing arrangement with the Famous Players-Lasky Corporation, Mr. Tucker, it is anticipated, will achieve even greater things than he has in the past.

Exploitation Activities

(*Continued from page* 1923.)

Fuld, a former exhibitor and later a trade paper writer, is associate editor.

The press books, under the editorship of Charles Kenmore Ulrich, are issued with every picture. They contain advertisements, written by experts, for the exhibitors' use. The cuts or mats of these advertisements are given to the exhibitor free. The press books also contain publicity stories, exploitation ideas, etc.

In the personnel of the second division are A. M. Botsford in charge of trade paper advertising; George Strader and Russel Mitcheltree, ad writers, and Patrick Kearney; the art department, under the direction of Vincent Trotta; Albert E. Thorn in charge of lobby displays and Jos. A. Gausman, head of the poster division.

The third division—Publicity—is under the supervision of Peter Smith, who has had wide experience as a motion picture and theatrical publicist and writer for amusement publications. This department writes and places stories in newspapers, magazines, house organs, etc., and issues all announcements. It also arranges advertising "tie-ups" with national advertisers, obtains endorsements from organizations, and invents and carries out all exploitation stunts.

The personnel of the department for the coming year is as follows: Samuel D. Palmer, in charge of trade paper publicity; Peter Milne, trade paper and exploitation ideas; Morris Ryskind, special newspaper stories; James A. Creelman, New York newspapers and syndicates; Charles F. Carter, national and class magazines; Dorothy Nutting, fan, theatrical and women's magazine; Arthur Brilant, in charge of advertising tie-ups.

EASTMAN GIVES THEATRE TO ROCHESTER

Film Manufacturer Endows House Encouraging Art in Pictures Regardless of Profit or Loss

PLANS are rapidly maturing for the erection of what will probably be the first moving picture theatre of its kind in the world. Located at Rochester, this will be the crowning achievement of the man whose inventive genius is responsible for much that exists today in the film industry.

As announced some time ago, George Eastman, head of the Eastman Kodak Company, long ago planned to build a theatre where art in pictures would be encouraged and where no question of profit or loss could ever in any way affect the policy of the management. This plan is to be realized in the Eastman Institute, built and endowed by him.

Cost Probably Quarter-Million.

The cost of the proposition has never been divulged, but the land for the site has been purchased and work has been commenced in clearing away the buildings now standing. The site is within three blocks of the heart of the city and is valued at upward of a quarter of a million dollars. The cost of the building will undoubtedly equal and probably surpass that sum, while the size of the endowment will necessarily be large.

With the institute will be combined the present Institute of Musical Art and the Rochester Symphony Orchestra, both now largely supported by the generosity of Mr. Eastman. In fact, the Rochester Symphony Orchestra as such has ceased to exist, the last concert of the season just closed being announced as the final one before the opening of the new institute. With the opening of the institute an orchestra of probably about seventy-five pieces will be maintained.

Admission Prices Nominal.

Moving pictures will be shown six days of the week, with musical accompaniments by the orchestra, both pictures and music being specially prepared. One day each week the program will consist of concert features by well-known artists. The auditorium will have the largest capacity in that city and admission prices will be merely nominal, it being Mr. Eastman's idea to bear all the expenses through his endowment.

Mazda Demonstrator Returns.

M. Bernays Johnson, chief of the projection division of the Westinghouse Lamp Company, Bloomfield, N. J., who through his extensive knowledge of projection and lighting was selected by the Westinghouse company to demonstrate the new Simplex Mazda incandescent lamp equipment, has just returned to New York after an extensive tour of the Middle West. Mr. Johnson, besides being an active projectionist, has in his official capacity with the Westinghouse company helped to perfect many of the new lamp models turned out by this company. Mr. Johnson is also the projection editor of the new Chicago film and educational publication, "Reel and Slide Magazine."

Before making this trip, however, Mr. Johnson assisted in the installing of the first two machines of this type on the George Washington, which was then known as the "Presidential Ship."

While in Jonesboro, Ark., Mr. Johnson succeeded in selling through the Simplex distributor there six of the new equipments between the three theatres at that point. While attending the joint exhibitors state convention at Hutchinson, Kan., Mr. Johnson placed his projector in the main lobby of the local hotel and succeeded in selling three of these equipments in one evening—which may be considered a good day's work.

New Machinery Installed in Enlarged Simplex Plant

IN spite of the unusual activity at the Simplex plant which necessitated since the first part of April working day and night shifts to keep up with the number of orders that are flowing into the factory, time has been found between the last few Saturday noons and Monday mornings to make factory changes which the extra working force put on within the past several months has made necessary.

On the eleventh floor of the Simplex building have been added several additional gear-hobbing machines upon which are made and finished all of the bevel gears used in the Simplex. New lathes and millers have also been added on this floor.

Revises Entire Floor.

On the twelfth floor, where the mechanisms are assembled, the entire plans have been revised, and today the main casting is received on one end of the long assembling room, and when it reaches the other end of this department it is a complete mechanism ready for the tests and inspections which all Simplex mechanisms are subjected to before being sent out to the distributors. In the other large building adjacent to the Simplex building are contained the nickel plating lamp house, enameling, print shop and screw machine department, and here also many important changes and improvements have been made.

Russell Not for Gasnier and Cohen.

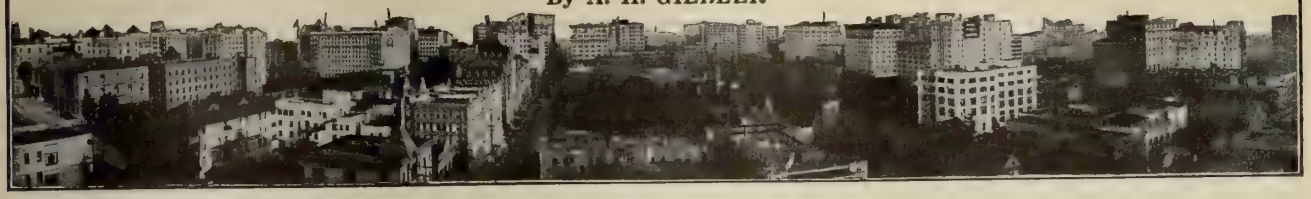
Mabel Condon telegraphs Moving Picture World from Los Angeles, under date of June 17, that William Russell, despite reports to the contrary, will not appear in productions to be made by Louis Gasnier and Sydney L. Cohen. Mr. Russell is leaving Los Angeles, June 23, to come to New York, where he will sign contracts "with a producing firm which has studios in both East and West," according to Miss Condon. The firm he goes with is expected to make the announcement next week.

Fred Kley in New York.

Fred Kley, studio manager at the Lasky studio, Hollywood, Cal., is enjoying a vacation visit in New York. This is Mr. Kley's first trip to the East since 1913, when he went to California with Cecil B. De Mille as one of the production pioneers in the Lasky organization. He will remain in New York until July 8.

News of Los Angeles and Vicinity

By A. H. GIEBLER



HOLLYWOOD PLANT TO DOUBLE OUTPUT

To Alter Famous Players Studio to Accommodate Companies Soon to Arrive—Seven Pictures Under Way

ACCORDING to a statement made last week by Milton E. Hoffman, studio manager, the Famous Players-Lasky Corporation is making extensive improvements and alterations on its studio in Hollywood, which will enable the producing organization practically to double its number of picture features now turned out.

The studio proper occupies a ten-acre site with an entrance on Vine street, besides a 1,200-acre ranch which is used for a wide variety of exterior locations. With slight alterations, the stage space at the studio can be made to accommodate the new companies that will soon be at work there. Besides the executive and office staff, and directors and actors, the plant numbers more than 400 employes, among these 68 carpenters, 100 laboratory workers, 20 seamstresses and milliners, property makers, electricians, and other workmen.

The productions now under way at the Famous Players-Lasky studio are Cecil B. De Mille's production of Barrie's "The Admirable Crichton;" William De Mille's "Peg O' My Heart," with Wanda Hawley and Thomas Meighan; Major Robert Warwick in "Told in the Hills;" Houdini's big special picture, "The Grim Game;" Bryant Washburn in "It Pays to Advertise;" Wallace Reid in "The Lottery Man," and Lila Lee in "Rose of the River."

McCauley Master-Pictures Commence.

The McCauley Master-Pictures Corporation has opened a studio in Los Angeles, with Colonel Herbert H. Childers, of New York and Washington, in charge of productions. Nicholas A. Dunaew, Russian actor and director, has been engaged as director, and among the pictures planned which will deal with different phases of American life and national interest will be one production with Bolshevism as its basic theme. Mr. McCauley, founder of the company, was at one time a cartoonist with the New York World.

Brunton Purchases Ranch.

The Brunton Studios Company has purchased a 500-acre tract of land in the foothills of Hollywood, at the head of Cahuenga avenue, which will be used by the producing units at the Brunton plant for exterior location purposes.

Porter an Associate Editor.

Verne Hardin Porter, scenario and short story writer, has gone to New York to assume his new duties as associate editor of the Hearst literary publications.

East Indian Film Man Arrives.

C. N. Douetil, of Calcutta, India, managing director of Bijou Limited, a firm that distributes films, among them Metro features in India, Burmah and Ceylon, was a visitor at the Metro studio in Hollywood, during a stop-over in Los Angeles on his way across the continent.

Mr. Douetil came by way of China and Japan, and will visit New York and other cities in the East before he sails for England, from which country he will return to India in September.

Mr. Douetil has made a study of the tastes of the East Indian natives and says that melodrama, crook stories and mystery plots are by far the most popular pictures in India. Comedies of the slapstick order, with falls and tumbles, are also very popular. Parlor comedies of the genteel order are not cared for.

A. C. Doubeny, a stockholder in Bijou Limited, accompanied Mr. Douetil on his trip.

First MacDonald Picture Oct. 1.

Sam Rork, manager for Katherine MacDonald, has returned from a business trip to New York and reports having made arrangements for the release of the Katherine MacDonald productions through an important distributing organization in the East. It is planned to release six pictures a year, the first of which will be ready for distribution about October 1.

Mr. Rork announces that only the best and most up-to-date stories are to be purchased for Miss MacDonald. The production now being filmed is from Margery May's story, "The Bleeders," with Colin Campbell directing and Roy Stewart as leading man.

"Mitch" Lewis in Comedy-Dramas.

Mitchell Lewis is about to abandon the rough hewn Northwest characters with which he has become identified in pictures, to assume roles with something of a comedy touch to them. Harry Leon Wilson is writing a story for Lewis which will mark the change in the actor's impersonations.

Day of Meeting Changed.

The regular meetings of the Motion Picture Players' union have been changed to every Monday evening in the month at 7:30, at headquarters, 515

They Wouldn't Let Fay Tincher Move In in Riding Costume, so She Disguised Herself and Then Everything Was Spiffy.

These are scenes from the forthcoming Christie special, "Mary Moves In." How do you like Fay's stripes in the view at the right? No prizes offered for the best answer.

American Bank building, Second and Spring streets.

Paint Little Mary's Portrait.

Since Mary Pickford has been officially declared the most famous motion picture actress in the world in a contest conducted recently by an Eastern photoplay magazine, she is to have her portrait placed in the Hall of Fame at Washington.

Matteo Sandona, noted artist and a member of the jury of awards at the San Francisco exposition in 1915, began a portrait of Miss Pickford in oils last week, which, when completed, will be placed in the famous gallery of celebrities at the nation's capital.

Miss Pickford is giving the artist a two-hour sitting each day in the living room of her home, and is wearing a costume specially designed for her by the artist. Sandona expects to have the work completed in about three weeks.

Rules Made for Ince Aerial Prize.

Definite plans as to when the proposed trans-Pacific airplane flight will be made, and rules to govern the flight, were formulated last week by S. S. Bibbero, secretary of the Pacific Aero Club, who came to Los Angeles to confer with Thomas H. Ince, motion picture producer, who has offered several prizes for aerial flights over the Pacific, and one of $50,000 for the first flight across the Pacific.

The Pacific Aero Club has agreed that the flight shall be conducted under its auspices, and it will be responsible for the distribution of the prize. Mr. Bibbero believes that a flight across the Pacific can be made much more easily than a similar flight across the Atlantic. Another meeting, that was held with the trustees of the Venice Aviation fields, resulted in a discussion of the proposition that the flight to Sydney, Australia, for which Mr. Ince offers a prize of $10,000, shall start from the Venice field.

Librarian Collecting Data on Films.

Eudora Caroutte, head of the California department of the State library at Sacramento, is in Los Angeles collecting data for an exhaustive department of motion picture history, which is to be available to all students of the industry.

Lunch for Exchange Men at Lasky's.

More than a hundred salesmen and managers of the Famous Players-Lasky organization from every city of importance on the Pacific coast were the guests of Cecil B. De Mille at a luncheon at the Lasky studio on June 9. Milton E. Hoffman made an address of welcome, and this was followed by short talks from John E. Flinn, Ian Hay Beith, and Frank A. Garbutt. Some of the Lasky stars present at the luncheon were Gloria Swanson, Wallace Reid, Lila Lee, Elliott Dexter, Bryant Washburn and Ann Little.

Ruth Allen a Free Lance.

Ruth Allen, former head of the scenario department at the Fairbanks studio, and recently with the Palmer Photoplay Corporation, has resigned from studio and agency activities and has become a free lance writer.

Poole to Manage Long Beach Theatre.

Robert H. Poole, with the California theatre since the opening, will next week become manager of a new picture and vaudeville house just completed at Long Beach. Poole is a well-known theatrical man on the West Coast.

Lexington Theatre Man Moves to Town.

Charles Scott, for 33 years manager of the Lexington Opera House at Lexington, Kentucky, has come to Los Angeles with his family, consisting of his wife and daughter, his son and daughter-in-law, to make his home here.

Nursery a Popular Institution.

More than 200 babies and little tots were taken care of in the California Theatre nursery last week while the babies' mothers enjoyed the show.

Studio Shots.

MARIE WALCAMP is the honorary head of the fire fighters of Sonora, California, where she went not long ago to film exteriors. Marie was belle of the firemen's ball given in her honor, and was unanimously elected honorary chief.

Jack London's "Sea Wolf" is to be put into picture form at the Lasky studio under the direction of George Melford.

Rupert Julian is enjoying a summer vacation while a new story is being selected for him by the Universal scenario department.

Will Rogers arrived in town on June 8, and will begin work on a Goldwyn feature about the 15th. Mrs. Rogers and the four little Rogers are expected within a few days.

R. A. Walsh made the final scenes for the spectacular Fox production, "Evangeline," starring Miriam Cooper, on a ranch near Silver Lake.

Mr. and Mrs. Carter De Haven are appearing in a short vaudeville sketch at the Grauman Theatre in connection with the showing of their new film comedy.

Alan Forrest has left the American company in Santa Barbara, and has joined the Vitagraph forces. He will be leading man for Bessie Love in "Over the Garden Wall."

King Baggot has come to Los Angeles to play the leading part in a coming Louis Bernstein serial.

Major Robert Warwick has returned with his company from northern Idaho, where scenes were made for "Told in the Hills."

Mildred Davis, last seen in films with Bryant Washburn in "All Wrong," has been engaged to take the place of Bebe Daniels in the Rollin-Pathe comedies with Harold Lloyd.

Clarke Irvine, former L. A. correspondent for the Moving Picture World, has been added to the publicity staff of the Goldwyn corporation.

Griffith Back In Los Angeles.

D. W. Griffith returned to Los Angeles on June 11 from a protracted business trip to eastern cities in connection with the presentation of his new feature, "Broken Blossoms."

Peggy May, the new Haworth star, is the English musical comedienne who recently came to this country with the intention of breaking into the films.

A. C. Kenyon, scenario writer at Universal City, is laid up with typhoid fever.

Henry B. Walthall began production on "The Confession" at the National studio last week, under the direction of Bertram Bracken.

Upon completion of her new feature, "Chasing Rainbows," Gladys Brockwell took a trip to San Diego by airplane.

Flanagan and Edwards, of "The Hall Room Boys" fame, have begun on the fourth of a series of 52 comedies at the National studios.

Adeline Alvord, who for the past year has been in charge of the research department at Metro, has become head of the research department of the Hampton studio.

Mary Pickford is now putting the finishing touches on "The Hoodlum," and will take a short rest before starting on "Heart of the Hills," from the story by John Fox, Jr.

Captain James Peace Freeman, late of

Archer at Opening of Willard Picture.

Roy Archer, Jess Willard's business manager, arrived in New York this week from Toledo, O., for the purpose of attending the opening of the Jess Willard picture, "The Challenge of Chance," at the Park Theatre, June 18. The picture will run indefinitely at the Park.

If You Want Action, Action, Action, Then Don't Miss Goldwyn's Version of "The Crimson Gardenia."

You wouldn't recognize Owen Moore at the left in his costume for the New Orleans Mardi Gras, which forms the background for the many thrills of the Rex Beach story.

the British army, who was wounded eleven times, gassed three times, and suffered from other horrors of the war, is supporting Mabel Normand in her current Goldwyn production.

Eddie Barry, character actor at the Christie studio, suffered an injury to his eye from the explosion of a roman candle during the making of a scene.

Al E. Christie wants feature comedy plots for the two-reel Christie Specials that are now being produced at the Christie plant.

William Piggott last week completed his 2,000th script that has been made into moving pictures since his entry into the film writing game. Many of the plays were his own original stories.

Lillian Gish and her mother returned last week from New York, where Miss Gish went to be present at the opening of her new feature, "Broken Blossoms."

"Smiling Bill" Parsons has returned from New York, after completing two new Capitol comedies in the metropolis.

William Parker, scenario writer, has resigned from the Jesse D. Hampton studio staff.

Louise Glaum began work last week at the Ince studio on a Vance Thompson story, "The Daughter of the Lone Wolf," under the direction of Ida May Park. Bertram Grassby plays the leading male role.

Carol Holloway, Vitagraph serial star, has returned from a short vacation at Forest Home in the San Bernardino mountains.

A Wurlitzer band organ has been installed in the cafeteria at Universal City to furnish music for dance numbers, which will permit the patrons of the eating house to enjoy full cabaret privileges with their meals.

Mme. Nazimova and her husband, Charles Bryant, arrived on June 8 to play in a new series of Metro productions.

May Allison has been made honorary life member of the Fresno Local No. 599, Motion Picture Machine Operators, in appreciation of her attendance at a ball given by the association at Fresno on April 1.

After the final scenes for "In Old Kentucky" are taken by Marshall Neilan in the state of Kentucky, Anita Stewart and her husband, Rudolph Cameron, will return to their home in Long Island.

The cast supporting Tom Moore in his new Goldwyn feature includes Helene Chadwick as leading woman, Rosemary Theby, Herbert Pryor, Larry Steers, Herbert Standing, Mary Warren, Sydney MacKinnon.

Gloria Hope will play opposite Harry Carey in his new Universal picture, "Jim of the Ranges."

Billie Rhodes has returned with her company from New York, where many scenes for "The Blue Bonnet" were made.

Charles Chaplin has this week become the possessor of a saddle horse.

William Farnum's new film, "The Wings of the Morning," will have many scenic backgrounds of Catalina Island.

Beulah Booker has filed a suit for divorce from her husband, Kenneth A. O'Hara, scenario writer.

Bessie Love graduates with the class of 1919 of the Los Angeles High School, on June 20.

H. H. Van Loan is writing a new story for Tom Mix that will enable that actor to portray a champion auto driver and to take part in a number of sensational races.

Wanda Hawley has just signed a three-year contract with the Famous Players-Lasky company.

Peggy Hyland is writing a book exposing the English girl's method of making a man propose.

Finis Fox, Metro scenario writer, is suffering from bruises and cuts received when his automobile overturned on a down town corner last week.

Two visitors from the east are expected at the home of Mitchell Lewis to spend the summer. One is Mary Ryan, a sister of Mrs. Lewis and member of the Henry Miller company, and the other is Mitch's thirteen-year-old son, who has been attending a military academy in New York.

E. Richard Schayer has been engaged by Goldwyn to write continuity for Director Reginald Barker.

MOSS COMBINES WITH FAMOUS PLAYERS

Owner of Chain of Houses Becomes Identified with Other Theatrical Interests of Paramount

RUMORS of a consolidation of the B. S. Moss and Famous Players-Lasky interests have been active recently, and the facts of the case are as follows:

The theatres owned by B. S. Moss have been merged with the theatrical interests of the Famous Players-Lasky Corporation, but will be operated as an independent organization, not alone playing the Famous Players-Lasky pictures, but also any other pictures of merit.

Mr. Moss, through his experience and showmanship ability, has been elected as executive head of the acquisition, construction and management departments as a further extension of theatre exploitation planned by the new combination.

To Retain Name as Moss Houses.

The policy of the corporation is that no individual should lose his identity upon consolidation with the corporation, and, therefore, the Moss theatres acquired will still be known as the B. S. Moss theatres.

B. S. Moss

Whose theatres have merged with those of Famous Players-Lasky.

The reason for the combination, according to Mr. Moss, is that, in the first place, it will be instrumental in producing the highest point of efficiency and artistic excellence in the exhibition of motion pictures. In the second place that through such a combination it will be possible to book the biggest and best motion picture productions irrespective of the producers, the best artists, the best music and the best stage effects. It will also be able to produce a special atmosphere in the theatre, which will be in keeping with all of this, and which only a limited number of theatres now enjoy. Thirdly, when considering the important item of advertising, the benefit that will accrue from such a combination is great.

"We will be in a position," says Mr. Moss, "to have the best publicity men, the best cartoonists, the best ad writers, and the most artistic lobby displays. The result, through collective advertising, will be decidedly remunerative. Fourthly, the public at large is always only too willing to pay for value received, and through this standardization of artistic merit, higher prices of admission may be charged. Consequently, the net results will be for the ultimate benefit of all concerned.

"It stands to reason that all of this can only be attained through organization and capital, organization being productive of the greatest results through a minimum amount of costs, and capital never interesting itself unless there is stability of organization."

Many Saw Ruth Roland at the Cities She Visited

GREETED by thousands of picture fans, exhibitors and exchangemen in five cities where she made personal appearances, Ruth Roland, Pathe serial star who now heads her own company, Ruth Roland Serials, Inc., has made her return from New York to Los Angeles.

In Montreal, where she appeared at ten theatres, it was necessary to call out special police to break the traffic blockades that were formed by the fans who crowded about her car. At one point in the Canadian city the car in which she was riding was overwhelmed by her admirers and the mud guard torn off. In Buffalo, Cleveland, Chicago and Milwaukee similar demonstrations marked her visits and special police arrangements were necessary.

At the station in Buffalo, Miss Roland was met by C. A. Taylor, manager of the Pathe branch office, and a committee of exhibitors. She was first taken on a sightseeing trip through the city and at 2 o'clock began her tour of the principal theatres. At two theatres it was necessary to call police reserves in order to control the crowds that filled the streets and open a passageway.

Bob Priest Wearing a Smile.

The many friends of Robert W. ("Bob") Priest, president of the Film Market, Inc., are now congratulating him upon the arrival of a big bouncing baby boy, tipping the scale at ten pounds in his home. Bob is running around in film circles, treading on air, and wearing a smile that won't come off, and reports that both Mrs. Priest and the new arrival are doing nicely.

Rambles Round Filmtown

With WALTER K. HILL

The Rambler.

Here Is the Start; Finish It Yourself.

ALWAYS willing to oblige, we are submitting names that may be appropriately selected for membership on various committees at the St. Louis Convention. We do this to save work for somebody who has other things to do. The experts mentioned may all be depended upon to perform their assigned duties faithfully and well. Here's a few:

Financial.—Cash (Universal); Backer (Exclusive).

Religious.—Moses (Select); Lazarus (United Artists); Jordan (International); Shepard (W. H. Productions).

Music.—Singer (Bull's Eye).

Dyestuffs.—Lavender (Hodkinson); Brown (Exhib.-Mutual); Reddy (Robertson-Cole).

Haberdashery.—Kelley (Frank Hall).

Waterways.—Waters (Triangle); Hudson (First National).

Labor.—Diggs (Independent Sales).

And that's enough to start it.

—o—

Now Villa says: "Jaurez hell."

—o—

After an eleven-year absence from the saddle, Charley Chaplin took a four hour gallop, afternoon of May 29.

As a consequence, Decoration Day was declared to be a full holiday at the Chaplin studios.

—o—

Charles Ray is on the march to First National.

"Hay Foot, Straw Foot" (Paramount).

—o—

Producing a "new novelty" seems to be the ultimate in expression with some publicists.

Did you ever happen across an **old** novelty?

—o—

"When Doctors Disagree" Liked by Medical People.—Trade paper Headline.

Naturally enough.

—o—

The ultimate in forced and compulsory education:

"Neilan's idea will take the infant out of motion pictures and send it to the high school of dramatic art."—Roy Somerville.

—o—

"Son of a Gun," "Caliber 36" are two Sherry releases that synchronize.

—o—

Through many pleasurable weeks of the year the New York Strand is not only a "National Institution," but it is a First National institution.

—o—

Chase gloom with hilaughity.

—o—

Fiction Versus Fiction.

Silas Frank Seadler, formerly associated with Charles Reed Jones, has resigned what he had to go in for what he calls "legitimate fiction." As a press agent, Mr. Seadler showed himself to be a prolific writer of another kind of fiction.

Four Minute Sales Talk.

By H. T. Snowden.

Dramatic personae: Any old salesman; any old exhibitor.

Exhibitor—"Well, who are you with now?"

Salesman—"World."

Exhibitor—"What are you selling?"

Salesman—"Prizma."

Exhibitor—"Who's the star?"

Exit March—Why did they shoot Edith Cavell and let this bird get by?

—o—

Reshaping a wheeze Variety once pulled:

Charles K. Harris is preparing another song for pictures: "Nobody Knows, Nobody Cares."

—o—

It's no fare to ride free.

—o—

An Unreported Accident.

Will T. Gentz fell three floors in the Mecca Building over Sunday.

He left Vitagraph publicity to edit Universal films.

—o—

Grab this novelty for Broadway:

"The Unpainted Woman" (Universal).

—o—

"If you knows a better 'ole go to it," said Ole Bill.

And "The Better 'Ole" moved from the Cort to the Booth.

—o—

Court records seem to prove that "The Unpardonable Sin" is to produce "The Unpardonable Sin" after "The Unpardonable Sin" has been produced.

—o—

Olive Thomas, in "Upstairs and Down," appeared last Wednesday upstairs and down at Loew's New York.

—o—

Perfect Nomenclature.

William Fox certainly is.
First he gets Arthur James.
Then he grabs Tom North.
And we know a third one.

—o—

Arthur Leslie is the accredited publicist of "The Lost Battalion."

So that's where he's been!

—o—

When Critics and Showmen Agree.

Uncle Tom's Cabin, with Marguerite Clark.—On account of critic's and exhibitor's reports I held back the showing of this. Its drawing power astounded me. It proved a real record breaker.—J. E. Stocker, Myrtle Theatre, Detroit, Mich.—Neighborhood patronage.—Exhibitors Herald.

—o—

Zazu Pitts might be advertised as "The Girl Who Gave Herself to Gas Masks."

DEEP, DANK, DRIPPING MYSTERY!

What's the use of all these "film-songs" if the Society of American Authors and Composers won't let you play their music in your house unless you stand for the tax?

Or, may picture-showmen, without tax, use only such music as the trust wants used to its immediate benefit?

Seems to be something one-sided about the whole proposition.

Keeping the Plot a Secret in Some One Line Synopses.

"Too Many Millions" (Paramount).—What the exhibitor thinks the producer has.

"One of the Finest" (Goldwyn).—What the salesman says of his picture.

"The Poor Rich Man" (Metro).—What the distributor thinks of the exhibitor.

"Something to Do" (Paramount).—Making the public like a poor picture.

"Hard Boiled" (Paramount).—The salesman's estimate of the exhibitor.

"The Brand" (Goldwyn).—Sold sometimes as substitute for stars.

"A Dog's Life" (First National).—Squaring a picture that ought to be junked.

"On the Jump" (Fox).—The life of a film salesman.

"Toys of Fate" (Metro).—Screen "fans" in a small town.

"I'll Get Him Yet" (Paramount).—The salesman's promise to his boss.

"I Want to Forget" (Fox).—Last year's "statement of policy."

"Johnny Get Your Gun (Artcraft) here comes a film salesman."

"Whitewashed Walls" (Exhibitors-Mutual).—Fixing up the old livery-stable.

"The Goat" (Artcraft).—Exhibitors all!

"Hoop La" (Exhibitors-Mutual).—How not to advertise a Grand Opera recruit.

"Don't Change Your Husband" (Artcraft).—You **might** get a worse one.

"For Better, For Worse" (Artcraft).—Exhibitors signing on the dotted line.

"The Law of Men" (Paramount).—Beat the other fellow to it.

"Out of a Clear Sky" (Paramount).—When the press sheet arrives two weeks ahead of the feature, along with billing and other advertising necessities.

—o—

Our Poet Among the Headlines.

They vote for a house in Montclair
And the worst of the rub
Is the Woman's Club
Which may knock the whole scheme in the air.

—Moving Picture World.

—o—

Nails last longer than cement.

—stop—

Press sheets printed on both sides are still in circulation. They are probably designed to convince editors that the moving picture industry is still in its infancy.

—o—

Old Doc Muck is being shipped back to his dear Germany.

What a pity he can't take with him the German music we get so much of in the Rivoli and Rialto programs!

—o—

One Good Reason Is Enough.

One needs have brains in but one side of one's head to discover just why we use the following excerpt from a lot more copy sent in by Rose Shulsinger, one of the hardworkingist young women in pressagentry:

"Marion Davies has the most gorgeous dressing room in the world—out at Biograph. The bills are (the auditor of the company, assures me) guarantee enough of the bona fideness of this line.

"It's all pink; vivid beautiful pink, and every little thing that has a meaning of its own is all pink, too.

"All the men I like I am going to introduce to the Mack Sennett Bathing Girls, so—you better use my copy, you big stiff."

MOVING PICTURE WORLD

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E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
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A. MacArthur, Jr.....Advertising Manager

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Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, June 28, 1919

It Was a Notable Dinner

THE testimonial dinner given at the Waldorf-Astoria June 18 to the men who led the campaign for Sunday opening in New York State was a notable affair. It will rank high among the best of the social occasions with which the industry is familiar. Sydney S. Cohen, Charles L. O'Reilly and Samuel I. Berman were honored in a degree far beyond that usually accorded those who do work of vital importance to the industry. All the speakers were agreed the honors were deserved.

The occasion was more than a testimonial to the three men. It was a demonstration of the solidity, the latent power, that resides within the motion picture structure of the state and nation. Here were six hundred men and women who came together on a midsummer night to do honor to three men who had given them good service. The spectacle hardly could have failed to impress the prominent men from outside the industry who by their presence and voice added to the dignity as well as to the pleasure of the evening.

The success of the banquet was a tribute to the organizing ability of William Fox. All of the arrangements were on a lavish scale; and the result proved that the producer builded well from the affair's inception. Mr. Fox's selection of Senator James J. Walker as toastmaster was a most popular one. The Senator commanded the closest attention every minute he was on his feet.

It was well the dinner was held. Its influence will be cumulative. It will serve as a spur to others, will show them that real service is not unappreciated. And it will serve as a reminder that the passing of the local option measure, to quote Senator Walker, was, "in the last analysis, in the interest of the people rather than in that of the motion picture men."

Suggest International Exhibition for 1920

THE Chambre Syndicale and the Syndicat Francais des Directeurs de Cinematographers have initiated a movement looking to the holding in Paris in 1920 of an international exhibition of cinematography and its allied industries. Emile Dupont, Senator from Oise, president of the committee of French exhibitions, replying to a letter from the president of the French Syndicate of Cinematograph Managers, say the project has his complete accord and asks to be kept fully informed of the successive steps that may be taken in its furtherance.

The plans so far outlined call for an exposition opening July 15 and running to September 30. Only such businesses and industries as pertain to nations not having been at war with France are eligible to admittance.

Disproving an Ancient Superstition

THERE is an ancient superstition, which laboriously or otherwise has been fostered by generations of jokesmiths, that young married men have no reason to be fond of their mothers-in-law. Cases have been known where the aforesaid young men—sometimes backed up by older and perhaps more widely experienced males—have affirmed all that the humorists have alleged.

Down in Dallas Manager Lou Bissinger, of the Washington Theatre, believes he has disproved the ancient superstition. He announced early this month that the young man who, bearing on his arm his mother-in-law, also bought the first pair of tickets to be sold for a certain performance should be the recipient of a season's pass. When the box office opened there was in line a "fair-sized gathering" of young men accompanied by elderly women.

It would seem off-hand as if Manager Bissinger had spiked the pens of the jokers. It is possible, though, that older sons-in-law sneeringly may intimate the incident proves nothing; they even may state, with an air of conviction, that as between a young man and two wily women the former had absolutely no freedom of action.

New York Again Faces Censorship

THE New York State Conference of Mayors, at a recent session in Albany, decided to name a committee to consider the subject of motion picture censorship. The members are to be "experts" on the general subject. In the suggested composition of the committee will be a representative of the National Board of Review and also of the producers, distributors and exhibitors. It is likely the members who will be able to qualify as experts will be limited to the foregoing. It is not reasonable to assume that those constituting the remainder of the committee will

come within the classification—i. e., those from the State Federation of Women's Clubs and the Catholic and Protestant churches of the state.

The conference does not proceed upon the basis that it is advisable to determine whether censorship is necessary. Its secretary plainly states that "censorship in this state is coming." In his mind the only question is in what form shall a censorship measure be framed. The aim of Mr. Capes, who for several years has been a member of the Board of Review, is to prepare data for the benefit of the Legislature of 1920. He avers that the committee should secure information and of the sort that will not injure to any degree the interests represented—in other words, he favors a beneficent censorship.

We'll take the responsibility of suggesting that the Motion Picture Industry of the State of New York as an organization will be disinclined to concede that there is any such thing as beneficent censorship of the official variety—to insist that "there ain't no such animal."

Forewarned is forearmed.

Greetings to Elsie Janis

THERE will be a hearty welcome for Elsie Janis, who is announced this week as among the newcomers to the screen. Few there are anywhere who deserve better of their countrymen. As two million doughboys will assure you, she is an "ace." And when that number of soldiers agree on anything it's a safe bet they are right.

Tolerance Has the Call in Adrian

STICK a pin in your map of Michigan where one of the dots is marked "Adrian." Picture showmen owe a vote of thanks to two Adrian men of religious training who have spoken of and acted favorably toward Sunday showings of screen offerings. It is to be especially noted that both the Protestant and Roman Catholic faiths are represented by these crusaders for better Sunday conditions.

"Take away the Sunday motion picture," says the Protestant minister, "and you'll find something really injurious springing up in its place."

"There is a certain class of people," declares the priest, "going to extremes to control the habits of others."

In the local fight to maintain Sunday openings the opponents are sponsoring an ordinance that would inflict a $50 fine and ten days' imprisonment upon showmen who charge an admission to display films as an offset to the call of the golf links, the chug of the motor car and the swish of the fishing line on the first day of the week.

Two of Adrian's clergymen are helping the showmen. They have no fear of picture "opposition" afflicting them with empty pews.

Northwestern Exhibitors Are Cheerful

WE print this week a story from the Northwest, as we in the East refer to the Minneapolis territory. It is a story of cheer, of prosperity. Exhibitors are swarming into Minneapolis to arrange for their summer bookings. With them they bring a tale of big crops and of a tendency toward an increase in the price of theatre admissions. Dan Chamberlain sounds a note of warning in a statement to the effect that "the exhibitor who continues to raise his price is driving a certain element of his patronage to the legitimate theatre." Mr. Chamberlain qualifies his expression of opinion by saying that his reference is to wholesale advances without regard to the character of the pictures being shown. The statement is worth reading in full.

Texans Build Against the Future

TEXANS do things in a big way. Eastland, in the oil belt, furnishes the latest example of their hustling propensities. Here is a town of 3,000 persons which soon will have a theatre—the Connellee—that will cost $90,000. It is a fine and a courageous example of discounting the future.

Last Call for St. Louis

THIS week is sounded the last call for the convention in St. Louis, which opens June 25 and closes the 28th. The New York State Exhibitors have elected three delegates, and of these two are of the triumvirate which led in the successful fight for local option on Sunday opening. They should be able to impart to their confreres much valuable information as to how the victory was achieved. Perhaps, after all, it simmers down to a simple matter of effective organization—and surely enough that's a subject in which exhibitors everywhere are vitally interested.

THE MOVING PICTURE WORLD hopes there will be a large gathering of picture showmen and that much constructive good will flow from the sessions. So far as can be seen there are no storms on the horizon, not even a cloud, to mar the peace of the occasion. With nothing of a factional sort to interfere with calm consideration of exhibitor problems we are entitled to hope for a most successful meeting.

The Danger of Half-Truths

THE efforts of the organization which calls itself the Motion Picture and Theatrical Co-operative Association will unquestionably receive the support of the motion picture trade papers so long as it confines itself to matters that are free from partisanship. If it does not represent the whole industry and permits itself to be used by any group of producers, exhibitors or allied interests for private ends it cannot, of course, measurably succeed. In listening to the opinions expressed by the different speakers who are directly interested in the production of motion pictures it must do all in its power to detect the half-truth when it is uttered at its meetings and to make every effort to have the full facts brought out on every subject under discussion.

This warning is the result of the attack on the star system made by a speaker at the meeting of the association on June 14. To imply the wisdom of the wiping out of the entire system by failure to explain that there are stars who are doing their full share in advancing the screen is to mislead a portion of the members of the association who are not familiar with conditions. It will take many meetings and talks by many classes of speakers before the available list of known facts which will give the motion picture the expected uplift will be in the possession of the association.

As originally outlined the scope of this association put the labors of President Wilson and the entire Peace Conference in the piker class. Sane council and the wisdom which comes with experience will enable it to accomplish more than its share of good—even if it fall far short of the ambitious but visionary plans of its first concept.

Personal and Otherwise.

By Sam Spedon

JOSEPH PAZ of Caracas, Venezuela, is in New York, representing the sociedad de Cines y espectaculos, which practically controls motion pictures in Venezuela.

* * *

Samuel Rosen, of the film distributing service of New Haven, was in town last week in quest of moving picture stars to appear at the Jesters gambol in New Haven, June 13.

* * *

H. J. Warner, formerly of the Albuquerque Motion Picture Company, is now one of the owners of the postage stamp sales machines that are seen in the hotel lobbies.

* * *

Charles Wellesley, who for several years was a Vitagraph player, has been engaged for the past ninety weeks on the road in the stage play "Lombardi Limited." Mrs. Wellesley has been playing in the same cast.

* * *

Romaine Fielding is organizing his own producing company and will begin operations as soon as he secures competent support.

* * *

W. A. Gill, of Milford, Conn., is remodeling his "Colonial" Theatre, increasing the seating capacity from three to five hundred, redecorating, enlarging the lobby and putting in a balcony.

* * *

A. Adams, of the United States Theatre, of Paterson, N. J., has secured the first United Artists feature for his house. He paid $1,500 for the week.

* * *

Violet MacMillan will play opposite Pauline in the serial being produced by Sydney Reynolds.

* * *

J. Stuart (Buster) Blackton, Jr., who is director of publicity for the Blackton Productions, is greatly hampered in his work by water on the knee.

* * *

We met H. H. Brunner and Tom Persons at the Hotel Astor this week. Under the firm name of Brunner & Persons they are now producing a number of short subjects and will soon take on some feature pictures. We remember Mr. Persons when he was in charge of the Selig studios at Los Angeles. No one in the industry was thought of more highly than Tom, and we still wish him the best there is.

* * *

George D. Baker has started producing two features for the First National after which he will make two pictures featuring William Faversham and Maxine Elliott.

* * *

J. Leroy Johnston, who was assistant director of publicity to Tarkington Baker of the Universal, has returned to Minneapolis, his native heath, and is now employed as director of publicity with Ruben & Finkelstein, who own about fifteen theatres in that territory.

* * *

Adolph Osso, vice president and general manager of Capellani Productions, Inc., will return to France the week of June 23. He bought the European rights of Bobby North's "Raffles" and will take to Paris the negative of "Oh Boy," which he will personally present at the La Salle Marivaux Theatre, recently built by Charles Delac Vandal and Company, said to be the largest picture theatre in the world. It is the first of a chain of similar theatres the firm will build in twenty-one of the principal cities of Europe. This summer it is building the largest open air auditorium in the world at Monte Carlo. The object of building these theatres is for the presentation of the Adolph Osso productions and the Capellani pictures first, and secondly to have theatres in all the cities in which Charles Delac, Vandal and company have exchanges. Mr. Osso has bought the foreign rights for the Goldwyn pictures for the same purpose.

* * *

While in New Haven last week we visited the Palace Theatre of the Poli circuit, under the management of Oliver Edwards. The Palace has a seating capacity of 3,300 in orchestra and balcony. Its interior decorations are of Italian architecture, onyx trim and pillars. The chairs are upholstered in leather, round backs and forty-seven-inch seats. The loge boxes surrounding the balcony are furnished in gold and accommodate eight persons. The music is supplied by a fifteen-piece orchestra and the projection booth is equipped with two Power 6A machines. The lobby is one of the largest and handsomest we have seen. We believe the Palace will compare favorably with the handsomest and largest theatres in America.

* * *

Guy Wonders, of the Wilson Theatre, Baltimore, was in town for a couple of days this week. He returned home Friday night.

* * *

Joe Mack, assistant sales manager of the Exhibitors-Mutual, has gone to Cleveland to take temporary charge of the Cleveland exchange office.

* * *

John J. Wittman has sold his theatre, "the Eldorado," on Wilkens avenue, the Bronx, to Strausberg and Edenbaum, of Brooklyn.

* * *

Goldraben and Pfefferblum have taken over The Royal, Jennings street and Southern Boulevard, in the Bronx.

* * *

William C. Franke, who at one time was connected with the film industry in Boston, is now director of publicity and advertising for the Precision Machine Company, Inc. The advertisements that appear weekly in the Moving Picture World, setting forth the Simplex Projectors are of Mr. Francke's creation and testify to his ability.

* * *

J. A. Gill, manager of the Exhibitors-Mutual Philadelphia exchange, and Frederick G. Sliter, of the Pittsburgh exchange, were in New York this week in conference with the main office.

Lawrence Stuart Returns.

Lawrence Stuart, first sergeant of the headquarters company, 359th Infantry of the Ninetieth Division, has landed in the United States and is expected in Dallas soon. Lawrence Stuart was manager of the Old Mill Theatre in Dallas before leaving for the battle front. On his return E. H. Hulsey has selected him to take charge of his new theatre, the largest moving picture show in the Southwest, which will be built in Dallas soon.

Two Views of "The Sneak," Showing Gladys Brockwell in "The Proper Manner for One Chicken to Sneak Off with Another."

The newest Fox production with Miss Brockwell is a gypsy picture, so the lessons in chickenology are altogether proper and permissible.

DISCUSS STATE CENSORSHIP AT ALBANY

Conference of Mayors Empower Their President to Appoint Committee to Investigate Problem

Albany, June 16.

WHAT probably will be the most important step thus far taken in New York State in determining the needs of censorship, has been made by the State Conference of Mayors in empowering President Walter R. Stone, of Syracuse, to name a special committee of experts to study the problem so far as this state is directly concerned. This commitee will report at the mid winter conference in this city in 1920. The committee, as suggested, will consist of a representative of the following: the National Board of Review, the film producers, distributors and exhibitors, as well as a member of the State Conference itself. It is probable that the State Federation of Women's clubs, which has been actively interested not only in censorship but along Sunday motion picture lines, will also be asked to name a representative to attend the committee meetings. It is also planned to have some representative present of both the Catholic and the Protestant churches of the state.

This action on the part of the State Mayors' Conference came at the tenth annual meeting held in Schenectady this past week, which was attended by practically every mayor in the state, and also by the city clerks and others identified with municipal life.

Secretary Capes Makes Suggestion.

The resolution was recommended by the advisory committee of the State Mayors Conference, of which Mayor Samuel A. Carlson, of Jamestown, is chairman, and followed a suggestion on the part of Secretary W. P. Capes.

"There is no question," said Mr. Capes, in speaking before the Conference of Mayors, "but that censorship in this state is coming, and I think that it is within the province of this gatherin· of the heads of practically every city in the state to do our share in solving as far as is possible this problem, in order that our findings may be presented, if desired, at the next session of the Legislature, when some action will no doubt be taken in the way of providing a state-wide censorship of film.

Not Certain What Is Best.

"This has been brought about and intensified by the passage of the bill permitting localities to themselves decide whether or not they wish Sunday motion picture shows. I have been for several years a member of the National Board of Review and am frank in saying that I do not know just what is best for the Empire State, and with that idea in mind I have suggested to the advisory committee that the president of the association name a committee of experts, men and women who are familiar with all the various phases of the business, from the producers' and exhibitors' end as well as from the standpoint of the church and the morals of the growing boys and girls.

"Guiding Light to Other States."

"I am firmly convinced there is an urgent need for some sort of censorship, and the Mayors' Conference in taking this official step will secure valuable information which will become available for any committee from the Legislature which may be intrusted next year with the drafting of a bill along censorship lines. We have several months before us in which to study the problem in all its various angles, and I trust the outcome will bring us most valuable information and of the sort that will not injure to any degree the interests represented, and that the state itself will be benefited, and through this informatiou prove a guiding light to other states." GRANT.

Williams Resigns from World.

Frank H. Williams, who for the past two years has been assistant advertis-ing manager of the World Film Corporation, has resigned to accept a position on the editorial staff of Printer's Ink. Mr. Williams has for some time been contributing articles about advertising to this publication, and his extensive newspaper, printing and advertising experience makes him particularly well qualified for assuming his new responsibilities.

W. W. Christie, recently honorably discharged from the A. E. F., has accepted a position in the advertising department of the World Film Corporation.

"Potatoes O'Brien" Bartlett's Find.

Randolph Bartlett, exploitation director of Selznick Pictures Corporation, claims that he has put over the most stupendous piece of star publicity in the history of motion pictures for Eugene O'Brien.

"On the menu card of every important restaurant in America and some in Europe," says Bartlett, "you will find 'Potatoes O'Brien.' In this way the name of our star is linked up with one of the staple foods of the world."

Shipley Becomes a Hodkinson Manager.

Announcement is made of the appointment of J. L. Shipley as the W. W. Hodkinson Corporation manager in Des Moines. Mr. Shipley was formerly on the reportorial staff of a prominent Des Moines daily.

Mr. Shipley previously had been identified with the A. H. Blank Enterprises, one of the largest motion picture interests in that section of the United States, extending as far west as Omaha.

Schayer to Write for Goldwyn.

E. Richard Schayer, who before entering the scenario field was one of the best known newspaper men and war correspondents in New York, has been engaged by Goldwyn to write exclusively for Director Reginald Barker. He has started upon a scenario for Pauline Frederick, which will follow the production upon which Barker is now working with Miss Frederick as the star.

Fox Convention of Exchange Men and Special Repre sentatives Held Recently at the Hotel Pennsylvania

It was a busy session, as this view of the assembly shows. The delegates are not sitting at bars, but at desks, where concentration is better effected.

Chicago News Letter

by Jas. S. McQuade

CAPITAL FILMS PREPARE FOR BUSINESS

Old Metro Studio Has Been Secured for Series of Two-Reel Pictures Made by Three Companies

E. C. ECKELS, assistant general manager of the Capital Film Company, when seen last week in the company's offices, in the Consumers Building, was busy getting in readiness for the handling of the new two-reel pictures which are now being produced in the West. He spent two weeks in Los Angeles recently, and secured a five-year lease on the old Metro studios, which afford ample space and facilities for the working of five companies at the same time.

Work was started June 9 by the Neal Hart, Al Jennings and Wallace Coburn companies. Neal Hart is known as the "merry-go man" of moving pictures; Al Jennings as "the bandit king of the screen," and Wallace Coburn as the "only living white chief Indian" in the country.

The Hart productions will show him as the star in twenty-four super-short Western features for the year, and he will have twenty-four persons in the working cast. Al Jennings will also have a series of twenty-four two-reel features for the year, with a cast of eighteen, and Wallace Coburn will appear in a series of twelve Indian Western two-reelers during the year, with a working cast of twelve.

Will Produce Two-reel Films.

Mr. Eckels emphasizes that the aim and policy of the Capital Film Company is to produce two-reel pictures of such quality that they will possess the feature pull. In each picture of the three series mentioned there will be a compeling punch in the story, as well as incidents of an unusual, hair-raising type.

In order to vary the casting of the principal parts (outside of the stars) in each production, there will be an interchange of the members of the three producing companies. This will serve to quicken the interest of spectators, Mr. Eckels believes.

Neil Hart will be his own director. He will be assisted by Al Russell, brother of William Russell, of William Russell Productions. E. H. Van Dyke will direct Al Jennings' productions, and Johnnie Powers (former directing manager of Francis X. Bushman) will have charge of the Wallace Coburn pictures.

Use Old Metro Studios.

The three companies are now making the interiors of several pictures in the old Metro studios, under the direct supervision of C. M. Giffen, after which they will go several ways to film the exteriors. Hart will make his first outside scenes in Wyoming, on a thousand-acre sheep ranch. Jennings will make his exteriors chiefly in Arizona and New Mexico, where he held up trains years ago. He is now widely known as "America's reformed outlaw." Wallace Coburn will make all his exteriors on Indian reservations through the country.

The stories for the three series of two-reel features will be submitted by the foremost writers of thrilling Western life, and C. M. Giffen will have the final word on the acceptance of any or all of them.

Mr. Eckels advised the writer that the home office of the Capital Film Company has been changed from Indianapolis to the Consumers Building, Chicago.

J. E. Willis Now Manages Triangle's Chicago Office

J. E. WILLIS, well known in film circles in New York, Chicago and elsewhere, was appointed manager of Triangle's Chicago office, Monday, June 9, to succeed R. E. Bradford, who resigned to accept another position. Mr. Willis has been actively engaged in the distributing business, in various official capacities, for ten years. For the past two years he has been a member of the firm of Willis & Eckels, engaged in manufacturing Filmcraft trailers, announcements, titles, commerical films, etc.

Mr. Willis expresses himself as much pleased with the business being done by Triangle in Chicago and with conditions generally in the Chicago office. He received numerous congratulations from brother exchange managers and exhibitors on his appointment, and has taken hold of his duties with all his oldtime vim.

He gave a trade showing of "Lady Windemere's Fan" Thursday, June 12, at the Vitagraph projection room, 209 South

"Side" Lights on E. K. Lincoln in "Desert Gold" and Wilfrid Lucas in "The Westerners."
Eileen Percy gets a side view of E. K. Lincoln, while Frankie Lee tells of the squirrel he missed in scenes from these two Hodkinson releases.

Wabash avenue, which was largely attended. This is an English photoplay, with an English cast and locale, founded on Oscar Wilde's famous stage play of that name. It was released Sunday, June 15.

Ben W. Beadell Makes Exciting Trip in Indiana

BEN W. BEADELL, sales manager of Select, had an exciting trip in Indiana last week. Thursday, June 12, while traveling on the Interurban R. R., between Kokomo and Frankfort, a cyclone and cloudburst was encountered. For over three-quarters of a mile the roadbed was washed out, on the Frankfort side, and the train was forced to return to Kokomo. On the way back all the men passengers were obliged to get out on three occasions and assist in removing from the track Interurban stations which had been washed from their foundations and obstructed the train.

Had Narrow Escape.

No one was injured; but the keen eyed motorman, in the midst of the storm, narrowly escaped a catastrophe by clamping his breaks just before the train reached the broken rails, while speeding towards Kokomo.

Mr. Beadell reported satisfactory business both in Fort Wayne and Kokomo.

Pioneer Film Corporation to Open Office in Chicago

M. H. HOFFMAN, general manager of the Pioneer Film Corporation, New York, spent two days in the city during the week of Monday, June 8, arranging for the opening of an exchange office in Chicago. While here he signed a lease for permanent quarters in the new film building that will be erected on Wabash avenue and Ninth street. This organization is handling "The Boomerang," with Henry B. Walthal, on the state rights plan.

Ziegfeld Showing to Capacity.

The Ziegfeld Theatre was renovated and redecorated recently, and an improved ventilating system has been installed. Messrs. Jacoby and Linick, who hold the lease on the house, report capacity business. "The Third Degree" went over big for two weeks and was succeeded by H. B. Warner's, "The Man Who Turned White," which showed to excellent business. Constance Talmadge, in "Happiness a la Mode," was the attraction for the week of Saturday, June 14.

"Secret Service" at Orchestra Hall.

Robert Warwick, in "Secret Service," is the Paramount-Artcraft special attraction which heads the program at Orchestra Hall for the week of Sunday, June 15. In addition, the bills announce a Paramount-Bray Pictograph, an International News reel and a Burton Holmes travelogue.

"True Heart Susie," a Griffith feature with a gripping pull, showed to capacity the week preceding.

Stork Visits Flaherty's Home.

Frank J. Flaherty, the popular manager of Film Exchange, Inc., received numerous congratulations last week on the arrival of the stork at his home, Friday afternoon, June 13. The favorite visitor left a bouncing boy of ten pounds. Both mother and son are well and happy.

Buck Bill Dies in Last Hours of Legislation

THE Illinois Legislature closed its session Wednesday night, June 18. In the last days of the session over seventy-four bills were awaiting final disposition and it was expected that many of them would not be reached. On Thursday morning C. C. Pettijohn received from President Schaeffer, of the League, information to the effect that the Buck bill had been killed.

Lesserman Visits New York.

I. L. Lesserman, manager of Universal's Chicago office, left for New York on a business trip, Saturday, June 14. He will return Thursday, June 19.

"Sunnyside" at Three Theatres.

Charlie Chaplin, in "Sunnyside," is on for a run at the Randolph. The three-reel mirthraiser is also being shown concurrently at the Rialto and also at McVickers.

Northern Ohio Towns Join with Miami Valley League

THE membership committee of the Miami Valley Exhibitors League went to Lima, Ohio, and other northern state towns June 10 in quest of new members. The trip was a success. The first stop of importance was made at Lima, where a meeting of the theatre managers had been called. As a result of this meeting the Lima exhibitors were enrolled in the league 100 per cent. Several who were not present signified their intention of joining at a later date.

There were also exhibitors from Bellefountaine, Sidney, Van Wert, Wapokanita, and Delphos at the Lima meeting and representatives from these towns were enrolled as members.

The committee who did the work and who were appointed by President John Seifert, were: Mark Gates, managing director of the Dayton Theatre; A. F. Kinzeler, manager of the Elite and Wyoming theatres; and A. McL. Marshall, legal adviser for the League.

Members of the committee stated last week that if enough time had been taken practically the entire northern half of the state would have been enrolled. It is planned to later get the smaller towns in that section. Within the next week this same committee will journey to Middletown, Hamilton, Franklin, Miamisburg and other towns south of Dayton.

Just After His Beauty Sleep.
Joe Martin, monkey shiner, who shines in Universal animal comedies.

Harry Levey Inaugurates Educational Film Library

ONE of the most interesting developments in the educational and industrial film world is announced by Harry Levey, general manager of the educational and industrial departments of the Universal Film Company. This is the inauguration of the first comprehensive educational and industrial film library in his country. It will have forty-six branches in the United States, and twenty in foreign countries.

This step is being taken in co-operation with Dr. Francis Holley, director of the Bureau of Commercial Economics, Washington, which will place its thousands of film subjects at the disposal of the Universal library.

Universal's complete program, which embraces some 1,000 industrial and educational subjects, and those available through the bureau, will be offered free of charge to corporations throughout the country who make a practice of showing this type of picture to their employes.

The distribution of the pictures will be in charge of the Bureau of Commercial Economics, through the state universities. The bureau plans to provide each organization desirous of using this library with a service card which will be countersigned at the bureau.

Each one of the many Universal exchanges throughout the country will serve as the distributing point for the territory in which it is located.

"Salome" Has Long Runs in Large Cities in Italy

"SALOME" has been having a fine time in Rome, according to advices reported by the Exhibitors Service Bureau of the Fox Film Corporation. "Not only has 'Salome' had big runs in Rome," says the bureau, "but there is a constant demand for the picture from many other cities of Italy. Apart from the love of art which exists in Italy, the soldiers on leave or demobilized are eager to forget the hardships and horrors of war, while the working people are receiving high wages. Consequently motion pictures are enjoying unprecedented prosperity—and this prosperity manifests itself in an enormous demand for American film."

One of the interesting phases of the picture situation reported from Italy is the demand for finer and larger theatres and on this account an architectural commission is to come to America to study design and construction.

Sawyer-Lubin Make Denial.

Herbert Lubin and Arthur H. Sawyer, leading executives of S-L Pictures, deny a story that the S-L interests had pooled with S. Krellberg for the production of a serial.

RUBBERNECKING IN FILMLAND

Los Angeles Now Looks Upon Industry as Asset—Neilan Encounters Difficulties in Attack on Accordion

By Giebler

I WISH that every one who believes that a prophet is never without honor save in his own country could arise and come to Los Angeles. The Movies are being honored right here in their own bailiwick.

Civic bodies are cultivating us. The Chamber of Commerce has adorned the street cars with tasteful little signs, calling attention to the magnitude of the movies as an industry. Pleasing paragraphs, pulsating with praise, are appearing in the daily press. Edifying editorials are being written about us.

We are no longer like the unloved orphan child at the picnic; we are looked upon with the beaming eye of approval. The public is urged to take us to its bosom and cherish us—nourish us with the milk of human kindness.

Why all this pother?

Los Angeles Discovers Movies at Last.

We are an asset. It has been discovered that we spend a lot of money in the town; that a large number of people are employed in the studios; that many feet of lumber and many tons of building material are used in the construction of our sets; that many sheepskins are used in making cowboy pants for our western actors; that we burn much gas in our motors, and that we inhabit many bungalows and apartments

We are even more important as an asset than the tourist. The tourist is an undoubted asset, but he is seldom, if ever, an attraction. Some folk, indeed, say he is an abomination, because of his habit of asking questions—wanting to know what the steam radiators in an apartment house are used for—why oranges cost more here than they do at home, and other things like that.

We are greater than the tourist because we are an attraction as well as an asset. We not only qualify as an asset by keeping both feet on the gas in the spending line, but we serve as a lure to get the tourist out here, and once he is here we amuse him and keep him from straying away to look at the alleged wonders of rival towns.

Vicinage Has Nothing on L. A.

What tourist would go over to San Gabriel to gaze on the big grapevine when he can feast his eyes on Fatty Arbuckle? Why should any one pay car fare to visit the ostrich ranch at Pasadena when he can go down to the Alex lobby and see the actors parade on the magic rug? Who will say that any old mission is a grander sight than Charlie Murray? What visitor would go traipsing out to the alligator farm when he can see Charlie Chaplin by going out to Hollywood? Why should any one want to look at Mount Baldy when Billy Parsons is available?

Of course it goes without saying we are grateful for the nice things that are being said about us, and if the local press will stop their smalltown habit of calling every poor little rattle-brained floozie of an extra girl a film star the minute she gets in bad with the police our cup will positively slop over with happiness.

Everybody is happy, hot, dusty and busy—and working like the proverbial Trojan.

King Baggot Hits Town.

Carl Laemmle is out at Universal City, revising things, arranging for new stuff and a big busy summer and fall. Nazimova is again in our midst. Will Rogers came in last Sunday, and was met at the depot by a reception committee from the Goldwyn studio. King Baggot has arrived, filled with serious plans and specifications for a new serial.

Allan Dwan is drilling eight hundred extras down behind Inceville for the big smash to "Soldiers of Fortune," and Marshall Neilan and the Anita Stewart company are getting ready to go to Kentucky to make the final scenes and the big race-track stuff for "In Old Kentucky."

Speaking of Marshall Neilan, I went out to the Anita Stewart studio a few days ago and paid a visit to Mickey and his gang.

It was a most interesting visit and full of important discoveries. The first discovery was that Mickey Neilan is a real simon-pure native son. In spite of the fact that most people think that Native Sons are as common as ground squirrels and palm trees, they are really a very scarce article.

Mickey Is Uncovered as Native Son.

I am glad I found out that Mickey is a native son, and hereafter when I am showing an Easterner around and have pointed out the mountains, the loquats, the phenomenon of an orange, a lemon and a grapefruit all growing on the same tree, and explained that we have as many kinds of eucalyptus trees as Mr. Heinz has pickles, and he will remark, as they always do: "Well, I have seen all of the natural wonders but a native son," I'll just trot him around to Mickey Neilan.

"Behold," I'll say, "a native son. What is a native son? A Native Son that has done something to make the old state proud of him."

And then I'll recite a little biography of Mickey which goes something like this:

"Born in Frisco in 1891. Exhibited a tendency for things theatrical at the age of four by stealing a ride on a stage coach. Learned to whistle at six, and recited Horatious at the Bridge, with appropriate gestures, at ten. Was able to repeat Shakespeare backward at fifteen, and soon after this went on the stage with Belasco stock company.

Some Things Neilan Has Done.

"After this played in Morosco stock, then toured the country with Barney Bernard. Was in pictures with Kalem, American, Universal, Biograph, Selig and Lasky, and was director for Hayakawa, Marguerite Clark, Elsie Ferguson, George Cohan, Mary Pickford, Blanche Sweet and many others. Made many pictures, including "Rebecca of Sunnybrook Farm,' 'M'liss,' 'Stella Maris,' 'Unpardonable Sin' and 'Daddy Long Legs.' Now getting ready to build his own studio and operate as an independent producer and make pictures according to his own ideas."

Mickey has a specially selected gang of helpers that he carries around with him wherever he goes, and the gang was all there, and I had a chance to size them up.

There were: Al Green, who is a pretty well known director himself, as assistant to Mickey; Buck Ewing, light expert, who has invented a monster 20,000 candlepower light that absolutely takes the flicker out of studio lighting; Tom Held, prop man; William Lanahan, carpenter; William Carr, buyer of supplies; George Richalavie (this makes the seventh time I have spelled George's last name wrong), casting director; Lucita Squires, scenarios, and Tony Guadio, head cameraman, with Henry Cronjager and Benny Pierpoali, his assistants.

Has Bill Parsons Tried This?

Tony Gaudio was wearing one of the new hopeful haircuts. Tony says that if any man who is afflicted with a briefness of foliage on his dome will have a barber mow a path from his brow to

Waiting for the Welcome Cry, "All Aboard for Old Kaintuck."
Henry Cronjager, Al Green, "Mickey" Neilan, and Tony Gaudio all ready to start for the Blue Grass State for work on "In Old Kentucky."

the back of his neck with the clippers, and then slick it up with a razor, that when the hair grows back into the path it will be thick and wavy and heavy, and altogether so splendid that he will be both pleased and astonished.

Mickey was making stuff for "In Old Kentucky" while I was at the studio, with Anita Stewart as Madge; Mahlon Hamilton as Frank Larson; Edward Coxne as Joe Lowery; Charles Arling as Holton; Seena Owen as Barbara Holton, and Edward Connelly as Colonel Doolittle.

They were making the interior of Madge's home.

I always like to watch a scene being made; it is always illuminating, and so much can be learned from it. My musical education vastly benefited by this scene.

Gets Poet and Peasant Out of Turkey.

Mickey Neilan had an accordion, one of those old-fashioned dutch pull-outs, which he gave to Miss Stewart.

"Play a little piece on it," he said, "and dance around the room like Madge would have done when she was happy."

Miss Stewart took the instrument in her hands and looked at it askance.

"I'm not sure I can," she said.

"Oh, go on," said Mickey. "Stir up something; try 'Turkey in the Straw,' that's easy."

Miss Stewart tried. Music emerged from the accordion, but it was not "Turkey," it sounded something like Poet and Peasant.

Mickey looked on with scorn.

"Give it to me," he said, "I'll show you."

He pulled out the pull-out about a yard; a smile of satisfaction played over his features, and the sweetly solemn strains of "Old Black Joe" came out of the accordion.

Getting the Worst Out of Instrument.

Everybody laughed, and Mickey looked astonished.

"What's the matter?" he asked.

"That's not 'Turkey in the Straw,' it's 'Old Black Joe,'" said Miss Stewart, severely. "Let me try again."

She tried again, tried nobly, but no Turkey.

"It's no use," she said. "Where's Rudie? He can play any kind of a tune on any kind of an instrument. Somebody find him."

Miss Stewart referred to her husband, Rudolph Cameron, and some one started to look for him.

All the time this had been going on I had been humming "Turkey in the Straw" under my breath, and I stepped forward now in my usual helpful manner and offered to whistle the air for them. I was going good when Mr. Cameron came up.

"It's all right," said Mickey. "We're getting it."

"Getting what?" asked Mr. Cameron.

"Turkey in the Straw," said Mickey.

"That's not Turkey, that 'Suwanee River' in rag time."

He then showed us how Turkey sounded, and he may be right, but what I want to know is, who changed the name of that tune?

"JOAN THE WOMAN" SUIT IS FINISHED

Complainant Not Wishing to Press Charge, Alleged Copyright Case Dismissed by Knox

THE indictment returned in November, 1917, against Fred Beck, Louis Weiss and Leo Singer on a charge of distributing films alleged to infringe on the photoplay entitled "Joan the Woman," was dismissed by Judge Knox in the United States District Court on June 16 upon the motion of the Government.

Assistant United States Attorney Taylor explained that the defendants have made restitution to the Cardinal Film Company, the complainant in the case, which no longer desires to have the criminal charge pressed, and that it was not likely a conviction could be obtained as the validity of the film company's copyright could not be legally established.

Proof Cannot Be Obtained.

"It would be necessary for the Government to prove the validity of the alleged copyright of the Cardinal Film Company," declared Mr. Taylor. "The requisite proof on this point cannot be obtained." He also added that one of the principal witnesses in the case has disappeared and there is little probability that a conviction might be obtained.

Notwithstanding the dismissal of the case it is believed that the main object of the indictment has been achieved as it has taught a salutary lesson that the rights of film companies in copyrights to plays must be respected and that was all that the Cardinal Film Company sought to accomplish.

A Victory for Film Industry.

At the time the indictment was returned Ralph Kohn, counsel for the Cardinal Film Company, regarded it as a distinct victory for the film industry in the fight being waged by the leading producers to protect their property rights from infringement by less scrupulous persons.

John B. Johnston was appointed receiver of the Crystal Film Company on June 16 by Judge Martin T. Manton under a bond of $25,000.

Anita Stewart Has Things All "Slated" for "In Old Kentucky."
"Mickey" Neilan; Anita, as Madge, and Ed Coxen, as Joe Lowery, talk over the big points of this forthcomer.

Scenic Vacation Trip Is Offered Picture Patrons

HERE'S an idea for billing "educationals" and "scenics" that every exhibitor playing that class of films can "hop to" with avidity—and profit. The scheme seems to have originated with Loeb & Lazarus, managers of the New Albany Airdrome, Brooklyn, but it is just as practicable for an indoor as it is for an outdoor theatre. Loeb & Lazarus have distributed handbills—about 15 inches long by 4 inches wide—with the heading "Take Your Vacation Trip" at the New Albany Air Drome.

In the specific instance of the New Albany "scenics" are featured Monday and Friday. The bill is divided by fine rules into 22 sections, each section bearing a date prominently. Between the lines referred to by date is a description of the scenic to be then shown.

For instance (we quote): Monday, June 23. New Brunswick, Canada. (Forests of New Brunswick, the greatest game region of Northeastern Canada.) Starting into the woods. Then follows one separate line naming the feature for that date: Mary Pickford in "Daddy Long Legs."

List the Whole Summer's Trip.

Attractive main captions are given to the various "scenics": The Canadian Rockies, The World's Road, When the Mountains Call, and similar appeals to the heat-oppressed individual are given prominent type. As the whole summer's schedule appears on the one bill, prospective patrons are given a chance to pick out their favorites—even though they may not be attracted every time.

"Buy tickets for the entire trip now and save money," is a line that catches the eye under the last dated offering (Sept. 5). For twelve weeks, twice a week, the season price is $3, with 48 cent war tax extra. For children a rate of $2, plus 24 cents war tax, is announced. "Tickets cover all expenses," the bill informs, "except sleeping accommodations—not allowed."

GOHLMAN RAPS SINGLE PICTURES

Manager of Dallas' Rex Says System Would Mean the Installation of Auction Block in Exchanges—Declares It Would Mean Withdrawal of "Class" from Industry

By Leon S. Gohlman
Manager the Rex, Dallas

NOTHING so degrading to the motion picture industry as a whole, and nothing so dangerously vital to the motion picture exhibitors of America as a profession, has ever threatened filmdom as the "single picture" booking policy which, it seems, has some advocates. I had thought seriously about the single picture system before the Moving Picture World published the statement of James D. Williams, manager of First National Exhibitors' Circuit. After reading his concise analysis of it I am now more confident than ever that if you want to make auction blocks out of your distributing agencies all you have to do is to accept this policy. You might as well go hang out the red flag. It means that Exhibitor John Doe is going to bid and outbid Exhibitor John Roe.

I think Mr. Williams hit the nail squarely on the head when he said the "single picture" policy will make cutthroats of the exhibitors. It certainly will. Where formerly the various exhibitors of a city through local constructive enterprises were friendly and coperated for the upbuilding of the city in which they lived and conducted their business, the "single picture" policy makes such an admirable relationship just about impossible. It gives one exhibitor a never-ending grudge against another.

Says Auctioning Is Distasteful.

The feature I have named in the foregoing is going to prove a mighty weighty argument against the "single picture" policy which provides for cutthroating. It alone, I believe, is enough to condemn the "single picture" policy. I doubt if there are Chambers of Commerce and commercial bodies throughout the United States who would approve for an instant of any system that allowed every man in the amusement enterprise in the various cities of this nation to go on the stand and bid against one another. It is absolutely against the law of city building. I'll grant you this—that once in a while you can put on a public auction, put out your flag and get a pretty good crowd together, but did you ever notice what kind of a crowd took part in this festivity. You'll notice that it was a very mediocre class. That's just the point. Anything that smacks of auctioning is very distasteful to people of business ideals.

System Would Destroy "Class."

I'll guarantee you that provided the "single picture" were forced upon—and I don't think it is even possible that it may be—the exhibitors, the class of showmen would withdraw from the business. Manufacturers' associations and commercial clubs in our country today are doing everything possible and even going to the expense of hiring experts at fabulous sums to bring about a better spirit of business relations between the commercial backbones of their respective cities. That's why there are Rotary and Kiwanis clubs established throughout the nation. And you'll notice that in practically every city theatre managers are among the most ardent supporters of the clubs and among the most active workers for any bit of civic betterment. In Dallas hardly a general campaign is entered into without one of our theatre managers being in charge of some division or other.

Many Arguments Against Plan.

There are hundreds of arguments which could be used against the "single picture" policy of doing business, but I don't think there are any which are as strong as the downright and outright assertion that the theatre managers themselves are of too high a caste to condescend to allow any man or group of men to decree that they shall be herded together and transformed into cut-throats every time they decide to book pictures. In the days when motion picture exhibitors were looked upon with distrust this system of bidding against one another might have worked for a while; but not any more. It seems hard to me to realize that people who understand the magnitude of the motion picture industry today can for a moment make themselves believe that the men who make the motion picture business possible—I mean the exhibitors—will even consider such a paltry method of getting their films. It would be the joke of the business men the world over: Getting your films by bidding against your competitor.

Opens Door for Graft.

And think of the graft that would naturally be possible. Think of the friendship which the various exhibitors would try to cultivate with the manager of the auction block. Think of the bids that would be made only from the floor and which would be lowered when the time came to turn the report into the head office. Just think of the possibility for unlimited shiftlessness, gambling, mismanagement and aggravation for the exhibitors and see just how long the better class of them would stay in the motion picture business. I've got some friends among exhibitors and I know lots of them who would rather drive peanut wagons than have to stand on the auction floor and bid in the open against their friendly competitors for what they want.

Looking at the matter from a purely business standpoint, to the best of my candid belief, there is not an advan-

We Really Don't See from the Scene at the Left Why Margarita Fisher Needs All Those Trunks at the Right.
But then she may be the manager or something of "Trixie from Broadway," her American, from which the above scenes are taken.

tage to be gained by the "single picture" policy which could in any way compensate for its shortcomings.

Would Lower Presentation Standards.

It would lower the standard of picture presentation. The problem of putting pictures before the public would turn into a proposition of "let George do it." It would be this way because Exhibitor A wouldn't want to spend any more money than necessary in exploiting a certain star because he would feel that Exhibitor B would reap the benefits from the money he spent in making that particular star a local favorite. Thus the standard of motion picture presentation is lowered. Why? Because the various exhibitors will absolutely refuse to outdo one another in boosting any or every offering. They won't care. They play what they get and they won't care how it's played. It would be the rottenest way to make a living I can think of. Being an exhibitor and being forced to use the "single picture" policy, I mean.

The Public Would Lose.

And have you looked at the matter from this angle? The public would lose. Let us say, for instance, that Charlie Chaplin's newest comedy is to be booked on a "single picture" basis and to be awarded to the highest bidder at every exchange. All right. There is lots of scuffle at the film exchange wherein all of the excitement and turmoil of a stock exchange is experienced. Finally by outbidding, outyelling and out-talking all other contenders, one of the local exhibitors gets the film. He has had to pay a high price for the feature. This is undoubted.

My idea of a good arrangement is that used by the First National Exhibitors' Circuit. They have the star-series or non-star series with the one-picture cancellation clause. What could be fairer to the exhibitor? He can go to sleep at night.

Policy Would Play Hob with Business.

I believe the general practice of the "single picture" policy would plainly play Hob with the whole show business and sooner or later disgust every exhibitor to such an extent that he would be glad to get out of the game even at a loss.

I have taken it for granted that you mean just what you said in your editorial in your May 31 issue, inviting your exhibitor subscribers to express their opinions. This one of mine looks long from where I sit, but it isn't a starter to what I really think.

And just one thing more. The Moving Picture World used to be called the Old Bible among us fellows down here. We've changed our term the last few months. With all the snappy idea and good promotion articles you've been publishing, we call it the New Testament. Keep up your good work. We're for you strong.

Editor Sponsoring Film.

Charles Dillon, managing editor of the Copper Publications, Topeka, Kansas—the group including several farm papers and the big daily of Kansas—is chairman of the Kansas committee on Jewish-American Relief. He is personally superintending the introduction of "The Auction of Souls" throughout the state. In Topeka, part of the first day's receipts will be given to the Jewish-American relief committee.

MARY MILES MINTER REALART STAR

Her Mother, as Guardian, Signs Long Term Contract for Popular Favorite with New Firm

MARY MILES MINTER has signed for three and one-half years to star in Realart pictures. She is the first of the artists to be announced by Realart. Immediately after completing the agreement, which has been under negotiations during some weeks, Miss Minter left with her mother, Mrs. Charlotte Shelby, for Atlantic City, on her first vacation in years. She is scheduled to begin work Monday, June 30, in New York, on her first photoplay under the new arrangements.

All the pictures are to be made by the Mary Miles Minter Productions Company. They will come at the rate of six attractions yearly, or a total of twenty productions during the period of the contract. It is stated these are to be made solely from big novels and stage successes.

Miss Minter Still a Minor.

The actual signing of Miss Minter's contract was done by her mother, Mrs. Shelby. This was necessary because the youthful star is still several years under age.

This talented young person has been

Mary Miles Minter
Who will continue her starring career on a Realart contract.

a star on the screen for five years—not in child parts but impersonating young women—and is still a minor. Miss Minter, in all her screen productions, has been a star. Although she started young she never played small parts.

Her first screen part was in "The Fairy and the Waif," in which Percy Halton, of "The Miracle Man" fame, was featured with her. This was made in 1914 by the Frohman Amusement Corporation, and distributed on the World program. Her next contract was with Metro. Then followed her long-term engagement with the American.

Played on "Legitimate" Stage.

She had the unique experience for one so young of appearing for four consecutive years in one part on the speaking stage, the title role in "The Littlest Rebel." Before that she had played in the companies of Nat Goodwin, Robert Hilliard, Minnie Maddern Fiske, Bertha Kalich, and Dustin and William Farnum.

Under her new engagement Miss Minter will work in New York for the first time in four years. She has transferred her residence here from Santa Barbara, where she has lived and made her productions in the past.

Box Office Records Broken by Bathing Girls and Film

EVER since the idea was evolved by Sol Lesser—to take Mack Sennett's beautiful bathing girls along with the film, "Yankee Doodle in Berlin," house records are said to have been sent to smash. The bathing girls appear in divertisements and posses in conjunction with the picture, and the featured artist of the production, Bothwell Browne, is also appearing in person in a specially arranged mystic dance.

In San Francisco at the Tivoli the week's receipts were $10,300, while a two-weeks' engagement at the Kinema Theatre, Los Angeles, at the very door of the home of the Sennett productions, the receipts were $20,100. At the Rivoli in Denver the receipts were $9,000 and at the Turner & Denken Theatre in Oakland the accumulation at the end of the week was $9,850.

They're Coming to Broadway!

Indianapolis paid tribute for one week to the extent of $11,300 while at the Lyric in Cincinnati the weekly amount was $10,700. The Hippodrome in Cleveland showed a big week's income with $12,240. This was followed by a six days' showing at the Chestnut Street Opera House, Philadelphia, $11,000. At the Majestic in Portland, Ore., the gross was $10,250 and at the Adams Theatre in Detroit a week's receipts amounted to $9,500. All of which indicate that the public are eager to see this novel entertainment, which will be seen at the Broadway Theatre, New York, in a fortnight.

Majestic Continues with Pictures.

The Majestic Theatre, Dallas, has closed down its vaudeville season and, departing from former custom, will run the summer out with high class moving picture features. Sunday, June 15, it presented its first moving picture show, "The Little Shepherd of the Hills." The house was crowded. Majestic theatres of the Interstate Amusement Company in all parts of Texas will present pictures during the summer months.

Iris Theatre Opens.

The Iris Theatre, the largest one-floored house in the South, has opened in Houston. The theatre, which is located on Travis street, seats 1,000 persons on the main floor. There are no galleries. It has a special cooling plant and the interior and lobby are finished in decorative green tile.

Don't be content merely to keep your house going—keep it growing. That's the better way. The sure way to success.

CLEARING THE CANADIAN SITUATION

Legislation Ordering the Elimination of "Old Glory" from Films Shown Across the Border Seems to Be the Logical Outcome of Naturally Developed Sentiment

By L. B. N. Gnaedinger

RECENT passing of legislation by the Canadian province of Ontario requiring that exchangemen, exhibitors and operators be British citizens, following on the province's action in last November forbidding the showing of the American flag in films and stipulating that topical weeklies be British, seems at first sight to be an example of unwarranted prejudice. In support of such an opinion would be the fact that the flags of the other allies of Great Britain have had no similar steps taken against them.

The reason for Ontario's action is, of course, obvious. Canada, lying next door to a nation which produces more moving picture films than any other, is naturally deluged with such products. American producers are not backward about introducing Old Glory into their pictures; as a result the average Canadian was shown the American flag easily ten times oftener than he was shown his own. Similar action would have been taken if similar conditions had arisen in connection with the standard of any other nation. The present measures have been adopted for strictly impersonal reasons.

American Films Preponderate.

This legislation shows that American films have assumed a preponderating position in the Canadian field, for otherwise a question of the subject-matter of films would not have been made a cause for parliamentary action. In fact, since shortly after 1914 the American product has monopolized Canada.

That the United States should have a large proportion of control was inevitable, owing to its favorable position and the fact that any film ever exposed in Canada was originally manufactured south of the line. The war, however, intensified this situation.

Thus it would seem that the advantageous position of the States has much to do with their film supremacy in Canada. That this is the main reason for its success is indicated by the action of the Ontario legislature. That action, as will be explained later, is not by any means a movement originating at the top, but is a response to a growingly insistent appeal from the mass of voters.

Explanation of "Popularity."

The "popularity" of American films in Canada is perhaps best explained by a reference to the "popularity" of the works of Charles Dickens in the States fifty years ago. At that time the English novelist had more of his works sold here than did any other author. Yet his books did not deal with the scenes and problems with which Americans at that time were most vitally interested.

On the contrary, they were permeated with the atmosphere of English life, not only by reason of their subject matter, but by the very style and idiom in which they were written. And at that time there was a distaste frankly expressed by the American people for England and things English.

The reason for the popularity of this author, unsympathetic toward things American, is summed up in the one word—cheapness. Dickens never rereceived a cent of royalty for his works sold in the United States—owing to the copyright laws existing at the time—and therefore no native author could compete with him.

Exhibitor Wants Cheap Films.

It is a similar condition in the world of film, arising, however, from different reasons, which has put the American film paramount in Canada. It is again a question of cheapness. American enterprise has resulted in American producers being able to offer better prices to the Canadian showman than can their European rivals.

Not only that, but the territorial situation of the United States producers gives them added supremacy. The Canadian exhibitor is naturally out for money, and nothing can equal to him the one great argument for purchasing the American product—cheapness.

Thus the Canadian seeker for diversion is deluged with a flood of narrative in which he cannot possibly have any more interest than could the American of fifty years ago have had in the narratives of Charles Dickens. Not that the American film does not possess an interest in itself just as did the novel of the English author; but it has a circulation in Canada out of all proportion to such interest just as once did a book of Dickens in the United States. It is again a case of commercial expediency offsetting public demand.

Reason for Popularity in England.

If this be so, it may be asked why the American film is so popular in Great Britain, where, presumably, there is no more interest in things American than there is in Canada. The answer is that before the war the American product was leaven in the mass of British-made films, French and Italian, with which the market of the United Kingdom was liberally supplied. The share in the British market of the American film was so small, when compared with its monopoly in Canada, that it provided, not a monotonous diet, but an element of novel seasoning.

Given in adequate proportions, films dealing with American subjects were considered as novel in England as would be films dealing with Argentina, South Africa, or any other territory a sufficiently far away—on the theory that the picturesqueness of a country increases with the square of the distance of the observer from it.

American Films Adapted.

In view of the competition they were up against in England, American producers were forced to make their products especially acceptable to the British cinema-goer. Several American companies shipped companies and outfits to the old country in order that they might take advantage of locations which would make their products palatable to the British public. Films were and are specially edited in order not to run against local prejudice or opinion.

Canadian Wishes Not Consulted.

But when it came to Canada, the favorable position of the United States rendered all such precautions unnecessary. The American producer knew that the Canadian exhibitor had to fill his program, and that, especially since 1914, he could not depend very much on the British or Continental product.

Previous to that year Canadians had films foisted upon them, such as one showing the raising of the battleship Maine—an incident connected with a war which Canadians knew and care as little about as do Americans of the South African war of 1898. The producers of this film, finding it difficult to fill the reel, introduced considerable film-lengths of close-ups of the American flag.

The somewhat disgraceful demonstrations which took place at some showings of this film were not so much the result of the state of boredom into which the audience had been thrown, but from realization of the fact that their sentiments had not been considered sufficiently important to warrant the simple expedient of making some cuts in the film.

War Accentuates Feeling.

This tendency, ever apparent during peace times, became accentuated after the declaration of war in 1914. The absurdity of the situation was then shown when films of American national guards performing peace maneuvers were exhibited before audiences vitally interested in whether the Germans would break through to Paris or not; and who had probably the day before witnessed the departure of troops of Canadians bound for the real thing. Nor could it be expected of audiences to be excited when a film caption termed heroes a number of negro troops who had survived a brush with Mexican bandits, when outside the theatre newsboys were crying editions in which appeared the latest casualty lists from the battle of Ypres.

That the aversion toward American films which increased steadily after 1914 was perfectly consistent, was shown by the favorable way in which the "Birth of a Nation" was received. The only cuts in the film were made in connection with the allegorical scenes supposed to represent the horrors of war—which were, of course, perfectly superfluous in Canada at the time.

Old Glory Popular in 1917.

Possibly no film has presented so vividly a section of American life as did this. Yet it received universal approbation in the Dominion. The reason for this was that the picture appealed on the strength of its artistic merits alone and not on flag-exhibition.

Sentiments toward American films

underwent a temporary change when the United States joined the Allies in 1917. Every showing of "Old Glory," whether actual or on the screen, was the signal for outbursts of applause. This continued until American topical weeklies became surcharged with scenes showing the erection of barracks for the housing of the troops the United States was drafting.

All that sort of thing had been witnessed with great composure by Canadian audiences far back in 1914; and they had become tolerably familiar with the humor or human interest displayed in the process of changing civilians into soldiers. When, after showing a number of doughboys drinking coffee, the films concluded by entreating the Canadians present to "Work for Uncle Sam," many of those in the audience who had had relatives at the front since 1915 felt they were being favored with unnecessary advice.

War Propaganda Not Liked.

In the same way, all war propaganda in films, however used in the States, was obviously uncalled for in a country like Canada, particularly as all such propaganda stressed the part this republic was playing in the war. Thus interest in things American soon relapsed to the normal. American patriotism, nationalism and heroism, however sincere and vital, could not possibly compete in attractiveness to Canadians as could their own manifestations of these virtues.

Producers Indifferent.

If the American producers had taken the trouble to edit their films for Canadian consumption, the situation might have been made a good deal less acute by means of judicious cutting. This simple expedient, however, the exchangemen were unwilling to adopt. Throughout they maintained an attitude of strict indifference. The result was inevitable.

The Ontario government, no more sensitive to public opinion than any other, finally had to take cognizance of the wishes of the people. Having delayed so long to take the necessary steps, they made up for lost time. Since most films have their first showing in Ontario, this alone would have a great effect on the Canadian market, even if the movement had not swept of its own accord through the nation.

British Films Popular.

British-made films have always been more popular in Canada than the American variety. At the beginning of the war, such films as "England's Menace" and "England Expects——" were run as complete shows in themselves. But the contingencies of war soon cut off the supply from over the Atlantic, and the anomalous result outlined above followed as a natural consequence. Now that normal conditions are returning the British competitor is once more in the ring—to such an extent that British producers claim London is to be the coming film center.

Present Situation.

In the mean time, Canadian exhibitors are seeking to please their long-neglected audiences. Films with Canadian locale are featured. "Hearts of Humanity," for instance, was advertised in Montreal as being "Canadian throughout."

A film, now released in the United States, shows scenes of fighting at the front. Before release in Canada, these scenes will be replaced with those showing men in Canadian uniform. The Canadian picture fan is not so discriminating, but that such expedients will be more than sufficient.

Films like "The Better 'Ole" are supreme in Canada as house fillers. It is with similar films the British producer is entering the field for the trade of the British Empire. To meet this competition, it will be necessary for the American producer to modify his product so as to give it the earmarks which will make it as attractive to the Canadian movie fan as the British product. This has been done for the English market; there is no reason why it should not be done for the Canadian.

Adolphe Osso Will Sail with Capellani Films

ADOLPHE OSSO, vice-president and general manager of the Albert Capellani Productions, Inc., will sail shortly for Europe to actively take charge of his offices in Paris and London, which were established during his last visit abroad.

In the future, Mr. Osso will spend several months in Paris and London each year. When Mr. Osso sails, which will be some time during the next ten days, he will take with him those negatives of the Albert Capellani Productions, Inc., which are completed at that time, including "Oh, Boy!" "The Unknown Dancer" and "The Gutter."

Upon his arrival in Paris and London, Mr. Osso will personally supervise the initial presentation of these productions in both cities. He has already arranged for the initial presentation of the Capellani productions in Paris at Marivaux Hall (La Salle Marivaux) which is not only the largest theatre in Paris but in all Europe.

In addition to the Capellani product, Mr. Osso takes with him a print of "Raffles," the rights to which he acquired for Charles Delac Vandal & Company for France, Switzerland, Belgium and Holland, through Bobby North, of the Apollo Trading Corporation. This company will release this production in Europe.

The Exhibitor
Producer
Exchange Manager
or Projectionist
Who does not
read every issue of
the Moving Picture World
from cover to cover
is not getting the
most out of his
opportunities and
cannot possibly keep
in touch with the
weekly changes which
occur in the film
industry.
What one does not find
recorded in the columns
of the Moving Picture World
is not worth recording.

MacGowan Given "Bon Voyage" Dinner.

A "bon voyage" dinner was given to C. H. MacGowan, of Universal, by a number of the company officials and employes at Mouquin's café on Tuesday evening, June 10. Mr. MacGowan left for Europe on June 12. He will visit many of the European and British cities, where he is to look after Universal foreign interests.

The group of some fifty or more friends made it known to Mr. MacGowan that he was to spell success overseas for Universal as well as for himself. Many original stunts were "pulled." A telegram from Carl Laemmle, president, was read and R. H. Cochrane, vice president, made the first speech he had been known to make in eighteen years. In fact, he made three speeches during the evening. Practically everyone present made a short address.

New York Exhibitors Meet and Elect Three Delegates

THE executives committee of the New York Exhibitors State League met in special session at the Hotel Astor, New York, on Thursday, June 19. About forty representative exhibitors from all over the state were in attendance. The body met behind closed doors.

Three delegates to the St. Louis convention were appointed: Samuel I. Berman, C. A. Heyman and Charles L. O'Reilly.

The question of repealing the admission and film taxes was taken up, and the best methods of strengthening the appeal, which is now being made in Washington, were carefully considered.

Among the representatives in attendance were Edward Weil, of Syracuse; W. H. Linton, Little Falls; Emmett Cornell, Syracuse; William Dillon, Ithaca; M. Silverman, Schenectady; David Cohen, Binghamton; Mr. Ulman, Buffalo; Ira Mosher, Rochester, and Sydney Cohen, Charles L. O'Reilly and Samuel I. Berman, New York.

DAYLIGHT SAVING TO BE ABANDONED

Both Houses of Congress on Record Concerning the Final End of "Daylight Saving" After October 26

BY action taken in both branches of Congress at Washington, June 18, definite prophecy may be made that "daylight saving," originally introduced as a war measure, will be abandoned after the current term of "saving an hour" ends on Sunday, October 26. When the clocks are then adjusted to the old system they will stay there according to every indication.

The repeal bill was passed by the House of Representatives, the vote being: For repeal, 233; against repeal, 122; present, 5. The bill now goes to the Senate. Shortly after this action the Senate voted 56 to 6 in favor of the daylight saving repeal rider to the Agricultural Appropriation Bill.

The House Committee on Interstate and Foreign Commerce has rendered a favorable report on the bill to repeal the Daylight-Saving Law, recommending that the repeal take effect with the close of the daylight-saving period for 1919 "on the last Sunday in October." The most numerous class opposing the present law is the farmers. Their objections, the committee states, are well founded. As they must maintain their relationship to the public school, the church, the store, and the bank, they feel compelled to observe the law, notwithstanding the fact the law is not mandatory. They find it difficult and often impossible, if they observe clock time, to get assistance from their children in doing the customary farm work if the children are to reach school at the advanced hour each morning. Village and city stores observe the present law and close at 5 p. m. sun time—the very best hour in the whole day for harvest work. "The movies and other places of amusement begin while he is still in the midst of his work."

Airdomes Hit Hard.

The motion picture men opposed the law because of the difficulties they experienced in their business. The moving of the hands of the clock knocked out the airdomes in many cities, because of the inability to commence the shows until an hour when the people are getting ready for bed. With daylight until 9.30, one show at the most is possible, making the proposition so unprofitable that many open-air enterprises were discontinued. The men conducting closed houses found it difficult to get their patrons to come to their shows while it was still light, and the first two shows of the evening were consequently very poorly attended.

Director Hoyt Gives Views on Film Continuity Writing

A STORY may be surcharged with action and yet the action be of a character that makes it impossible of conversion into dramatic form," says Harry O. Hoyt, who is now directing Montagu Love in "A Broadway Saint." Mr. Hoyt is the author of over 600 stories that have had screen production. "It is the story element that often influences scenario writers in accepting a manuscript, and too often the drama necessary to a successful photoplay is not taken into consideration. A man may be the greatest story writer in the world and yet fall absolutely flat as a writer of stories for the screen.

Such a writer does not take into consideration that a reader of a story can lay down his book or magazine at any time; go away for an hour or two, or even a week, and pick up the story or book where he left off and finish it without an interruption of the continuity of interest.

A man can go to the theatre to witness a play and keep his eyes on the stage or not. The voice of the actors as they read their lines, conveys to him the continuity necessary in order to maintain his interest to the end of the play. With pictures it is entirely different. The eye is absolutely necessary to get any or all of the value and merits of the photoplay.

Thus the test in writing a manuscript is: "Will this situation or that be acceptable to those who sit out in front?" If the writer is in touch with the world and has made a study of audiences he is qualified to be successful in writing or passing on manuscripts for the screen.

Universal Sends Exchanges Three Big Jewel Subjects for Pre-release View

FOLLOWING the statement that the exhibitors of the country would have a chance to see all future releases made by Universal far in advance of their release dates comes the announcement of the completion and distribution to exchanges of three of the finest pictures ever produced under the Universal banner. They are a part of a new program which the company announced the beginning of its anniversary month of June. The three productions are of the Universal-Jewel brand and have for their stars two of the most popular actresses of the screen supported by all-star casts.

The three Jewels which are now being sent to the exchanges for the exhibitors to see are "Home," in which Mildred Harris is starred; "Paid in Advance," starring Dorothy Phillips, and "Forbidden," starring Mildred Harris.

"Home" was written and produced by Lois Weber. The production was several months in the making and contains some excellent scenic pictures of wealthy homes and gardens.

"Paid in Advance" was written by James Oliver Curwood. Dorothy Phillips is supported by two male stars, William Stowell and Lon Chaney. The scenes are laid in the North country.

Just Lounging Around
Is Elsie Ferguson, who doesn't fear the crush of "The Avalanche," her next Artcraft.

The story abounds with dramatic incidents. The life, manner and customs of French-Canadian and Indian mixed breeds of the fur districts of Canada and the life of the miners during the gold rush of the Yukon are excellently portrayed in this production.

The other Mildred Harris production was written by E. V. Durling, a New York newspaper man. The production was directed by Lois Weber and Phillip Smalley. This story of a country girl who longs for the city and who marries a wealthy man who longs for the country contains many dramatic points where the heart interest is especially keen. As in "Home" the interior scenes are of the wealthy homes and the rural scenes in keeping with the life of a farm girl. Scenes of the life in New York's Bowery section are shown. Henry Woodward and Fred Goodwin are in support of Miss Harris.

Western Dramas Interest Peoples of Indian Empire

INDIA, with its three hundred millions of people, appears to be showing a steadily increasing interest in communities speaking these dialects, motion pictures. The number of dialects, and the difficulty of making the titles fully intelligible to the various communities constitute one of the problems confronting the motion picture producer.

The action is made intelligible to the various peoples by the application of neat simplicity to the titles. Swift action is the universal demand of the Indian peoples, and the Farnum, Mix and Walsh pictures especially meet this demand. The Indians show the keenest appreciation of the dramatic powers of Farnum, the thrilling Western stunts of Mix and the athletic prowess of George Walsh. They are by no means averse to showing their appreciation by prolonged applause, and it is said, they read the motion picture matter in the columns of their native papers with great relish.

The Fox foreign department announces that Fox pictures are now being shown with marked success in Calcutta, Bombay, Madras, Columbo in Ceylon, Bangalor, Haidrobad, Nagburberar, Katilvar, Adjimir and other Indian cities, while in Persia, which is rapidly responding to Occidental influence, plans are under way for the erection of fine theatres in Teheran, Asterabad, Tabriz, Recht and Ispahan.

U. S. SUPREMACY IN THE FILM WORLD

Shown by Report of Department of Commerce for April—Twelve Million Odd Feet Exported

EXPORTS of motion picture film continue heavy, to judge from statistics which have been compiled by the bureau of foreign and domestic commerce, covering the export business of the industry for the month of April.

During April, according to the report, we shipped 405,456 linear feet of unexposed film, valued at $11,738. Of this amount, 130,207 feet, valued at $4,092, went to Brazil; 180,000 feet, valued at $3,146 to Japan; 85,249 feet, valued at $4,060, to Canada, and 10,000 feet, valued at $440, to Venezuela.

Our exports of exposed film during the month, however, reached a total of 12,107,273 linear feet, valued at $619,793, and markets for it were found in nearly every part of the world, as shown in the following table, prepared by the bureau:

	Motion Picture Films Exposed.	
Countries.	Lin. Ft.	Dollars.
Denmark	254,257	19,956
France	688,128	50,053
Greece	7,000	340
Italy	28,819	1,358
Netherlands	19,000	475
Norway	97,047	2,087
Portugal	129,000	2,900
Spain	67,888	5,200
England	2,161,185	132,946
Canada	1,053,620	72,696
Costa Rica	10,000	500
Guatemala	20,255	648
Nicaragua	42,000	2,100
Panama	262,100	15,319
Mexico	77,100	5,505
Newfoundland and Labrador	357,000	10,270
Trinidad and Tobago	11,600	2,272
Cuba	715,786	32,767
Virgin Islands of United States	1,000	150
Dominion Republic	225,317	3,250
Argentina	566,516	29,958
Brazil	1,137,307	44,677
Chile	131,841	8,171
Colombia	9,000	450
British Guiana	48,000	3,000
Peru	45,800	2,066
Uruguay	29,729	829
Venezuela	83,305	2,691
China	105,375	3,775
British India	609,236	27,527
Straits Settlements	661,834	21,229
Dutch East Indies	184,400	6,520
Hongkong	28,419	1,137
Japan	682,286	30,988
Russia in Asia	225,000	9,180
Australia	1,031,165	53,998
New Zealand	80,145	4,199
Philippine Islands	156,630	4,636
Egypt	63,182	3,970
Total	12,107,273	619,793

G. R. Meeker Gives Opinion on Question of Rebooking

ONE of the biggest problems that confront the exhibitor is whether or not it would be profitable to repeat a booking on a picture that has pulled the crowds and made good, or where a picture has been shown and did not get business, but made a big hit with those who saw it," says George R. Meeker, general sales manager of World Pictures. There are hundreds of exhibitors who failed to realize the worth of a picture when they booked it and failed to apply the proper method of exploitation. The consequence was that a good picture in every sense of the word, did not measure up to a box office winner.

"Yet a dozen different things could have been done to boost it. The patrons who did see it were pleased. As they passed out through the lobby they had taken the time to stop and tell him how good it was. Afterward, while sitting in his office, his day's work finished, he began to think what John Smith said and Mrs. Brown's comments on the feature, then the thought struck him that he had not played fair with his merchandise. He showed a lack of salesmanship in selling his offering.

"He reviewed the appeal of the picture, its subject matter, the star, the supporting company, the author, and a hundred different things about the film that would lend to exploitation. Then and there he resolved to play it again.

"This time he cashed in. He knew what he had and made the most of it.

"There is not enough return bookings. Many exhibitors are like small children—they want new toys."

"Ladies' Home Journal" Features Gowns Irene Castle Wears in "The Firing Line"

THE Ladies' Home Journal, with a national circulation of over two million, has placed itself and its staff of exploitation experts scattered all over the country at the disposal of every exhibitor who has booked or will book to play, "The Firing Line," the Paramount-Artcraft Special starring Irene Castle.

In the July issue of that publication, which will be on the stands by July 1, three full pages are devoted to a description of the gowns which Irene Castle is wearing in the Paramount-Artcraft Special. They are copiously illustrated and the entire article, written and signed by Miss Castle herself, is one of the features of this issue of the magazine. Incidentally, prominent mention is made throughout the article to the effect that Miss Castle's forthcoming motion picture production is "The Firing Line."

Million Cards to Be Issued.

To bring to the attention of its two million readers the fact that the July issue contains the illustrated article, the Ladies' Home Journal, through its exploitation department, is having distributed throughout the country one million cards, in several colors, of the same size as the regulation window cards, which will be put in store windows, tacked on fences, telegraph poles, etc. Mention in big type is made of the fact that the gowns shown and described in the article can be seen in action in the Paramount-Artcraft Special.

The home office of the Ladies' Home Journal at Philadelphia has instructed its staff of exploitation experts centered in the big cities throughout the country and covering the entire United States to place themselves at the disposal of the Famous Players-Lasky exchanges and through them at the disposal of the exhibitiors playing "The Firing Line." Arrangements for the services of the local magazine representative can be made at the nearest Famous Players-Lasky exchange, and no exhibitor is too far away from the exchange or from the headquarters of the magazine's representative to receive the benefit of his services.

"Nope, I Can't Look at You When You Talk Shop Like That,"
Says Constance Talmadge to her leading man, Harrison Ford, in their current Select, "Happiness a la Mode."

FILMS PROPOSED AS AID TO JUSTICE

J. C. Hummelbaugh Says That the Law Should Offset Science of Criminals by Use of Cinema

THAT the moving picture film and even the screens of many theatres are bound to play a very important part in the detection of crime and the capture of criminals is the conviction of Jesse C. Hummelbaugh, a Rochester man who has attained considerable fame by proposing the film as an aid to justice. As the modern methods of criminals are intended to defy and set at naught the carefully laid plans of justice, Mr. Hummelbaugh says the authorities must go a step further and make use of the many wonders of science to checkmate crime, not overlooking the moving picture film.

In his capacity as a criminologist Mr. Hummelbaugh some months ago became interested in the investigation of a murder which had defied the police. A man had been beaten to death in his bed and many valuables taken. Clues were left behind, but not very tangible ones. The police set to work on the case, but the most they could no was prepare evidence against someone they expected to arrest later. The preparation of maps, charts and blue prints which are usually employed at a murder trial offered a practical test of an idea Mr. Hummelbaugh had long in mind—the use of the moving picture instead.

Films an Aid to Jurymen.

His idea immediately found considerable favor. It was quickly realized that it would be more convenient to take moving pictures of the scene of the crime, the approaches and everything on the premises at the time. Films could be run off in a court room in much less time than it would take for technical experts to explain what their maps and blue prints meant. Not only that, but as Mr. Hummelbaugh says, it is easier for the average juror to grasp pictures unfolding before him than it is to reason out a lot of blue prints and charts—things with which he is not familiar.

At that time, Mr. Hummelbaugh's plan was an experiment, but the many letters of inquiry and the general and widespread interest in his plan convinced him that it was only a question of time before the film would be in general use as an aid to the law. As a result he is now devising ways and means in which the film may not only be used to visualize evidence and scenes of crime for a jury, but by which the criminal will have reason to fear the law more than ever.

Animated Rogue's Galleries Suggested.

He proposes that so-called rogues' galleries have on files short films showing the face, stature, mannerisms, distinguishing features and general appearance of the professional criminals. From time to time these films could be run off for the benefit of the detectives and policemen, so that they could become familiar with persistent offenders. If a man were wanted by the police, it is proposed that in certain instances the film might be run in theatres, so that the public too might be on the lookout.

Mr. Hummelbaugh is of the opinion that the guardians of the peace will soon come to realize that the film is one of their principal aids and he predicts that once it is really put into general use scores of new applications will be found for it. With criminals becoming more skilled in their operations and more crafty in eluding the law, he believes that the moving picture will be the greatest use in their detection, capture and conviction.

Spitz Supervised Making of Stage Women's Films

OF all the officials and producers in the motion picture industry there is hardly a more modest one than Eugene Spitz, the man who was responsible for the production of the Stage Women's War Relief series of pictures. In a quiet way Mr. Spitz is known to many in the industry, but there are not many who know that he was the "power behind the throne" in the production of this series of pictures.

The stage stars who appear in this series number among the greatest on the American stage today and all volunteered their services. When the Stage Women's War Relief organization looked about for a man to supervise the making of this series they found a willing hand in the person of Mr. Spitz. He gave the use of his property, the Estee studio, on 125th street, New York City, and told the organization that he would see that the pictures were produced.

Eugene Spitz
Supervising director of Universal's Stage Women's War Relief Series.

At the time he said this Mr. Spitz himself hardly realized the enormous expenditure of money and time that would be required to produce these pictures. And after the last of the series of twelve pictures which are to be released by the Universal company were completed, Mr. Spitz said he was confident the productions were among the best screen dramas ever made.

Mr. Spitz has been in the production end of motion pictures for a period of ten years and at one time produced a series of pictures for the United States Government.

Robert Lowenberg to Open Big Theatre at Whitestone

WORK on the new Rialto Theatre, located at Whitestone, Long Island, is rapidly nearing completion. The Rialto is advantageously located, being in the heart of a thriving residential section and one-half block from a trolley line. The new house will have a seating capacity of 800 and will be one of the best equipped and most modern motion picture theatres in the Long Island section. The Rialto will be under the management of Robert Lowenberg, formerly manager of the Burland Theatre in the Bronx.

One of the first steps taken by Mr. Lowenberg upon assuming the management of the theatre was to contract for Goldwyn pictures.

An attractive feature of the new house will be the installation of a large Hope-Jones organ. Manager Lowenberg plans to make Sunday morning organ concerts an important phase of his campaign to establish and popularize the new house. A special and elaborate lighting system has been installed and a large stage is being erected to enable Mr. Lowenberg to surround his programs with presentation effects.

The interior has been decorated with a color scheme of gold, silver and black, giving a harmonious and restful effect which will be further enhanced by a series of side-wall lights softly shaded by drapings of old-rose color. The spacious lobby has been inlaid with white tile and will be illuminated by three large globes partially set into the ceiling. One sheet stands have been set into the side walls of the lobby and over each stand, a row of shaded lights has been set. The entrance of the theatre covers about thirty feet while the entire front of the house is of white brick.

Physical Culture, Inc., Reorganized.

Physical Culture Photoplays, Inc., has reorganized for the purpose of producing a series of fifty-two one-reel subjects under the general supervision of R. Robert Riskin.

The reel is to be called the "Physical Culture Screen Magazine" and comprises a few hundred feet of an educational subject along physical culture lines, followed by a human-interest story. The picture is interspersed with comedy.

Ben Schulberg has purchased the foreign rights on the entire output. No definite arrangement has yet been made for the distribution in this country. Mr. Riskin has engaged Caryl H. Fleming as director.

Extend Time for Tax Reports.

Owing to the fact that the blanks for the return of taxes under Section 906 (film rentals) have been delayed and are not yet distributed throughout the country, the Commissioner of Internal Revenue has announced that a further extension of time until July 20 will be allowed for the filing of these reports for the month of May. These returns are to be filed monthly, and were due on June 30.

Reviews in Moving Picture World are best used as press work in your papers.

JESTERS GAMBOL FOR FIRST TIME

New Haven Organization of Film, Theatrical and Newspaper Men Holds Midnight Frolic

THE Jesters Society held their first annual gambol at Poli's Palace Theatre, New Haven, on Friday night, June 13. This organization, started about three months ago, now numbers one hundred members. It embraces the film, theatrical and newspaper life of New Haven. As these three professions have no established working schedule, it is necessary for the society to hold its business or social functions at such times when the world is asleep. For this reason the gambol did not start until 11.30 p. m., and continued until 2.45 Saturday morning.

First Affair of Its Kind.

This midnight gambol was the first affair of the kind ever held in New Haven, and the novelty of it appealed to the people to such an extent that every one of the 3,300 seats of the Palace was filled at 75 cents to $1.50. Not only citizens but exhibitors and their wives from all over the state were in attendance.

Headliners who were performing in nearby cities volunteered their services, providing one of the finest programs ever presented. The most novel number, and the one in which local interest was centered, was "School Days," a sketch given by the following film men: Geoffrey Whalen, Lester Tobias, Harry Germaine, Phillip Cantanese, Nathan Furst, Ben Simon, I. Levine, Bob Horsley, Austin Interante, Ray Webster and Henry Germaine, all of whom performed with credit and distinction. Some disappointment was expressed at the nonappearance of the screen stars who were expected to be in evidence.

Those Who Attended.

Some of those who were in attendance were A. G. Skidmore, of the Elite Theatre, and family; M. Leighton, of the American; Nathan Lund, of the West End; J. C. Lund, of the South End, and J. Renchy, of the Orpheum—all of Bridgeport. George Poli; Moe Sleepack, of the Globe; J. Gentile, of the Liberty; L. Coppola, of the White City; K. C. Kazian, of the Garden; M. Luipplel, of New Haven; I. Hoffman, of the Pastime, of Ansonia; R. Cabol, Rialto, of Nangatuck; M. Young, Strand, Hartford; J. Belasko, Palace, and P. Peraskos, of the Scenic, New Britain; J. Healey, Princess, and J. Saperstein, Bristol, of Bristol; M. A. Gill Sterling, Derby; M. Culhane, Shelton, of Shelton and S. Ordono, Grand, Middletown.

Exchangemen were Morris Caplan, of the Famous Players; William Scully, representing Metro; M. Rabemeus, of Triangle; William Weisfeld, of Pathe; Austin Interante, of Fox; N. Furst, of Fox; I. Levine, of Select; R. Horsley, of Vitagraph; L. Tobias, Exhibitors Mutual; Sam Rosen, of the Exhibitors Film Delivery of Connecticut; Harry H. Thomas, of the United Pictures Theatres; Geoffrey L. Whalen, of the Eastern Feature Film Company of Boston; Lewis Garvey, of the Bijou, and Walter Griffith, manager of the Palace.

Officers of the Society.

The officers of the Jesters are: Henry Menges, president; Israel Levine, vice-president; Morris Caplan, treasurer; H. C. Higgins, recording secretary, and Louis Capollo, sergeant-at-arms.

After the performance, the guests and talent were invited to attend a banquet at the Cafe Mallone. Over three hundred sat at the feast. During the festivities a check for one hundred dollars was presented by the Jesters to the captain of the local Salvation Army to help along its good work. SPEDON.

Special Performance for Women Only Draws Many to "What Woman Wants"

AN increased patronage of 500 persons in a town the size of San Pedro, Cal., represents the most intelligent kind of exploitation on the part of the exhibitor. Yet Mr. Adler, of Pierson and Adler's Victoria Theatre, made the box office record that number of paid admissions over any other matinee's business in the history of his theatre when he recently played the Robertson-Cole feature, "What Every Woman Wants," released by Exhibitors Mutual.

And all by the simplest and, it might be added, the cheapest kind of advertising—cheap from the standpoint of cost but high class in the manner in which it was worked out.

Yet all Mr. Adler did to obtain his record attendance was to advertise a "Special Matinee for Ladies."

That was all, but his campaign was so skillfully conducted that there was hardly a woman in San Pedro, and even in surrounding communities, who was so eager to know what every woman wants—as if she didn't already know what she wanted—that she grasped the opportunity presented at the Victoria.

The circulars issued by Mr. Adler were simple. Centered, in black type, was a box in which there appeared the following:

A Ladies Only Matinee.

In order to give the ladies an opportunity to see and privately discuss the merits of this remarkable picture, without some mere man "listening in," there will be a matinee for ladies only on Wednesday, (last day of the showing) between 2 and 4 o'clock. Positively no men will be admitted during these hours.

Even his men ushers were withdrawn by Mr. Adler for this performance and women substituted.

No exploitation could be more simple. Mr. Adler could have conducted another show for "ladies only," and would have had a big attendance if he had admitted only those who were unable to obtain admission.

Winnipeg Showmen Defy Strikers.

Soon after the theatres of Winnipeg, Manitoba, secured "permission" from the strike committee which engineered the general strike in that city, the exhibitors received notification from Edward Brown, provincial treasurer, that they must remove the "permit cards" from the lobbies of their theatres or licenses would be revoked. These permit cards had been issued by the strike committee which had tried to assume the government of the city. The cards came down in a hurry and the threats of the strike committee were of no avail.

The Winnipeg exhibitors figure that their business during the strike period has been reduced to 40 per cent. of normal and they, along with many others, have suffered financially as a result of the disorder which has been prevalent since May 15.

Showing Some of the Comforts of "Home" to Mildred Harris, and Some of the Mental Discomforts.
The Universal Jewel production, "Home," shows the attainment of happiness, but not through the money route. The scene on the right pictures the failure of that means.

PHILADELPHIA GETS THE "BREGSTEIN"

Moving Picture World Traveler Studies Theatre and Exchange Conditions There and in Camden

IF you wish to cover Philadelphia by street car, study mathematics. All the street cars have numbers, but don't think you are on Manhattan Island. Number 23 may not go to Twenty-third street and 52 does not run on Fifty-second street, according to Nat Bregstein, traveling representative of the Moving Picture World.

Verily they go elsewhere. For instance, to reach the Strand Theatre, take a Germantown avenue car, get off at Vernango and Germantown avenue. The Strand, seating 1,700, is one of the most up-to-date in Philadelphia and is one of the finest in the country with admission prices of 20 and 30 cents. J. Effinger, the manager, informed me that he just put his first finger in the pie of the Big Four. He claims a good business for this house right along.

Boyd Interests Active.

On the other side of the street is A. R. Boyd's magnificent Great Northern Theatre. This house seats 1,200, with an admission price of 22 cents. The Broad Street Casino, next door, under the same management, will shortly be remodeled. The A. R. Boyd interests seem to be active. They will erect shortly a new house at 722 Market street. J. Murphy is the general manager and reports good business for all of Boyd's houses.

Out in the Kensington section I called on C. H. Relhner, of the New Brunswick Theatre. Business has been only fair during the last two months, owing to the fact that the parks are open. Mr. Relhner informed me that the open market is the real thing as far as he is concerned. His theatre seats 600 and has an admission price of 17 cents.

Another house in the Kensington section is the Majestic, located right above York street. This house has admission prices of 5 and 11 cents and is under the supervision of C. K. Stanley. Another theatre getting the business in the same section is the Bellevue Theatre, owned and operated by Lewis and Low.

A Tour of the Exchanges.

All the exchange activities in Philadelphia are centered around Thirteenth and Vine streets. Stand on any one of the four corners and you are bound to meet all the exhibitors. I started on a tour of inspection and I first visited the Goldwyn offices. I met H. M. White, the manager, and I was indeed glad to see him. The last time I saw Mr. White was when he was connected with the World in Indianapolis. He has been in Philadelphia with Goldwyn since April 21 and is very enthusiastic about Madge Evans in "Strictly Confidential" and Tom Moore in "The City of Comrades."

At the Triangle office is the youngest manager in Film Row. Bill Humphries is only 26 years old but he has a number of years' experience and is up on his toes at all times. He claims good business on the Taylor Holmes productions and the Olive Thomas pictures. Bill says Triangle will soon have something that will make the boys sit up and take notice.

Lynch Gets the Medal.

At the Fox office I greeted George Dembow. I asked George how business was. George said that business was 25 per cent. better this year than any previous year, with William Farnum and Tom Mix going good. Leo Burnstine, who has been with the Fox for eighteen months as assistant branch manager, is going to Cincinnati to take charge of the Fox office. Good luck, Leo.

J. S. Hebrew is the manager of the Vitagraph exchange and has been for five years. He says "The Lion and the Mouse" and "The Third Degree" are going great. A Heyman, formerly with the Triangle, is now at this office.

At the Metro office is Bob Lynch who, when he isn't busy with the exhibitors, is at work putting out fires. Film Row owes Mr. Lynch a vote of thanks for the fireman part he played recently when the World branch was on fire.

At the Independent Sales Corporation B. R. Tolmas, manager, reported big business on all productions.

At the Pathe office, George Ames, the manager, was busy, and at the Universal office everything was going at top speed.

At the Select office Max Milder's smiling countenance may be seen at all times. His exchange is one of the neatest in the country. I asked Mr. Milder how long he has been with Select. "One of the first to be selected," said Max.

I met J. F. Gill, manager of the Mutual office. This gentleman is on the sick list at present. He manages to get down every day, however, and reports business humming right along.

World in Temporary Quarters.

Owing to the fact that the World office was burned out they are making their temporary headquarters at the Electric Theatre Supply Company, Thirteenth and Vine streets.

At the National W. J. Heenan, manager, said everything was, as usual, "big."

A few of the independent exchanges are the Quaker City Feature Film Company, Joseph Singer, manager; Supreme Photoplay Productions, Miss B. Nelson, manager; Masterpiece Film Attractions, B. Amsterdam, manager; Entente Film Corporation, Benjamin Primavera, manager. The Community Motion Picture Bureau also maintains a branch in Film Row. T. F. Burhans is in charge.

Looking Over Camden.

Camden, N. J., is just a ferry ride from Philadelphia. One of the oldest exhibitors in the town is A. Greenberg, who owns and operates three theatres, the Plaza, Princess and Grand. I asked Mr. Greenberg how he felt about the open market. He says in his opinion it will be a cutthroat proposition. Competition is very keen in Camden. Mr. Greenberg claims first run on all Paramount, Goldwyn, Metro and Select. He has just bought a piece of property for an 1,800 seater to be erected on Market street in Camden.

A. J. Rovner controls two houses, the Lyric, seating 1,200, and the Garden, 1,000. The Garden will shortly have a new organ costing several thousands of dollars. It was a hot night at the time of my visit and I was surprised to find the Garden doing a big business.

The Broadway Theatre is under the management of W. M. Taylor Company. This house seats 1,400, admission prices 10, 15 and 25 cents.

Veterans of the Argonne in a Scene from "The Lost Battalion."
The actual flesh and blood cast of the original drama re-enacts its heroic play in the MacManus film.

Jennie Lee Engaged by Universal.

Jennie Lee, "the grand old lady of the films," who has been seen in the mother role in many of D. W. Griffith's successes, has been engaged by Universal to play in support of Harry Carey in "Jim of the Ranges," his newest Western vehicle. Gloria Hope and Claire Anderson will be the leading feminine stars in this production.

Reviews in Moving Picture World are written from the screen—not press books.

LOUIS B. MAYER SIGNS MILDRED HARRIS

Wife of Comedian Enters Long Term Contract with New Company—To Build Studio in Hollywood Zone

MILDRED HARRIS CHAPLIN, wife of the famous comedian, Charlie Chaplin, has signed a long term contract to appear in pictures produced by Louis B. Mayer, who recently organized the Mayer Productions Company. Miss Harris Chaplin, who will be known by that name under the Mayer management, is said to have received a large bonus for signing with Mr. Mayer, who announced that she will be starred in a series of productions founded on the works of well-known authors.

In the marketing of the Harris Chaplin pictures Mr. Mayer will pursue the booking policy adopted by the Big Four —Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith—excepting that the exhibitor for his own protection may have the privilege of booking the series if he so desires. Speaking of this plan, Miss Harris Chaplin, said: "I realize that the open booking method is the coming policy of the film industry, and I further believe the independent producer has the biggest opportunity in the business. That is why I have signed with Mr. Mayer."

Zeidman Is Manager.

One of the first moves of Mayer and his associates will be the construction of a new studio in the Hollywood zone district at a cost of more than $100,000. It is expected the studio will be completed in September, at which time Miss Harris Chaplin will begin work on her initial picture. The Mayer organization will have three stars heading their individual companies and specializing in the picturization of well known books and stage plays. There also will be one carefully picked company to make four special productions next year. The cast of this company will be of the all-star variety, the producers claim.

Bennie Zeidman, erstwhile publicity manager for Douglas Fairbanks, has been appointed general manager and supervising director of exploitation by the new company, and is already in harness.

Mr. Mayer, who owns the Anita Stewart Company, will leave the coast for Kentucky next week with Miss Stewart and Marshall Neilan.

Mildred Harris Chaplin.

Realart Pictures Is Sent Showmen's Congratulations

LAST WEEK'S announcement of the launching of Realart Pictures Corporation brought a flood of congratulations and good wishes to that office. Where no announcement was forthcoming regarding Realart stars, President Arthur S. Kane said he hopes to be able to release this information in a few days. The Realart offices, at 112 West Forty-second street, present a busy appearance. A business campaign is being mapped out that will be in keeping with the standard set for the organization. Here are a few of the congratulatory messages received:

Governor Henry J. Allen of Kansas: "Here's hoping you will have all sorts of luck and that you will become so rich you will have to be regulated by legislative enactment."

S. Barret McCormick, Circle Theatre, Indianapolis: "My best wishes for the success of your company."

Robert Lieber, Circle Theatre, Indianapolis, Ind: "Allow me to express my very best wishes for your success."

James Q. Clemmer, Clemmer Theatre, Seattle, Washington: "Accept my heartiest congratulations for huge success both for yourself and Realart Pictures Corporation."

Air Raid on Salt Lake Booms "Sahara" Film

SALT LAKE CITY is to be bombarded from the air. But the bombs will not be of the Hun variety, though they probably will result in the formation of searching parties to ascertain where they "struck."

When three big aeroplanes arrived in that city a few days ago George Mayne, manager of the American Theatre, began to figure out what they might be used for aside from carrying passengers on sight seeing trips over the city. Then he hit upon a scheme. Why not bomb Salt Lake with literature advertising 'Sahara," the special production which comes to the American June 17 to 20 inclusive.

Accordingly, 5,000 heralds announcing the showing of this picture will be scattered over the city by the aeroplanes together with a goodly number of free theatre tickets for the days the picture is on the screen. Mr. Mayne has completed arrangements with the Western Aircraft Corporation for this novel advertising campaign, which will begin on June 16 and continue for the entire showing of the picture.

Films Replace Slide Advertisements.

Instead of using slides for titles and advertising coming attractions, Mr. Carpenter, of Paramount Empress Theatre Salt Lake City, proposes to use regular films. As for an illustration a moving picture of the crowds outside of the theatre attracted by a lobby display may be used to advertise a coming attraction. All sorts of titles may be made in this manner, and there is no limitation to the innovations which readily present themselves.

To make possible the making of these films a small manufacturing plant is now being constructed in the rear of the theatre. It will be thoroughly equipped and will enable the Paramount Empress to offer something which is as unique as it is new.

Realart Pictures Expect to Release in September

REALART PICTURES will begin production in the middle of July and expects to make its first release early in September. In view of this there is daily increase of activity at the executive offices of the corporation, 112 West Forty-second street, New York, and there has been an addition made to the staff in the person of Hugh Harvey, who will assist John Pond Fritts, director of publicity.

Mr. Harvey has had considerable experience in newspaper, theatrical and advertising circles. He was on the west coast staff of the Morning Telegraph and the Los Angeles Express-Tribune, in addition to which he has been connected with several leading theatrical producers in New York.

Before joining the Realart Pictures Corporation, Mr. Harvey was with the publicity bureau of the Salvation Army in the interests of that organization's recent drive.

Adams Is Cameraman for Blackton.

In addition to the names previously listed, the roster of those associated with Commodore Blackton in the technical departments of his new organization, J. Stuart Blackton Feature Pictures, Inc., includes W. S. Adams as photographer.

Last August Mr. Adams left Vitagraph to enlist and was assigned to the photostat department in Washington. The signing of the armistice released him from service and he was engaged by Commodore Blackton.

Louis B. Mayer.

FAMOUS PLAYERS HAS CANADIAN PLANS

Rumors Say Number of New Exchanges Will Be Opened—Interests Centred in Theatre Chain

DEFINITE details are now available regarding the plan which the Famous Players-Lasky Corporation of New York will follow in connection with the establishment of new relations throughout the Canadian market to start next September. It is intimated that the Famous Players-Lasky Corporation will open its own exchange offices in a number of principal cities of the Dominion, but that its primary interest will be centered in a chain of theatres which has been built up by Paramount Theatres, Ltd., and other interests affiliated with Regal Films, Ltd.

The declaration is made that the Famous Players-Lasky Corporation has acquired a substantial interest in the theatres controlled by Paramount Theatres, Ltd. These houses have been operated under the direction of N. L. Nathanson, managing director of Regal Films, Ltd., and are located principally in Ontario.

In the meantime, financial men associated with N. L. Nathanson have organized Eastern Theatres, Ltd., headquarters at Toronto, with a capitalization of $1,800,000, for the erection of a huge theatre in Toronto and for the acquisition of an extended circuit, these houses to have Pantages vaudeville. The new company holds a long term franchise for Pantages' vaudeville bookings in Eastern Canada.

Officials Ignore Reports.

Toronto officials of the Regal and Paramount companies, who are practically identical, will neither deny nor confirm any reports, but the above declaration is understood to be correct. The Regal Films, Ltd., has six offices across Canada, these being located at Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver. Other large film distributing companies in Canada also have branches in these cities, and it is quite likely that the offices of the Famous Players-Lasky Corporation will shortly be found in the six cities mentioned.

Philadelphia Manager Says Summer Closing Is Needed

DAVE MORRIS, during four years manager and owner of the Imperial and Hippodrome theatres, located in the thickly populated section of South street, Philadelphia, told a representative of the Moving Picture World last week that it was a mistake for the exhibitor to keep his house open during the entire year. He stated that if the theatres would close during July or August the picture business would not only be greatly benefited, but the majority of exhibitors would have an opportunity of giving their theatres a thorough cleaning.

"There never was experienced such a tremendous influx of business as occurred immediately after the ban was lifted on the influenza epidemic. People in general would be greatly more interested if they were kept away from the theatres for a month at least. The exhibitor would experience a higher average of business conditions," said Mr. Morris.

As far as he has been able to observe, Mr. Morris states that nearly all of the local exhibitor's leagues organized there have invariably failed in their main purpose, greatest success having been displayed in the promotion of picnics, excursions and balls. As to aiding the material welfare of the exhibitors, he states that in almost every instance they have failed in this respect, the chief cause for this being the lack of cohesion necessary to carry out plans with any degree of success. The league would be in a fair way of redeeming themselves at this time if the question of summer closing was taken up and some action taken to enlist a score of exhibitors to join in the movement.

Jesse D. Hampton to Produce Three Films Based on Bret Harte's Western Narratives

THREE of the most popular stories of the West written by Bret Harte have been purchased by Jesse D. Hampton and will be made into features for release by Robertson-Cole through Exhibitors Mutual.

William Desmond will have the featured role in all three of the stories.

The first of the series of three Harte stories to be produced will be "Cressy," which of all Harte's book is probably the best known. The second offering will be "In a Hollow of the Hills," a tale of romance, adventure and big moments. The third story is "Maruja," which of all Harte's books is probably unusually interesting and colorful melodrama. The locale of all three stories is in the high Sierras back in the early fifties, and Hampton is planning to spare neither money nor effort to make these Harte stories as perfect as it is possible to make them.

Tons of Dynamite Used.

In the production of the second Harte feature it is necessary to virtually destroy an entire town. Hampton has already made arrangements to film this scene, having obtained permission to blow up an entire hill in the Sierras which the authorities wish to have removed in order to build a new road through to one of the canyons.

William Desmond has been running strongly to Western comedy dramas.

Entire Villages Will Be Erected.

Hampton will begin the production of the Harte series shortly. His plans have been completed for the details connected with the erection of the towns where the stories will be centered. The Robertson-Cole producer will have to erect entire villages in the Sierras, which entails not only a heavy expenditure, but a vast amount of work. Most of the material will have to be carried to the locations in automobile trucks, inasmuch as there is no other means of transit into the heart of the Sierras where the series of pictures will be filmed.

Hampton will also have to give considerable attention to his selections of types for Desmond's supporting casts, for the strictest adherence to Harte's characterizations will be essential to the success of the series.

Still, Madge Evans Seems Happy.
She's starring here in World's "Home Wanted," but she seems to have found a place in "Lapland."

File Plans for 2500-Seat Picture Theatre in Newark

PLANS were filed last week for the construction of the proposed picture theatre which will have an entrance at 915 Broad street, opposite the City Hall, Newark. The name selected for the new showhouse is the Rialto, leased by Max Spiegel, of New York, from the Third Presbyterian Church. Work will be started within two weeks.

The auditorium, which will have a seating capacity of 2,500, all on one floor, will be in the rear, covering a plot 104 by 150 feet. The general layout has been copied from the Greek theatre. The building will be one story and will have brick walls, with concrete foundation and floor. The present store at 915 Broad street will be used as an entrance, being converted into a lobby 104 feet long. This lobby will lead into a grand foyer.

The grand foyer, finished in marble and silks, will contain all the latest improvements and conveniences. A smoking room has been provided for the comfort of the men, while the women will be furnished with a rest room. A lounging room for the use of all patrons is also provided in the plans.

Nothing will be omitted in the way of furnishing to provide for the safety and comfort of the patrons. The cost of the structure is estimated at $250,000. Mr. Spiegel, who will act as general manager of the new Rialto, is interested in the Newark Theatre, 195 Market street, Newark, of which John B. McNally is managing director, the Strand in New York, and many other theatres in New York State.

Moving Picture World covers its field like a picture covers the screen. It is read in every country and in every clime.

UNIVERSAL EXTENDS SERVICE BUREAUS

Policy Will Include All Foreign Exchanges—Representative Sails to Install London Office

PRODUCERS are realizing more each day that the exhibitor is the man who puts the industry to the front and many are making plans to aid the exhibitor. The Universal company for more than nine months has had a service and exploitation department in each of its exchanges in the United States and Canada. It now announces the extension of this service to all its foreign exchanges.

Already a Universal representative has sailed for London to install a bureau in the London office of the company and to launch its work simultaneously with the Eddie Polo company. Preparations also are being made to establish service and exploitation bureaus in exchanges in Cuba, Mexico and South America.

Universal the Pioneer.

Universal was one of the pioneers in establishing these exchange adjuncts. Nine months ago service and exploitation bureaus in exchanges were unknown. Carl Laemmle, Universal's president, was struck with the idea that patrons should be supplied with a complete service. "It is not enough," Mr. Laemmle announced, "to obtain the exhibitor's signature to a contract. As a matter of fact, when the exhibitor signs his name, Universal's work in his behalf is only begun."

With these general instructions in mind the first service bureau was established by the company's manager, Tarkington Baker. Mr. Baker went into the territory in person and appointed the bureau managers. Later he gave them detailed instructions as to their duties.

Every Exchange a Service Bureau.

Today every Universal exchange in the United States and Canada operates a service bureau. At the head of every one of these is an experienced exploitation and service manager. He is night and day at the service of the exchange's patrons. He not only serves those exhibitors whose theatres are in the city where the exchange is situated, but he makes trips throughout the exchange territory at frequent intervals and gives every assistance in his power to the exhibitor and even to the exhibitor's patrons.

For a long time, Mr. Baker says, not only did Universal provide this service free of charge to Universal exhibitor-customers but went much further and even supplied it to exhibitors who purchased their wares elsewhere.

"I was in Chicago a few days ago," Mr. Baker said, by way of illustrating the enormous demand there is for this service assistance, "and two exhibitors came to our Chicago service manager. They asked him to lay out an extensive advertising campaign in the local Chicago papers; they asked him to contract for the space; they asked him to write the advertisements; and they asked him to prepare circulars to be mailed to residents living in the vicinity of their theatre. All this the Chicago service manager agreed to do, willingly. Quite by accident I asked the two exhibitors what pictures they had booked. Imagine my amazement when I found that they were booking pictures produced by one of our competitors! But that made no difference. We did not hesitate to give them the service they required. They got it—freely and quite as readily as our own customers would have got it."

Service Firmly Established.

This service now so firmly established in the United States and Canada is to be extended to Universal exchanges throughout the world. "That is a big undertaking," Mr. Baker said, "but Mr. Laemmle wires instructions to this effect from Universal City, where he is spending the month of June—and they'll be carried out.

"These service bureaus are not attempting to 'educate' the exhibitors. Quite the contrary. The bureaus are primarily bureaus of assistance."

Rupert Hughes, Rex Beach and Samuel Goldwyn in Conference on "The Cup of Fury."

This "furious" session is one of the many taking place in the production of Eminent Authors' pictures, released by Goldwyn.

Cinematographers Unite to Perfect Their Art

THE American Society of Cinematographers, organized January 8, 1919, and chartered by the State of California, has now arrived at a point where it can announce its aims and purposes.

The preamble to their constitution reads:

We hereby organize the American Society of Cinematographers in order to bring into closest confederation and cooperation all—but only—those leaders in the cinematographic science, whose attainments and exquisite art therein, are and we believe will be, an incentive and encouragement to all other followers of the art, to strive for that preeminence of perfection entitling them to membership in this organization—thus advancing the art to a point where it shall become a national pride—an element of patriotism—and at the same time promote the interest and welfare and protect the rights of all who shall be so fortunate as to be called to membership.

Our Motto: Loyalty, Progress, Art.

Our Ideal: That membership in this society may become a mark of honor and distinction based on merit.

Membership in the society can be secured only by invitation, and every man is judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

Our membership to date is composed of the following cinematographers: Philip E. Rosen, Charles G. Rosher, Homer A. Scott, Victor Milner, Wm. C. Foster, Joe August, L. D. Clawson, Arthur Edeson, Eugene Gaudio, Fred LeRoy Granville, Walter L. Griffin, J. D. Jennings, Roy H. Klaffki, Robert S. Newhard, L. Guy Wilky, T. G. Gaudio, Hugh C. McClung, S. S. Norton, Albert G. Heimerl, Walter Lundin, Chester A. Lyons, Charles E. Kaufman, Frank B. Good, R. H. Totheroh, William J. Beckway, Gilbert Warrenton, King D. Gray, A. Scholtz, F. F. Baker, Edward Kull, Paul P. Perry, Henry Cronjager, Sam Landers, Lewis W. Physioc, John Arnold, George Rizard, F. W. Jackman.

Wenstrom Back with Metro.

Harold Wenstrom, who turned his camera crank on the scene at the historic moment when President Wilson set foot on French soil at Brest, and again when the executive entered the peace halls in Paris, returned to Los Angeles last week and was re-engaged by Maxwell Karger, director general of Metro, to resume the work he left when he enlisted in 1917.

Song Dedicated to Marmont and Brady.

Joseph W. Stern & Co. announces that it has dedicated "I Cannot Believe I Lost You," one of its songs for the coming season, to Percy Marmont and Alice Brady, conjointly. One of the officers of the music publishers' corporation recently saw "In the Hollow of Her Hand," in which Percy Marmont was the leading man to Alice Brady, and decided on this.

The cover of this song will carry a photograph of Alice Brady and Percy Marmont.

TO PRODUCE EDUCATIONAL PICTURES

Plans of Famous Players Include Making School and Industrial Films—First Release in September

FOR several months the Famous Players-Lasky Corporation has quietly prepared extensive plans for the inauguration of an educational and industrial department. Nathan H. Friend, for over two years identified with Paramount-Bray Pictographs in the capacity of general manager, took charge of this work and last week announced the completion of these plans and the actual operation of his department.

"Part of our educational department," said Mr. Friend, "will be devoted to the presentation of pictures in schools on a scale never before attempted in the industry. We will produce pictures not with this in mind as an incidental, but as the specific purpose. Films will be prepared for school exhibition only and in such a way as to make them purely educational. We do not intend to supplant the text-book. Our field will be as distinctive in this connection as the motion picture theatre is from the 'legitimate.' In fact, we have the full cooperation of authorities in the arrangement of different courses and have already formed alliances along these lines that will make acceptable the product we will have to offer.

Education by the Foot.

"Educational pictures for the theatre will also be produced. In fact, we have already started on this work and have finished several subjects. These films will be a thousand feet long and will include a program of different subjects presenting practically a complete screen magazine. This product will be known as 'Paramount Magazine.' A number of novel features will be introduced as part of the contents of these films, the nature of which demands that they be kept a secret.

Scheme Heavily Backed.

"In the production of all film for the educational and industrial department, we have at our disposal the entire producing facilities of the Famous Players-Lasky Corporation in this country and abroad. When the new million-dollar studio in Long Island is finished our chief activities will be housed there.

"The executive department of this branch of the organization has already become a large force at the home office of the corporation on Fifth avenue. Among those who hold important positions are W. O. Hurst, in charge of production; Henry McMahon and Carl H. Carson, handling scenarios, and Paul Terry, Frank Moser, Bert Clark, Harry Leonard, H. M. Shields, Richard A. Jones, N. K. Parkhurst and others.

First Release in September.

"Our first educational film going to theatres, or in other words, the first issue of 'Paramount Magazine,' will be released the first of September. There will be one such release a week. In order to put the best possible quality into these releases we have started work on them three months ahead of release, allowing us ample time to give them every care and attention.

"The quality of the product issued by the educational and industrial department, the producers state, will be entirely in accord with the standards of the other offerings under the Paramount and Artcraft trademark. No attempt will be made to save money or the best brains obtainable in creating films that will be made for the exact purpose for which they are intended."

Mr. Friend's staff is being augmented daily. Mr. Friend, although young in years, has had a great amount of actual experience in the motion picture field and has gone through several years of study of the ideas he is now putting into effect. Further announcement concerning details of this department is promised shortly.

HUGHES DISCUSSES FILM MATERIAL

Explains Why Over-Condensation of Novels Makes Directors "Gallop in All Directions"

ENTRY of the author into the producing field has stimulated a discussion on the novel's relation to the screen, particularly on the material provided for adaptation. One of the cries recently raised is that the action of most modern novels is inadequate to fit the adaptation into the many-reel modern picture. On this point Rupert Hughes of the new Goldwyn-Beach company, Eminent Authors' Pictures, comes forth with this statement:

"If anyone says that novels are not large enough in scope to provide material for full length pictures, that person is positively in error. While, of course, there are many novels in which there is little action and a great deal of introspective psychology, the majority of novels provide enough material in the way of action for fifteen or twenty reels. Any one of Dickens' novels is long enough to make ten seven-reel pictures. A Dumas novel has enough for twenty seven-reel pictures.

Directors on the Gallop.

"Miss Blanche Sweet said that while they were making 'The Unpardonable Sin,' they found material enough for an entire serial and greatly regretted the scarcity of footage which compelled many changes for the sake of condensation. In my own experience directors have apologized for being compelled to eliminate large portions of the plot because of lack of space to show it.

"The unpardonable sin against novels committed by motion picture scenario writers has been the fact that in almost every case they were so eager to condense the plot that they squeezed the soul out of it. The director, disgusted with the scenario, broke loose and went galloping madly in all directions, often not ceasing in his stampede until the film was finished.

"Almost all of our novelists are surprised that the movies buy pictures from them, considering how little of their material they use."

Nathan H. Friend.
General manager Paramount-Bray Pictographs.

Dallas Society Suppresses Movie Conversationalist

A MOVEMENT has been launched in Dallas through the dramatic columns of a local newspaper for the purpose of squelching picture show pests. It has gained great momentum among genuine film fans and has the whole-hearted support of the managers of local moving picture shows.

The idea of the entirely informal and at the present time nameless organization is to make the theatre a place where screened pictures may be enjoyed rather than a gossiping point or chatter station.

The fan who likes to clench the arms of his chair when Blanche leaps off the cliff, or to wipe his spectacles after the death of the wounded soldier, has found himself fed up on small talk from the seats behind.

"The last time I fried 'em in batter they burned." "Willie is getting so difficult to manage. I am going to send him to military school." This is the sort of stuff which in sibilant whispers drowns the throb of the orchestra and makes fans cuss when they ought to be crying, laughing or otherwise enjoying themselves.

Dallas fans have had enough of it. They are forming a secret society to eliminate the pest. To be eligible for membership all one has to do is to promise to have nerve enough to writhe around in one's seat, direct a baleful glance at the chatterers in the rear and say in frigid tones: "Madam," or "Sir, I have come here to enjoy this picture. Please stop talking or I will have to leave."

Fans are getting moral support through their united effort and so far no fights have occurred.

Two New Fox Managers.

Two new managers have been appointed to Fox exchanges. Rudolph Knoephle has been made manager of the Cincinnati office and Frank J. McCarthy has been appointed manager of the Pittsburgh office.

NEW MOVEMENT TO UPLIFT SCREEN

Formation of an Organization to "Act as a Panacea for All Ills of the Picture and Allied Industries"

THE first meeting of the Motion Picture and Theatrical Co-operative Association, of which J. M. Quinn is president, and which announces its purpose as the formation of "an organization to be international in scope and which will act as a panacea for all ills of the picture and allied industries," was held Monday afternoon, June 14, at the Hotel Astor, New York.

Mrs. John Francis Yawger, a member of the National Board of Review, presided. There were about fifty persons present and speeches were made by Mr. Quinn, George Randolph Chester, editor of the Vitagraph scenario department; Orrin G. Cooks, of the National Board of Review; Judge William H. Wadhams, of the Child's Welfare League; Frank Bacon, now starring in "Lightnin'," and Amelia Bingham. The rest of those present consisted of half a dozen actors connected with the speaking stage, a sprinkling of press representatives, and clubwomen of more or less prominence. Aside from George Randolph Chester and Mr. Quinn, no one actively engaged in the motion picture industry took any part in the meeting.

Would Compel Better Pictures.

The parent association of which the Motion Picture and Theatrical Association of New York is a branch was organized in Los Angeles for the purpose of compelling the production of better pictures. The method by which this is to be accomplished will consist in getting the support of every branch of the industry and every organization and individual out of it that can be induced to do so to become members of the organization, which is to have branches all over the United States. Once this is accomplished the organization expects to be in a position to regulate the affairs of the industry to the satisfaction of itself and the public in general.

At the Hotel Astor meeting none of the large questions which confront the association was touched upon, except the desirability of doing away with local censorship. Remarks were made by President Quinn about the harm the star system had done to the exhibitor, but nothing was said about the stars whose pictures are box-office assets of goodly size. A considerable portion of his remarks was confined to his admiration for Frank Bacon and the class of plays this actor's work represents.

George Randolph Chester confined himself to explaining the duties of a scenario editor, and the necessity for the novelist, no matter his standing, to learn the technic of the motion picture.

Films Will Not Be Made Juvenile.

Orrin G. Cocks, in his remarks, made a plea for the proper regulation of the motion picture in its relation to the young. He reminded his hearers of the folly of attempting to keep the pictures down to the level of a twelve-year-old intellect, and told how when he was a boy it was possible for him to go to the public library and draw out books that were unsuited to his age, although right and proper for the mature mind. This mistake no longer exists. The public libraries have children's departments and place in the hands of young boys and girls only books suited to their understanding. Mr. Cocks urged the same restriction in connection with the screen, and his entire speech was safe, sane and unbiased.

Frank Bacon confessed he had had but little experience with motion pictures and told of how near "Lightnin'" escaped being given to the public first on the screen. Judge Wadhams and Amelia Bingham spoke of abuses that need correcting. The association is to hold weekly meetings.

WEITZEL.

PEARL WHITE SIGNS WITH WILLIAM FOX

Famous Serial Actress Will Be Seen in Special Productions of Notable Books and Stage Plays

PEARL WHITE, who during the past four years has been seen on the motion picture screens throughout the world by four million pairs of eyes every week, has signed a long term contract with William Fox.

Miss White will appear in special productions of famous stage successes and notable books, which have already been secured and which are now in preparation. Her first picture will be made in the Fox Film Corporation new studios in New York, and the exterior scenes will be laid in Long Island.

The negotiations for Miss White's contract were effected by Winfield R. Sheehan, general manager of the Fox Corporation, and the contract was signed prior to his departure for Europe. Announcement was withheld until a sufficient number of vehicles for the new Fox star would be secured. Some of the scenes of the new first feature production will be laid at Los Olmos, Miss White's country place at Bayside, Long Island. The first production will be released in September.

Pearl White.

She Holds Unique Position.

Miss White holds today a unique place in motion pictures. Her popularity in serials has been so great that a larger international distribution of her subjects has been secured than perhaps for any other motion picture of that description. She literally is known to all classes. It is her ambition, and the ambition of William Fox, for her to appear in productions that will give her exceptional talents full chance for expression. In each of the vehicles selected, the choice has been made with a special reference to versatility, and the screen is promised some surprises that are expected to make new high records, even for Pearl White.

Consolidate Office Staff of Universal and Jewel

THE Universal and Jewel offices at 1600 Broadway, New York, have combined. Sam Zierler has been made general sales manager of both the offices. The booking offices and sales force are now one.

There are now two groups of salesmen instead of three. Formerly one group sold Jewels, Universal Special Attraction and shorter subjects. Under the new plan one group will sell the Jewel and the Special Attraction brand, and the other group will sell the shorter subjects. This will give each of the salesmen a smaller territory to cover in New York City and will shorten the exhibitor's time with Universal salesmen.

W. R. Wilkerson, formerly sales manager of the New York Jewel office, is one of the men selected to act as exploitation and advance man for the series of Stage Women's War Relief pictures.

Exhibitor Steele Seriously Injured.

James Steele, who operates the Regent, Washington and Wenonah theatres, Bay City, Mich., and the Lincoln Square, Detroit, is in a critical condition at Washington County Hospital, Hagerstown, Md., as a result of an automobile accident recently. Mr. Steele, who makes his home in Pittsburgh, was motoring with his family in Maryland when his machine went over a sixty-foot embankment. He was seriously injured, his wife was also injured as well as one of his children. They were all taken to the Washington County Hospital and from latest report Mr. Steele will be confined there for many weeks.

Munsey Engages Scenarist.

Miss Beatrice Morse, scenario writer, has been engaged by the Frank A. Munsey Publications' moving picture department to synopsize its stories. Miss Morse is an experienced continuity writer, having been recently with Goldwyn Pictures Corporation and World Film Corporation. She will have access to the files of the several Munsey publications for the past ten years.

KLEINE STRIKES NEW EXCHANGE ANGLE

Because Existing Methods Are Believed To Be Wasteful He Will Negotiate Now with Owners

AS a result of his cumulative experience, extending over practically the active life of the moving picture industry, George Kleine has concluded that the present system of distributor-owned exchanges makes for wastefulness. Having closed his own branches last November and cleared up the situation insofar as he was personally concerned, Mr. Kleine now advances a new proposition to exchangemen who own their own properties and are independent of binding alliances.

In his statement appearing elsewhere in this issue of Moving Picture World Mr. Kleine makes his position clear. He declares that he stopped program releases because he believed the program system had outlived its usefulness and his next step was to close out his branch establishments. Mr. Kleine prints some figures to prove his contentions and, doubtless, has more data that satisfies him in his decision.

Claims Old System Is Wasteful.

"The trend of distribution," says Mr. Kleine, "is toward the exchange owned partly or wholly by those actively in charge. There is a vast difference between the income and operating expenses of these exchanges when compared with similar institutions owned by the distributors who sit at executive tables in New York and hardly know of these independent exchanges."

"It is the incentive of ownership of one's business," adds Mr. Kleine, "that makes the owner-operated exchange the logical method of distribution. I seek now to form a close business intimacy with an independent exchange in every principal city in the United States. When necessary I will assist in establishing new exchanges in the desired localities, and in which I would have an interest."

Mr. Kleine's announcement is likely to be widely discussed throughout the trade.

Believes in Independent Offices.

It is the distributor's contention that ownership, or part ownership, by the men in charge of an exchange will work a conservation of funds and an energy of effort that will place the independent exchange beyond the dangers that have beset the older system.

That George Kleine intends to take prominence among the distributors of moving pictures is self-evident from his announcement. While he does not state in so many words that he will resume production there are those who believe he will again make pictures as well as distribute them. The name of George Kleine has been foremost among the "big ones" since the days when "pictures" were little more than an experiment.

For the past few months Mr. Kleine has not been active—but there is plenty of evidence to indicate that he will not long rest upon his laurels. His first move is to make exchange connections that meet his ideas and will elicit his financial approval.

Sedgwick to Write for Walsh.

Edward Sedgwick, who has had wide experience in motion pictures and was associated with Director Richard Stanton as assistant in the making of "Checkers," a coming big Fox production, has been assigned to the task of writing original stories for George Walsh. His first story is "The Winning Stroke."

Lewis Back on Job Again After Appendicitis Attack

IT will come as a piece of welcome news to the many friends of W. W. Lewis, a representative of the Nicholas Power Company, to know that after a battle with appendicitis he is again recovered and back on the job again fully restored to health.

Mr. Lewis hails from the Middle West and is thirty-seven years old. He is well grounded in matters pertaining to the motion picture business. After leaving school he became associated with the Southwest Electrical Company of Riverside, Cal., remaining with them until 1905, when he went to Portland and assumed charge of the electrical work on the Massachusetts Building of the Lewis and Clark Exposition, later becoming the projectionist with the Wyoming State Commission at its exhibit in the Palace of Horticulture.

Mr. Lewis has been associated with

W. W. Lewis.

the industry since the early days. The year 1915 found him in charge of projection for the United States Government Exhibit Board in the Palace of Liberal Arts at the Panama Pacific International Exposition, where he operated a Power's Cameragraph, and achieved such distinction that the jury of awards conferred on him the medal of highest award for an exhibit of this nature.

Directly after this he became associated with the Nicholas Power Company, Inc., as its traveling representative.

Harry Cohn in New York.

Harry Cohn has arrived in New York from California with the first three releases of a series to be known as "The Hall Room Boys." The series of comedies is being made by the National Film Corporation for Jack Cohn, who controls the rights and who will soon announce the method of distribution.

Flannigan and Edwards, popular vaudeville artists, are the stars of the series.

Sult Brothers Will Build New Theatre in Berwick

THE Sult Brothers, of Berwick, Pa., owners of the Palace Theatre of that place, will commence building operations on a picture house early in July. They promise Berwick its most up-to-date playhouse.

The new theatre will have an excellent location in the downtown business section, near the corner of Front and LaSalle streets. Sult Brothers, W. M., W. B., and R. E. P. Sult, purchased the property upon which the house will go up some time ago.

The name of the theatre has not yet been announced. The building will be of fireproof construction and will add another instance to the list of beautiful houses now going up in all parts of the country.

It is expected to open the theatre by January, 1920, after which time extensive improvements will be started on the Palace.

Liberty Amusement Brings Suit.

Suit for $30,700 damages has been brought in the Denver District Court by G. W. Atkinson, doing business as the Liberty Amusement Company, against the Leonard-Haler Investment Company, owing to the failure of a lease on a Curtis street building, used as a motion picture theatre, to go through. Atkinson alleges that he entered into a contract with the investment company to lease the building from March 11, 1919, at a monthly rental of $300, and to make certain changes in the building, amounting to over $4,000. His plans were thwarted, however, by the sale of the building to the Colonial Amusement Company, thus depriving Atkinson, he asserts, of $30,000 in prospective profits and $700 other ways.

Bloxbe Features War Heroes.

The attraction at the Harris Theatre, Forty-second street, New York, June 20, 21, 22, will be the first releases of the Bloxbe Film Company's series of pictures entitled "Young America." It is claimed in a sworn affidavit that all incidents depicted are true to life.

The pictures deal with Americans who have been decorated for bravery in the war. As the actual earning of citations in real action did not take more than a few minutes, Philip Van Loan, scenario writer and director of the series, presents the life of each hero before and after the war to make up the full time of thirty minutes which it takes to view each release.

Carpenter Is Now a Daddie.

Roy Carpenter, one of the camera crew under the direction of R. A. Walsh, who is photographing a special production for William Fox in California with Miriam Cooper in the title role, is a proud father. Mrs. Carpenter presented him with an eight and a half pound daughter a week ago.

SAN FRANCISCO ENTERING FILM WORLD

Board of Supervisors Draws Up Resolution Authorizing Body to Exploit City's Advantages

THE campaign to establish moving picture studio facilities in San Francisco is assuming definite form and is being taken up by civic bodies, as well as by the Board of Supervisors. At a recent meeting of the latter, Supervisor James Mulvihill introduced a resolution, which was unanimously adopted, and which paves the way for definite action along this line. In part, this was as follows: "Resolved, That His Honor, the Mayor, in co-operation with the Public Welfare and Publicity Committee, be authorized to invite representatives of the various civic and commercial organizations to attend a conference for the purpose of selecting a special committee consisting of public officials and representatives of the various organizations who will foster and encourage the moving picture industry, which is on the eve of an era of great expansion, and the location of which business here in our midst will mean much to the prosperity of San Francisco." It was suggested at this meeting that a fund of $100,000 be raised to give publicity to the advantages of this city from a moving picture producing standpoint.

Studio Has Lease in City.

Joseph A. Eliason, of the Hermann Film Corporation, of Los Angeles, was a guest at the regular luncheon of the Home Industry League, of California, on June 12, and announced that his concern had secured a lease on the Hotaling Block, Haight, Stanyan, Page and Shrader streets, and would locate a studio there at once. He declared that conditions had become intolerable in the southern part of the state on account of the lack of natural scenic beauty. For variety of scenery and for perfect climatic conditions, he said that San Francisco offered advantages that could not be duplicated anywhere in the world. He exploded certain fallacies regarding light conditions here, that are being assiduously cultivated in the southland, declaring that local conditions are superior and citing government records to prove his point.

Companies Already in Vicinity.

Mayor James Rolph, Jr., is now at Washington, D. C., but upon his return will name a committee, comprising representatives of more than twenty organizations, and work on the studio project will be formally launched. Many companies have been working in this vicinity during the past year, but this work has been confined largely to exteriors, there being no large studios available for interior work. At the present writing, William Russell and Mary Thurman are at Lake Tahoe, working on "The Other Side of Eden;" Henry Walthall, wife and company, are also at this northern California wonder spot, while Earle Williams is likewise there with a company for Vitagraph. Like the Yosemite Valley and the Big Trees, Lake Tahoe is within a few hours' ride of San Francisco.

Marcus Loew's Secretary Marries.

Miss May Levintan, secretary to Marcus Loew and Nicholas M. Schenck, was married Sunday, June 15, to George J. Stalow and left on a trip to Schroon Lake and Montreal and Eastern Canada.

Miss Levintan has been secretary to Mr. Loew and Mr. Schenck for the past three years, assuming the position left vacant when her sister was married.

Walker Has Juvenile Lead in "Impossible Catherine"

JOHN B. O'BRIEN, director-general of the Virginia Pearson Photoplays, Inc., has selected Johnnie Walker to play the juvenile lead in "Impossible Catherine," the coming production to be presented by Louis Meyer.

Johnnie Walker is by no means a newcomer in filmdom. He supported Mary Fuller when that star appeared in Universal productions, and was Viola Dana's leading man in the old Edison days.

His last screen appearance before enlisting in the Navy was in the Famous Players' production of "The Knife," in which he appeared in the support of Alice Brady.

For the last eighteen months he has been an ensign in the Navy, and it is a curious coincidence that his first role after his honorable discharge should be as the American Ace in the new Virginia Pearson production.

Johnnie Walker
Juvenile lead with Virginia Pearson in "Impossible Catherine."

Denver Will Bring Problems to Exhibitors' Convention

DENVER'S representative to the national convention of the Motion Picture Exhibitors of America, to be held on June 25 at the Hotel Stadtler, St. Louis, will be Harry T. Nolan, president of the Rocky Mountain Screen Club. Mr. Nolan left Denver last week, making several stops en route to the place of the conference.

Nolan is armed with a number of weighty problems forwarded by the Western exhibitors. He will present such issues as censorship, Sunday opening and political domination to the other exhibitors with a view to the solution of these old problems, which, if solved, will be a ten-strike for Colorado exhibitors especially.

"Fit to Win" Favored But Gilchrist Appeals Higher

THE motion picture, "Fit to Win," the public edition of the army film, "Fit to Fight," was freed from court hindrance in New York theatres by a decision handed down by Judge Hand in the Federal District Court on June 14. The decision grants an injunction to Isaac Silverman, owner of the picture, restraining John F. Gilchrist, New York City commissioner of licenses, from interfering with the public showing of the film.

The Brooklyn Opera House had been closed by Commissioner Gilchrist for the exhibition of the picture, and an arrest made in the case of an exhibitor in 125th street, New York.

Mr. Gilchrist gained an appeal from Judge Hand's decree and will contest the matter further in the Appellate Court.

"Fit to Fight" Will Be Heavily Sheared in Dallas

"FIT TO FIGHT," a film which was criticised severely after a private showing in Dallas, will be permitted to be shown there after the shears have been used vigorously by the censor.

The appeals board deferred action while the film promoters gave a showing for doctors and received the indorsement of the Board of Health. Nauseating close-ups showing the ravages of venereal disease on the human body will be lopped out of the film. So will the section that deals with the squalor of the vice district. This was too raw for the medicos, even though they did look at it from a scientific viewpoint.

It is not known what theatre will put on "Fit to Fight." It may have to be shown on the city dump. While there won't be much left of the film after it is fumigated, it has received a good deal of ill-flavored advertising through the dispute as to its merits. The owners, it is understood, propose to show it one day to men and the next to women. The censor has ruled that boys and girls under eighteen may not see it.

Quimby on Tour of Pathe Branches.

Fred C. Quimby, director of exchanges of Pathe Exchange, Inc., will leave on Sunday, June 22, for a six-weeks' tour of the Pathe branches, his itinerary taking him as far as Los Angeles. Mr. Quimby will visit the Pathe offices in Chicago, St. Louis, Kansas City, Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles during his trip, and incidentally will attend the exhibitors' convention at St. Louis and the Western exhibitors gathering at Seattle. His tour is for the purpose of increasing the efficiency of the Pathe branch offices.

Pianists and other musicians may be quickly secured through The World's Classified Advertising. Give it a try.

CARMEN-FOX CASE AIRED IN COURT

Final Settlement of Young Star's Suit Likely to Terminate Her Year's Absence from Screen

JEWEL CARMEN, the talented screen star, played the leading role in Judge Manton's section of the United States District Court on June 17 at the hearing of her suit against the Fox Film Corporation and the William Fox Vaudeville Company, in which she is seeking to enjoin the defendants from interfering with her efforts to earn a livelihood as a motion picture actress.

Miss Carmen alleges in her complaint that the defendants prevented her from carrying out a contract with the Frank A. Keeney Productions, Inc., by threatening to enjoin the latter company from releasing pictures starring her and by entering into an agreement with the Keeney company to indemnify the latter against loss in consideration of the latter company refusing to carry out the contract.

Offered Higher Salary.

Prior to entering into the Keeney contract under which she was to receive a graduated salary commencing at $450 per week, Miss Carmen testified she was under contract to the Fox companies at a smaller salary, but she said these contracts were executed while she was a minor, and upon being legally advised that she had the right to terminate the contracts she did so in order to accept the more lucrative offer.

The contracts and the indemnity agreement entered into between the Fox companies and the Keeney company were introduced in evidence together with depositions sworn to by members of Miss Carmen's family showing that she was a minor at the time she signed the Fox contracts.

Keeney Did Not Know of Contracts.

Frank A. Keeney testified to having contracted for Miss Carmen's services, but he said he was under the impression that she was free from any contractural obligations and had he known that any technicalities might arise as to the right of his company to employ her he would not have negotiated for her services. Mr. Keeney further testified that he was advised by the Fox companies that Miss Carmen was bound by valid and binding contracts to appear exclusively in Fox productions and the indemnity agreement was finally executed to protect his company.

Fox Increases Salary.

William Fox testified he had been legally advised that Miss Carmen's contracts were valid and he said he was determined to enforce the performance of the contracts by all legal means. Mr. Fox said he was and is willing to employ Miss Carmen at a more liberal salary than the contracts provided for, stating that he had very recently authorized his counsel, Saul E. Rogers, of Rogers & Rogers, to make her an offer of $400 a week.

Whatever the outcome of the suit may be, it now appears likely that Miss Carmen will return to the screen in the near future after an absence of nearly a year due to the pending litigation. Briefs were submitted on the questions of law involved in the case and Judge Manton took the matter under advisement and will probably render a decision in about ten days.

Emerson and Anita Loos Make Permanent Alliance

JOHN EMERSON and Anita Loos have still further cemented their long business partnership by forming a permanent alliance. The well-known writers for the screen were married on the afternoon of Sunday, June 15, at 5 o'clock, at the summer home of Norma Talmadge, at Bayside, L. I. The bride and groom stood under an exquite bower of white sweet peas, carnations and snowy doves. Only a very few intimate friends, the three Talmadge sisters, Norma, Constance and Natalie, Mrs. Talmadge, and Joseph M. Schenck, were present. The ceremony

Partnership for Life.
The Emerson-Loos combine is now "The Emersons," showing them here just after they signed the contract.

was performed by Judge Frederic Kernochan.

After the wedding, an informal party was held on the lawn of the Talmadge estate, where all the trees were gaily decorated with brightly colored Chinese lanterns. A dinner for sixteen followed in the evening.

Mr. and Mrs. John Emerson have taken a house for the summer at Great Neck, L. I. On Tuesday, June 1, they returned to work at the Constance Talmadge studio, where they are now busily engaged on their story for Miss Talmadge's first National picture, "The Temperamental Wife," which is expected to be ready for cutting and titling in about one week.

Agnel Returning to Chester.

A cable from Raymond Agnel, former Outing-Chester cameraman, announced last week that he has been discharged from the French army, and will be back here in July. He will resume his position and start on a camera trip for C. L. Chester.

Eugene Roth Sees Bright Future for Exhibitors

EUGENE ROTH, managing director of the California and Portola theatres, San Francisco, has returned from a business trip to New York, on which he landed the output of the United Artists and what he considers the cream of the Hearst-Zitel, Famous Players-Lasky productions. The return trip was made by way of Los Angeles, where he spent four days looking over the producing field.

In speaking of conditions in the film world, he said: "I was greatly pleased to note that producers throughout the country are listening to the demand of exhibitors and the general public and have adopted the policy of making fewer but better pictures. This is a big step in advance, and will do more than any other one thing to standardize the business. It will prove more profitable for producers and exhibitors and will serve to maintain the interest of the public, upon which both depend.

"There is no doubt but that the open booking policy is more satisfactory to all concerned, and since better rentals can be secured for quality pictures, poor ones will be limited in number in the future. Wherever I stopped on my trip, I found a healthy condition in the exhibiting end of the business, not only in point of receipts, but in better exploitation and presentation. Pictures are now being shown in more pleasing environment, which is bound to reflect to the good of all."

Doraldina Engaged to Play in Masters' "Cave Woman"

E. LANNING MASTERS, INC., which brought about the negotiations of the deal last week whereby the Jess Willard picture, "The Challenge of Chance," was taken over by the Frank G. Hall interests—the deal involving an excess of half a million dollars—announces that it has in preparation for showing a new picture featuring Doraldina, the dancing girl. The picture was produced by the Pyramid Picture Corporation and carries the title "The Cave Woman." It is in six reels and will be released as a special.

The Masters organization announces that it is in a position to handle meritorious picture propositions in all their stages, including financing, production, marketing and exploitation. As outlined by Mr. Masters, his organization is divided into departments, each of which has a specific purpose, such as advertising, financing, publicity, authors and marketing.

Thousands of exhibitors in every state in the Union are paying $3 a year for The World and receive benefits that repay their investment over and over again. Their desks may be loaded down with unopened and unread circulars, posters, house organs and "promotion" letters—but they READ The World because they pay their money for it and find in its pages the help they need in conducting their business.

Lionel Barrymore Will Appear on Screen in Dramatic Success "The Copperhead"

LIONEL BARRYMORE will be seen on the screen in his dramatic success, "The Copperhead." Arrangements to that end were completed last week by the Famous Players-Lasky Corporation, and the production will be released under the Paramount-Artcraft trademark during the coming year.

Dramatized by Augustus Thomas from the story by Frederick Landis, the play was presented by John D. Williams at the Shubert Theatre, New York, February 18, 1918, and was at once acclaimed one of the most notable dramatic performances of a generation. At the opening a precedent was established when the big audience remained for ten minutes after the final curtain to pay tribute with cheers and bravos for the star, producer and author, chiefly the first mentioned, for his performance, which has been characterized as the greatest individual dramatic achievement by an American actor since the days of Edwin Booth. After a long run at the Shubert, Mr. Barrymore duplicated his success in a number of other large cities of the country, continuing until he came to New York this spring to appear with his brother, John Barrymore, in "The Jest."

A Civil War Drama.

The scenes of the play are laid in southern Illinois—a section where the bitterest feeling existed between the respective sympathizers of the North and South during and for many years following the Civil War. Milt Shanks, the leading character in the drama, is known and despised by the Northerners as a "Copperhead."

Lionel Barrymore, although he has appeared in motion pictures, is best known for his work on the "legitimate" stage, his career dating from 1893, when he was seen in "The Rivals," in which his grandmother, the late Mrs. John Drew, was appearing as Mrs. Malaprop.

Jess Willard's "The Challenge of Chance" Opens to Big Crowds at the Park Theatre

SPORT writers throughout the country are of the opinion, according to their statements in the newspapers for the past few days, that there will be a large attendance of women at the Willard-Dempsey championship bout in Toledo on July 4. They state that on the first day of the seat sale in Chicago more than $600 worth of tickets were purchased by women.

This is interpreted by Frank G. Hall, distributor of "The Challenge of Chance," in which Jess Willard is starred, and which opened at the Park Theatre, New York, June 18, as a forecast of the appeal that the champion will have for the feminine picture fans. They base their belief on the ground that if women will go to a championship boxing bout, paying heavily for seats, transportation and accommodations to see a champion in action, there is good reason to suspect that they will pay a smaller sum into the box office of a motion picture theatre to see the champion in action on the screen.

With Arline Pretty playing the feature feminine role opposite the champion and a big production to introduce him, Jess Willard has proved a pleasing revelation to the screen fans and a welcome addition to the list of screen heroes. Fred. L. Wilke, president of Continental Pictures Corporation, produced the picture. Harry Revier directed and Roy Somerville wrote the story, continuity and sub-titles. Frank G. Hall controls the United States and Canadian rights and the picture is now running at the Park Theatre to big business at every performance.

Mr. Hall announces the picture will continue indefinitely at the Park. He also announces heavy bookings from all parts of the country embracing the larger theatres in the big cities.

Woody Leaves for West.

J. S. Woody, general sales manager for Realart Pictures Corporation, left New York last week on an extended trip. Mr. Woody will visit the principal cities of the West and Middle West, establishing exchanges for Realart. His first objective is Chicago, where he is meeting distributors and exhibitors from that territory. From Chicago Mr. Woody moves on to St. Louis, then to Cincinnati, where he has engagements to fill in the interests of his company. Later he will go to Detroit and Minneapolis. After covering the Middle Western territory Mr. Woody will go to Seattle, then to San Francisco, and later to Los Angeles.

Jane and Catherine Lee Enter Producing Field

JANE AND KATHERINE LEE, the little film stars, are seeking new distinction and further fortune by entering the producing field. Hereafter they will specialize in two-reel comedy dramas made by themselves. They have organized their own corporation, acquired a studio, employed directors, engaged players, contracted for scripts and already are working in their first production at their new workshop, the Erbograph Studios, with Tefft Johnson, their director-general, in charge. Phillip Bartholomew supplies the scenario.

Jane Lee
Now with the Lee Productions, Inc.

Two-reel comedy dramas, a picture each month, will, for the present, be produced by the new corporation. Later contemplated enlargement of product will be realized. The decision to concentrate on two-reel comedy dramas was reached after a six months' survey of the exhibiting field and accepting counsel of many successful exhibitors. "Short, snappy stories—better pictures, appealing to adults as well as to children, and a production each month" is a summary of their policy.

Associated with the Lee family as producers of their own pictures is Louis T. Rogers, connected for many years with the industry as an executive. The new venture will be known as the Rogers Film Corporation and will be housed in the new Capitol Theatre building, Broadway at Fifty-first street.

Mrs. Drew Buys "The Gay Old Dog."

Mrs. Sidney Drew has just purchased for screen production, through Mrs. Julia R. Tutwiler, Edna Ferber's story, "The Gay Old Dog," which appeared some time ago in the Metropolitan magazine. This story is reckoned one of the best that Miss Ferber has written, and since its first appearance, has been republished in a collection of her short stories.

Finis Fox Injured.

Finis Fox, scenario writer at Metro's West Coast studio, is on the job but his head is swathed in bandages. His auto overturned on a downtown corner and he suffered a nasty cut on the scalp and a number of bruises. He "boarded" at the California Hospital for two days.

Miss Traverse's Injury Not Serious.

The fall from her horse which badly bruised Madlaine Traverse while she was engaged in making "Rose of the West" (hitherto known as "Until Eternity") did not seriously delay the picture. After remaining in bed three days Miss Traverse was back at work.

Metro Exchangemen Meet at Annual Convention

MANAGERS of the Metro Pictures Corporation exchange branches gathered at the corporation's headquarters in the Longacre Building at 1476 Broadway, New York, June 18. The official headquarters of the convention will be at the Hotel Astor, where most of the exchangemen are stopping while they are in New York. W. E. Atkinson, general manager of Metro, will open the convention Friday morning, June 20, with an outline of the elaborate plans with which the firm proposes to handle the distribution of its forthcoming "fewer, bigger and better" productions.

The opening date for the distribution of the new features as announced by Mr. Atkinson will be on or about September 1 of this year, and the plans which he will impart to his exchange managers cover in detail the manner in which Metro will market its new specials. His address will be followed by one by Harry J. Cohen, foreign manager of the company.

EDUCATORS TO CONSIDER SCREEN VALUES

Committee Will Demonstrate Usefulness of Moving Picture Film for School and Collegiate Purposes

A DENT finally has been made in the indifferent attitude with which the National Education Association has regarded the moving picture; and this year for the first time in the existence of the association the educational value of the screen is to be demonstrated at a convention to be held in Milwaukee July 1 to 7. For this purpose a committee has been appointed consisting of the following well known persons: Alfred W. Abrams, Albany, chief of the visual instruction division of the New York State University; William B. Dudley, Madison, Wis., chief of the visual instruction extension division, University of Wisconsin; Don Carlos Ellis, Washington, in charge of motion picture activities, Department of Agriculture; C. H. Moore, Washington, specialist in film production, visual instruction section, Department of the Interior; Charles Roach, Ames, Iowa, visual instruction service, Iowa State College of Agriculture and Mechanical Arts; Orrin G. Cocks, New York City, advisory secretary, National Board of Review of Motion Pictures, chairman of the committee.

The list of pictures chosen to illustrate the carrying value of the educational moving picture film is as follows:

Nature—"Trout," Prizma, Inc.; "Watching Flowers Grow," Iowa State College; "Care of the Summer Garden," Iowa State College; "Pin-feather Piccaninnies," Outing-Chester; "Biography of a Stag," Educational Films Corporation of America.

Science—"Chemistry," Department of the Interior; "Geology," Department of the Interior; "Wonders of Crystallization," Educational Films Corporation of America; "Chemistry Combustion," Educational Films of America; "Submarine Life," Educational Films Corporation of America.

Geography—"China," Prizma, Inc.; "Vacation Land," Rothacker-Exhibitors Mutual; "Alaskan Revelations," Prizma, Inc.; "Alaska Wonders in Motion," Educational Films Corporation of America; "National Parks," Department of the Interior; "A Bit of God's Country," Rothacker-Exhibitors Mutual; "In Pyramid Land," Exhibitors Mutual; "Grand Canyon," Universal Film Manufacturing Company.

Agriculture—"Uncle Sam's Pig Club," Department of Agriculture; "Farming," Department of Agriculture; "From Wool to Cloth," Lowel Textile School; "Training Boys for Farm Service," Department of Agriculture.

Manual Training—"Illustrations of Mechanical Principles," Bray Studios, Inc.; "Hardware and Tools," Disston, Philadelphia; "Making Paper," International Paper Company; "Assembling Ford Wheels," Goldwyn Distributing Corporation.

Literature—"A Tale of Two Cities," Fox Film Company; "The Vicar of Wakefield," Pathe Exchange, Inc.; "King Lear," Pathe Exchange, Inc.

Physiology—"Kiddies," Prizma, Inc.; "Heart and Circulation of the Blood," Iowa State College; "Analysis of Motion," Pathe Exchange, Inc.

Civics—"What Uncle Sam Can Do for Two Cents," Goldwyn Distributing Corporation; "Uncle Sam at Work," Universal Film Manufacturing Company.

Patriotic—"Abraham Lincoln" (Chapin cycle), Famous Players-Lasky; "Citations for Bravery," Treasury Department, Washington, D. C.

WHAT THE EDUCATIONAL SCREEN SHOWS

Modern Culinary Methods, Making of Pottery and Fountain Pens—The Beaver in Industrial Moods

"Cooking by Long Distance."

NO. 6121 of the Bray Pictograph contains a demonstration of how the modern housewife can keep peace in the family without laboring over a hot cook stove. It seems that in New York City there is an organization of practical cooks who prepare dinners in a community kitchen and who send them to homes where they are desired. The food is packed in containers which preserve both heat and cold for many hours and is transported by automobile to servantless homes of the moderately rich. The picture is interesting and is a forceful illustration of modern invention.

"First Families of America."

The Bray Pictograph No. 6121 also contains a most instructive and beautiful series of pictures showing life among the primitive artists of America. This subject, which is the first of a series called "First Families of America," exhibits the exquisite black glazed pottery made by the Santa Clara Indians of New Mexico. The Indians are seen modeling, firing, and glazing their pots and vases by methods which, except in point of detail, were the same a thousand years ago as they are today.

"Pen Points of Progress."

An industrial reel released by the Pathe Exchange, Inc., illustrating the growth of writing as a means of communication from the Stone Age to the present time is entitled "Pen Points of Progress." It exploits the manufacture of Waterman Fountain pens and is developed in a highly interesting way, showing the preparation of rubber from the time it leaves the plantation until it is made into the pen holder and the way in which gold pen points are made. The opening and closing scenes are animated drawings, but most of the film is in straight pictures.

"The Beaver."

In a recent issue of the Pathe Review are some extraordinary illustrations of beaver industry. Closeups of beavers at work cutting down saplings and hauling them to prospective home sites in the river are a tribute to the efficiency of the camera conveying intimate knowledge of animal life. The picture stands as one of the best of its kind that has been made.

To Discuss Pictures for Churches.

The committee in charge of motion pictures for the Centenary Convention of the Methodist Episcopal Church, at Columbus, Ohio, under the direction of the Rev. Dr. Reisner and the Rev. C. C. Marshall, of New York, plan to hold a

Bessie Barriscale Has Little Ben Alexander to Help Her Solve the Problems of "Tangled Threads."
But the difficulties are not too knotty for this pair in the Robertson-Cole feature, released through Exhibitors Mutual.

discussion to discover the kinds of pictures required for churches. This will apply both to those used in the Sunday services and by the various organizations connected with the churches. The National Board of Review has been requested to assist in forming this program and to present the system under which they are already making selections of the finest pictures for such purposes. It is expected that D. W. Griffith, who has expressed great interest in this development, will be present and will speak. The date of the conference is set tentatively for July 8.

Films for Social Welfare Work.

At the National Conference of Social Work, held at **Atlantic City, June 1** to 6, Orrin G. Cocks, of the National Board of Review, was called in to demonstrate the advisability of using films in social welfare work. Following the general meeting each night on the Steel Pier pictures of various character appropriate to the discussions in hand were shown.

The subjects shown included child welfare, delinquency, family problems, mental hygiene, Americanization and industry. The demonstration was well received and stimulated interest in the moving picture film as an educator and aid in the correction of social delinquency.

Famous Players-Lasky Will Distribute Nature Pictures

ONE of the distinctive features of the Famous Players-Lasky Corporation's offerings to exhibitors next season will be the Paramount-Post Nature Pictures, a series of moving picture studies of nature in her most charming moods.

It is announced that the Famous Players-Lasky Corporation will release twenty-six of these pictures next season, the first to be released in the first week of September. Ten of the pictures already have been completed, and, although great care and time are spent on each production, the picture will be released regularly on a basis of one every two weeks.

Nature, as she expresses herself in the United States and Canada, furnished the field for the Paramount-Post Nature Pictures. They are produced by the Post Pictures Corporation, co-operating with the Famous Players-Lasky Corporation, and are made under the direction of Clyde E. Elliott, general director of the Post Pictures Corporation. The photography is the work of W. A. Van Scoy and H. C. Shimeld.

The Post Pictures Corporation is a New York corporation with offices at 527 Fifth avenue. It has centered on the production of fine nature and travel pictures. The officers of the company are Albert Redfield, president, and Clyde E. Elliott, vice-president and general director.

Dedicates Song to Norma Talmadge.

Irving Berlin, a popular song writer, has dedicated his newest composition to Norma Talmadge. It is called "The New Moon," and both the words and the music were inspired by Miss Talmadge's Russian story of the same name. This song will be welcomed by exhibitors now showing "The New Moon" as a fitting selection for their orchestras during the presentation of this picture.

ROEBLING THEATRE OPENS IN BROOKLYN

Within Forty-five Minutes of Starting Time Standing Room Is Sold in New Picture House

THIRTEENTH in the chain of Mayer & Schneider theatres, the Roebling Theatre, Roebling street and Lee avenue, Brooklyn, opened its doors on Friday the 13th. It all went to show that superstition has no place in the League of Nations, for by 8 p. m. the sidewalks in front of the house was blocked with those seeking admission, and by 8:45 there was standing room only. The crowd had been drawn by purely local advertising and by the exterior of the house, which was decorated with flags and colored lights.

Under the direction of Manager Ayton Harold Jacoby, a special program was gone through which included, besides "Daddy Long Legs," a Harold Lloyd comedy and Pathe weekly, the personal appearance of the Lee sisters of Fox Films, and Pearl Shepherd. Mrs. Lee was there to see Jane and Catherine appear on the flower decorated stage. The dedication speech was made by Isaac H. Chadwick, who also introduced the speakers. The jokes and pretty sayings made by the little actresses were much appreciated by the audience, which was generous with its applause. Miss Shepherd gave a few words of welcome, which the house accepted heartily.

House Seats 1,200.

The house was built by Solomon & Sons, of Brooklyn, on a lot 110 by 150. The area available has been fully utilized, and the house, a single-floored one, seats 1,200. There are no intervening posts, which gives the theatre a broad and spacious effect. The lobby is about 15 by 18 feet. The stage is shallow, and designed for screen use only.

The exterior of the house is brick, with white stone facings. In the lobby, the walls are faced with red marble, with gold leaf trimmings and panelings. There were no ornaments except the floral gifts sent the management by their friends. These were so numerous that they were also used on the stage and in the space at the rear of the house.

The theatre proper has been effectively decorated by Alfred B. Rosenstein, of Brooklyn. Gray is the preponderating note, offset by gold framed panels on the walls and bead work near the ceiling. Through two of these panels ventilation is effected. Four gold-finished chandeliers hung toward the corners of the ceiling, supplement two concentric circles of electric lights in the center, one about forty feet in diameter and the other about eight. On the walls, double candlesticks, with blue shades, are left lighted during the performance.

Building Is Fireproof.

A general appearance of being circular in form is given by the walls, which shape in toward the stage, and which come near together again where the lobby opens into the house. This, besides giving a maximum seating capacity, has a well balanced effect.

Projection is supplied by two Power's 6A machines. The operator's room is above the lobby. The entire building is fireproof, and this room is inclosed in concrete approximately a foot thick. A good-sized window opens into the rewinding room adjoining, and this, with an opening through the roof immediately above the machines, provides a cool place for the operator to work in. Entrance is by a ladder on the wall at the rear of the house.

Music at the opening performance was supplied by an eight-piece orchestra.

"Mother" to 3,000 Boy Scouts.

Enid Bennett, Paramount-Ince star, seen here in her Scout outfit during the membership drive.

Actors with Stage Careers Used in "American Way"

THE cast supporting Dorothy Green, who plays with Arthur Ashley in her debut with World Pictures as a star in "The American Way," now being produced under the direction of Frank Reicher, includes Carl Sauerman, who supported Elsie Ferguson in "Such a Little Queen." This Channing Pollock's play the late Henry B. Harris star.

Another actor in this picture who has made theatrical history is Lisle Leigh. This actress has been identified with some of the biggest stage successes known to Broadway during the past decade. It is the policy of World Pictures in casting a production to give preference, all things being equal, to the actor who has made a name for himself in dramatic productions in order to help the exhibitor with the publicity that is attached to those who have scored in well-known stage successes.

Chapin Joins Pathe Scenario Staff.

Fred Chapin, scenario writer, playwright and author, has joined the scenario staff of Pathe Exchange, Inc., and is now working on a serial shortly to be announced.

ONE MILE PER HOUR IS DALLAS SPEED

One Mile of Film, That Is, and in One Year Enough Film Unwinds to Encircle Earth Twice

GENE FINLEY, publicity shark for the Hulsey interests in Dallas and a mathematician of the highest order, has used up a pack of lead pencils and a ream of copy paper doping out statistics on the local moving picture show business. His deductions would do credit to a Senior Wrangler from dear old Oxford.

Finley figures that the moving picture theatres of Dallas run on an average of a mile of film per hour. There are ten shows which operate between 11 a. m. and midnight. Seven shows run from 7 p. m. until midnight. Three vaudeville shows which make pictures a big feature each run four miles of film a day.

Every day, according to this accounting, 150 miles of celluloid are peeled through the projectors for the benefit of film-mad Dallas fans. This means that each year 55,050 miles of film, or enough to girdle old mother earth two and a half times, is run off in Dallas every year.

Two Million Feet Per Annum.

Coming down to feet—laughs, tears, groans and snores are evoked in the ratio of 289,080,000 feet a year. Now every foot of moving picture film contains just sixteen little different and distinct pictures. Gene Finley figures that the people of Dallas see 4,625,280,000 separate screen photographs in the course of twelve months—yet prosper and crowd the box offices seeking to see more.

Figures on what it costs to produce these pictures can be obtained only through the producing companies' press agents, and hence cannot be considered reliable. Finley is dealing only with cold facts.

He can tell, however, what the sovereign people of the Texas metropolis cough up gleefully each year for their moving picture amusement. This is exclusive of the war tax, which even adds a kick to soft drinks.

Ten Thousand Patrons a Day.

A canvass of film houses and moving picture show owners gives a conservative estimate of 10,000 persons seeing pictures in Dallas each day. Counting the kids and the grown-ups the average cost of admission per capita is 15 cents. This means that $3,000 is pushed over the marble. In a year it amounts to $1,095,000.

Finley worked out these statistics for the purpose of proving that the moving picture business ranked among the most important of those which have built up Dallas to what the city is today. The latest population estimate is 160,000.

Schnitzer Returns from Trip.

"Summer business in the Middle West promises to be above the average." This statement was made by Joe Schnitzer, Universal's general sales-manager who returned last week from an extensive trip which covered the country as far as Oklahoma City. Mr. Schnitzer made the trip for the purpose of superintending the new Universal sales plan announced through the trade papers.

"I talked to many exhibitors on this trip about our new sales plan as well as general business. Practically every one agreed that our new plan would assist them. Many told me they expected to do a greater business this summer than in any past summer."

Kansas Towns Discover How Big Money Is Made

EXHIBITORS in the smaller towns are discovering that the big money can be made in their own theatres, when they get up the nerve to tackle the job as the theatres in the cities tackle it.

The Marshall theatre at Manhattan, Kansas, took on "Daddy Long-Legs" the other day. The picture was booked for three days, and an advertising campaign mapped out. In the three days nearly a thousand dollars was taken in. And Manhattan hasn't more than 5,000 inhabitants—with no soldiers, now, to swell the attendance at the theatre. The expense of advertising was not great, local newspapers being chiefly used.

C. R. Lindsley, at Parsons, Kansas, whose New Elks seats a thousand, also has this new idea of multiple performances for a big picture. He booked the "Kaiser's Finish" for three days. He not only sold out the capacity of the house, but had them waiting in line, on the last two days. "It would have been a shame to have given only one day's showing," said a local Parsonian. "The people got up and shouted, during the first two shows—and what a disappointment it would have been to the rest of us if we hadn't had a chance to go and find out what caused all that enthusiasm!"

Visit of Film Magnates to Southwest May Portend Big Theatre Developments

GREAT moving picture theatre deals loom portentously in Southwestern territory following the recent extended visit to Dallas of S. A. Lynch, of the S. A. Lynch Enterprises, and Y. V. Freeman, his general manager. They were here late in May and early in June.

Acccording to reports current in moving picture circles, S. A. Lynch is planning a gigantic deal which will put him in control of moving picture theatres of the highest class in the states of Texas, Oklahoma, Arkansas, Louisiana and Mississippi.

It is stated that while in Dallas Mr. Lynch made a proposition to E. H. Hulsey, who owns three theatres in Dallas, one in Waco, two in Galveston and one in Houston, for the purchase of his holdings.

Hulsey Reported Antagonistic.

Julian Saenger, president of the Saenger Amusement Company of New Orleans, who owns theatres in Texas, Louisiana and Mississippi, came to Dallas and conferred with Mr. Lynch for a whole day during his visit here. E. V. Richards, vice president and general manager of the Saenger Amusement Company, was also present at the meetings.

Current report says there is little likelihood that E. H. Hulsey, who also owns the First National Exhibitors Circuit film business here, will consent to closing such a deal at any price. Mr. Hulsey is one of the most progressive showmen in the country and his up to date methods have made every theatre he has been connected with a success. It is not known just what has resulted from the purported negotiations with the New Orleans men.

New Theatres Building.

Reports in Southwestern film exchange circles are to the effect that S. A. Lynch is undoubtedly coming into this territory as a theatre owner on a large scale. It is said that Pierre Levy, of Fort Worth, and J. Lytle, of San Antonio, both owners of several large theatres, have been consulted regarding the matter. Several large theatre enterprises in this territory are already under way with buildings contracted for. On their completion it may be found that S. A. Lynch is the man behind some of the new shows. As a distribution center Southwestern territory is now declared by film men to be second to none in the world and developments of tremendous importance to the Southwestern moving picture business may be expected soon.

He Must Be Some Letter Writer

If he can make Norma Talmadge look like that in her Select, "The Way of a Woman."

It Was a Saturday Evening Post Story.

An article in last week's issue called attention to a story by Homer Croy published in a prominent magazine of the date of May 24. The title of the tale was "The Movie on the Rhine." It was the Saturday Evening Post, as we stated in an article written by Mr. Croy printed on June 14, that carried the interesting description of the difficulties of showing pictures to the American doughboy.

Poland to Write for Universal.

Joseph Franklin Poland, a well-known screen author, has been placed under contract to write exclusively for Universal. Poland is the author of "The Spitfire of Seville," which was recently completed at Universal City with Hedda Nova as the star.

STARS NEED GOOD VEHICLES TO DRAW

Advertising, Says Manager Ellison of Denver, Will Not Help a Poor Play, Even if Actor Is Good

MOVING pictures are past the experimental stage and are no longer a novelty to the sophisticated American public," declares Homer S. Ellison, proprietor of the Rialto and Princess, two of Denver's largest and most progressive moving picture houses, in reviewing the after-war situation to a correspondent of the Moving Picture World. "The moving picture has taken its place among the legitimate amusements of the present day, and producer and exhibitor must deliver the goods or lose out.

"Fancy and alluring posters on the outside of the theatres featuring pictures that lack the punch no longer loosen the purse-string of the educated American theatre-goer," continued Mr. Ellison. "However, advertising is a potent factor of the moving picture game. It is just as necessary in this business as in the business of dry goods concerns and department stores.

Uses Printer's Ink Freely.

"I don't believe in holding back the advertising matter concerning a big coming feature picture on the grounds that it will hurt a production being featured at a playhouse. Let the public in on the ground floor. Let them know what is coming. That is my policy with my patrons. I used plenty of printer's ink and all sorts of sheet advertising at the Rialto several days before the first showing of Douglas Fairbanks in 'The Knickerbocker Buckaroo.' The result was that I did $500 more business on the opening day than I had on any other first day program on which Fairbanks was featured. And I didn't hurt the current business a bit.

"Nowadays, the star alone won't bring the crowds up to the box office. The star must have the vehicle. Lesser stars, with strong vehicles, are a better drawing card than the greatest of silent drama performers with a weak and unsatisfactory play. When we showed Sessue Hayakawa and Fanny Ward in 'The Cheat,' we drew big houses, because the vehicle was good. Since then they have appeared in pictures lacking the class of 'The Cheat,' and the result has been to show that there are no good box office attractions without a proper vehicle.

"With a star advertised on your bill, backed by a good vehicle, you fill your house, but without the latter you do not."

Pathe Employes Not Having Bonus to Share in Profits

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announced last week a new distribution of profits to employes in addition to the several bonus propositions which have long been in vogue with this concern. This new distribution was referred to by Pathe at the dinner recently held in his honor.

The new proposition is for the benefit of those employes who do not share in the various bonuses and is so arranged that each of these employes when he has been with the firm one year, will on the anniversary of his coming with Pathe receive a check for double his weekly compensation for that week.

Branch managers, bookers, cashiers and salesmen have participated in liberal bonuses at bi-monthly periods, these bonuses being the reward for increased business through their efforts. Home office heads of departments also are paid bonuses based on business brought in through their efforts.

With the new system of anniversary checks each and every employe of Pathe exchange from office boys up will participate in the profits.

Civil War Veterans Like "Secret Service" Picture

BEING desirous that the Paramount-Artcraft special, "Secret Service," should be perfect in historical detail before allowing it to be released as scheduled June 15, the executives of the Famous Players-Lasky Corporation arranged for a number of Civil War veterans, officers of the Grand Army of the Republic, to see the picture at a private showing and offer criticisms.

Accordingly, Matthew B. Brennan, commander Dahlgren-Powell Post, of New York; H. J. Kearney, commander of the Veterans of Farragut's Fleet; Willian F. Kirchner, chairman of the Memorial Committee of the G. A. R.; James R. Silliman, president of the New York State Home for Soldiers and Sailors, and Captain Fritsch, who had acted as the committee's organizer, sat in the Famous Players-Lasky projection room recently and watched the presentation of Hugh Ford's version of William Gillette's play, with Major Robert Warwick in the stellar role. Each of the veterans had been chosen as a special authority on essential subjects.

Two days later President Zukor received the following letter:

Having been invited with a number of representative members of the Grand Army of the Republic to view the photoplay called "Secret Service," one of your Civil War productions, I feel it my duty to say to you that I consider it as a great education for the new generation now coming in after the close of the World War.

I consider "Secret Service" to be as near perfection as any representation of costumes and scenery could be produced after such a lapse of time.

I would advise all Grand Army men to see "Secret Service" and to write to Mr. Zukor, giving their views of the play.

JAMES R. SILLIMAN,
President Board of Trustees, New York State Soldiers and Sailors Home.

Nehls Uses Old Negatives in Building of Hothouse

R. R. NEHLS, general manager of the American Film Company, has ideas of his own concerning efficient management and business economy. Recently out at the Santa Barbara plant of the American, he observed an accumulation of "dead" negatives—some of the thousands that are used yearly in the making of "stills," news pictures and star portraits.

He conceived the idea of utilizing these old plates in the erection of hot houses for the storage of plants and shrubbery used in film settings. The structures were built of a framework of squares and molding strips into which the glass plates were fitted. It is estimated that 2,500 plates were required for both structures.

In addition to the conservation of glass the scheme yielded approximately $150 worth of silver from the emulsion removed from the plates.

Hothouses Whose Glass Is "Dead" Negative from the American Studios.
General Manager R. R. Nehls lightened up Santa Barbara with this bit of conservation-conservatory.

Prizma Graduates Students.

William Van Doren Kelley, who is principally responsible for the development of the Prizma processes, and who has been an investigator and student in the field of color motion photography for nearly twenty years, is conducting a school for cameramen. When these students have reached a certain degree of efficiency in color photography by means of the Prizma cameras, they will be sent to the different parts of the world to secure subjects of a character that lend themselves to the Prizma processes. Already several have graduated and have been dispatched, one to Java and another to Central America. Within the next few weeks two more will make their departure from the United States to distant lands to secure negatives that will entertain and educate theatre patrons in this country.

JAPAN CENSORS CUT OUT LOVE SCENES

This, Says Ushizo Ono, with Nipponese Liking for Own Films Works Against American Product

CLEAN pictures of the heavy dramatic sort and comedies of the slapstick variety are the American film features that are acceptable to the mass of the Japanese theatre goers, according to Ushizo Ono, representative of the Japan Cinematograph Company, who has just contracted for the entire Robertson-Cole Star Series for Japan. The Japan Cinematograph Company owns 320 of the 450 theatres in the island empire of the Pacific and produces twelve five-reel pictures a month in Japan for exhibition there.

"The common people, as you would say, or about 70 per cent. of the people in Japan, like Japanese made pictures alone," said Mr. Ono, "and about 30 per cent. of the population also like American and other foreign pictures. Of course Japan is a progressive country and almost everyone there likes an educational picture. Indeed, pictures showing western customs in manufacturing and industry generally are very welcome to the people.

Do Not Want Sex Pictures.

"The Japanese people are very artistic and they like artistic pictures. The better educated persons are those who like to see American drama, but they do not want any sex questions in the pictures. They like high class drama. Some of the Robertson-Cole stars are already well known in Japan. The Nipponese people like pictures with plenty of action at all times and they particularly like plenty of action in comedies.

Strict Censorship Observed.

"Foreign producers generally do not realize the strict censorship which exists in Japan. No hugging or kissing or open demonstrations of affection are permitted to be shown, for the Central Censorship does not like children to see and emulate this. Frequently 1,000 feet is cut from a film of 5,000 feet, and it is estimated that about one in twenty of the foreign pictures is entirely prohibited."

The average capacity of the Japanese theatre is about 1,000, according to Mr. Ono, and the admission charge varies from about six cents in American money to twenty-five cents. New theatres are constantly being built and he believes the Empire can support about 2,000. He claims, however, that foreigners find it impossible to succeed in getting the business there because of the general public demand for Japanese-made pictures.

China Has About Sixty Theatres.

The Japan Cinematograph Company is now preparing to extend to China. At the present time, Mr. Ono said, there are about sixty theatres in China and most of these are in the American and English colonies. There is little Chinese demand for pictures and another difficulty is the lack of transportation facilities. It is very difficult to get prints circulated among the interior cities.

Free Picture Shows in Dallas Parks.

The open air free motion picture season in Dallas is on in full swing at the score or more public parks. The city commission this year voted for moving pictures free of charge in every park where a sufficient attendance was assured each night. Henry Putz, veteran moving picture showman, has the city contract and reports that the crowds are greater than at any time during the past six years.

Novel Trade Advertisement Planned for Picture Papers

UNIVERSAL'S advertising manager has announced a new ad to appear in an early issue of the trade magazines, which, he believes, never before has been equaled for elegance and artistry.

The ad—or twelve-page ad—is to be used in connection with the advertising campaign of the Stage Women's War Relief series of pictures which are to be released through Universal. They will consist of a series of twelve pages of "butcher" stock to form an artistic background with a mount of cream color on each page. The mount will be the photograph of one of the twelve of the most prominent stars in the entire cast for the series. The mount will be tipped on the "butcher" stock and will be embossed.

Law Prevents Selling of Standing Room in San Juan

ACCORDING to the terms of a joint resolution of the legislature at San Juan, Porto Rico, just opproved by the Governor, moving picture houses can only sell the number of tickets equal to the seats available. This law is designed to prevent overcrowding and to overcome the "prejudicial effect of keeping the public agglomerated in places where the atmosphere may easily become vitiated."

The joint resolution provides that whereas "it is a menace to public health to permit, in places where exhibitions are not given in the open air, as now happens in the so-called moving picture shows, where, in a deliberate manner and unmindful of the health of the patrons, more seats are sold than are available," and whereas "we already have had to lament in the said places the crowding of children and women, which has not been sufficient to make such moving picture theatres take proper measures to protect the public," be it enacted "that any owner of a theatre, moving picture theatre, or any other place devoted to public exhibitions, shall make a declaration and post same to the public in a conspicuous place as to the number of seats that he has and the classification thereof, and that at no time shall there be sold tickets for more seats than the number available at such places, whether such are numbered or not."

You Can Look at the Rest of the Page Now.
After having observed this pretty picture of Dora Glenn, of the younger set in Vitagraph Big "V" comedies.

Fan Magazine Campaign for New Pathe Serial

PATHE has decided to branch out in a new field in the exploitation of its next serial, "The Great Gamble," featuring Anne Luther and Charles Hutchison, which is scheduled for release on August 3. It has been decided to take considerable display space in the important fan magazine in an effort to increase serial patronage.

Pathe executives have decided that the growth in circulation and popularity of the fan magazines has been sufficient within the past year to warrant their use. One or two of them have reached the half-million mark in circulation. Billboards, newspaper and national periodicals have been used in the past.

The advertising campaign on the serial will be keyed so that the exhibitor will realize its value. Each of the display ads will have a coupon to be mailed by the reader to his favorite picture theatre asking the management to play this serial. Thus the manager will have a concrete demonstration of the desire of his patrons to see the serial.

Circuit's Minneapolis Office Moves Into Larger Quarters

THE Minneapolis First National Exchange has moved from the Film Exchange Building to new and larger quarters on the fourth floor of the Loeb Arcade.

J. F. Cubberly, manager of the local office, is this week supervising the carpenters, painters and other workmen who are busy getting the exchange into first class shape.

New racks and new slide cases have been provided, and all the stock is being inventoried and placed in the best possible condition.

New systems of bookkeeping, accounting, shipping, handling of paper and inspection, are also being installed. All of the prints are being renovated.

In fact, it is a general house cleaning on the part of Mr. Cubberly, who found the old offices too cramped to comfortably accommodate the rapid expansion of business.

A projection room is being operated in connection with the new office, a feature that was lacking at the other building.

Moving picture accessories may be quickly disposed of through announcements in The World's Classified advertising.

"I'LL TAKE MY COMEDY STRAIGHT"

Says Taylor Holmes, Serious Humorist and Comedy Star for Triangle—Works on Idea It Takes a Real Chicken to Cross the Road and So Get Following

By William J. Reilly

REMEMBER Taylor Holmes in "Taxi?" Remember how, as "Slim" the expert taxi driver, he would climb in behind the wheel of his Ajax and spin away to take home some gentleman whose thirst had been too great? Didn't he look right at home? You never would have dreamed, would you, that Taylor would be thirty-eight minutes late for an interview for no other reason than that on the way to the interview his car stalled at one of the busiest points of busy old Broadway?

For thirty-seven minutes and a half, publicity director Lem Stewart, of Triangle, and his soft-voiced Southern, and soon-to-be-a-star assistant, entertained the representative of the Moving Picture World, awaiting the arrival of Mr. Holmes.

"He has never been late to an appointment," said Mr. Stewart. "I cannot imagine what is detaining him."

A New Sort of "Vehicle."

On the tick of the thirty-eighth minute Taylor Holmes, whose starring vehicles, "It's a Bear," "A Regular Fellow," "Taxi," and "Upside Down" would suggest that he was perfectly capable of handling any known situation, rushed in, hat and cane in hand, with a tale of woe concerning a "vehicle" which had balked and refused to emote at no less a place than Broadway between Fifty-second and Fifty-third streets.

"It was that battle axe of Joy's!" he exclaimed, "but you must admit that I picked out a good spot to stop in." And his face beamed with the joy of an artist who has just finished a wonderful creation.

"I tipped about sixty-five stevedores to push the thing around into Fifty-third street and take turns at cranking it," he busily explained. "Why it stopped I'll never know. And how it started I'll never tell. But suddenly it became feminine and changed its mind, started, and here I am."

And he proceeded to get right down to business. It might be supposed that Taylor Holmes, star of happy-go-lucky, laughmaking photoplays, would be of a happy-go-lucky nature, with never a thought for the morrow or the day after that. Mr. Holmes takes his sense of humor along with him always, but he is a comedy maker of purpose. In other words, he goes on the principle that comedy making is a serious business and applies himself to that work with all the tenacity of the up-to-date business man.

Straight Comedy His Field.

"I would rather play comedy than anything else," said Mr. Holmes. "And I am particularly gratified to find that my comedies are now being received with much zest in England and France. The hurly-burly of the war is past and the people over there have a big spot in their spirit open for comedy entertainment.

"Straight comedy is the field I am trying to cultivate," the actor went on. "No one disputes Chaplin's possession of the broad comedy field; and no one gainsays Fairbanks' supremacy in the acrobatic comedy. I am trying to do the straight comedy, taking humorous stories and situations and working into them just as much of the laughable as the situation will hold.

"You know," Mr. Holmes said, a light twinkling in his eye, "any chicken can cross the road. But it takes a real bird to cross it and be looked at. Which means that it takes a real chicken to get the following."

It is this humorous principle upon which Mr. Holmes works when before the camera. He believes that it takes a real comedian to walk across the little highway upon which the eye of the camera is focused and at the same time do his perambulating so as to be humorously different, get a laugh and likewise a following.

No Rain Checks for Ruggles.

The success of Mr. Holmes' comedies not only in America, but in France, England, and even India where he has been given a name signifying "joviality," speaks for the soundness of his idea and is, moreover, a signpost on the road to an even bigger future. His "Ruggles of Red Gap" played for two weeks at the Alhambra in London, an unusual performance for any theatre of its prominence.

Taylor Holmes.
Who says as he smiles: "Fowl things are afoot when a chicken crosses the road." But even then he's serious.

And a lot of movie folk told Mr. Holmes that he could not make a success of the character of the English servant, Ruggles, because the man was all mental attitude. But Taylor Holmes, like his famous namesake, Sherlock, sleuthed around in his mental wardrobe, found a mental habit that fitted and then went before the camera with perfect ease of mind. The "fortnight" at the Alhambra in an English character before English spectators proved that the pessimists who were handing out rain checks before the Ruggles game was scheduled were all wrong on the Taylor Holmes score.

Mr. Holmes' Triangle pictures, the latest of which, "Upside Down," has been hailed as his best, bear out his theory that the process of building up a following with comedies is a cumulative one. It has been the policy of both Triangle and Mr. Holmes to make each successive play of his better than the one preceding and it can be said safely that when Mr. Holmes essays to cross the screen road, like the "real chicken" he has a good following.

Holmes Comedies Easy to Look at.

A letter from New Zealand struck an important spike on the head when it said that the Taylor Holmes comedies are "easy to look at." In other words, his photoplays have the "smoothness" which Hamlet asked of the players in his memorable instruction to them. Mr. Holmes tries not to make big jumps from one situation to another, and his broad viewpoint, stage training, and sense of humor let you sit back in your seat at the theatre and enjoy a ride of an hour and a quarter in a smooth running vehicle.

"In India," said Mr. Holmes, "the people have a keen sense of the proper in dramatic construction. And a brand of play which offends in dramatic technique is quite likely to be avoided."

In fact, Mr. Holmes' points in connection with the motion picture were made by references to such widely separated places as India, Constantinople, New Zealand, and Broadway that we thought several times we were talking not with Taylor Holmes, the comedy star, but with Burton Holmes, the travelogue chap who jumps from Switzerland to Peru without a moment's hesitation.

In Every Way a "Smooth Article."

But Taylor Holmes has not the bearded aspect characteristic of Burton. His face is smooth, like his pictures, and his stories, put over in characteristic actor-manner make you think he'd make a good pinochle partner in the smoker on a trip from New York to San Francisco.

His stage training has given him excellent foundation and background for his work in pictures. Two years and a half in "Bunker Bean," long runs in "Trilby," "The Third Party" and "The Million," added to headline acts in vaudeville have supplied him with abundant material with which to fill in his painting, "I'll Take My Comedy Straight."

That's an occupation in which Mr. Holmes will work and prosper long after the gray dawn of July 1.

AND THE GREATEST OF THESE IS HOPE

Hope Loring, Scenarist, Confesses Startlingly on Eve of Going Abroad on New Universal Serial

SHE was putting the final touches to her wrist watch, which was a pretty one, and really didn't need any touches final, and she was doing likewise with her nose, which similarly was in no way in need of touches conclusive. Which sounds as if the Moving Picture World man had entered a touching scene, but outside the English romances, such has never been his luck.

"She" was Hope Loring, scenario and continuity writer for Universal, and who is in New York preparing to sail with the company, which will make the international serial, "The Thirteenth Hour," starring Eddie Polo and Peggy O'Dare, and directed by J. P. McGowan.

This serial will find its way over the same route so many of its predecessors have gone—into every corner of the world.

Supporter of Trunk Lines.

Much trunkage in Miss Loring's suite at her hotel testified to the fact that she was soon to go on an amazing adventure and was going to take as much baggage as the hold of the Lapland would allow. In fact, so well did she like the idea that she could not separate herself from one of the wardrobe trunks, but perched herself up on it and insisted upon the World man taking the armchair at the window.

It is indeed an amazing adventure upon which Miss Loring is going as continuity writer for "The Thirteenth Hour." Some time ago she decided upon an un-Corinthian event as concerns her name, and reversing the edict of "the greatest of these," took "Hope" from her "Mary Patricia Hope" Loring and so set up "Hope" as the greatest.

Always she had hope of returning some day to the scenes wherein she spent her childhood. She was born in Barcelona, Spain, where her parents were killed in a driving accident. Her aunt took her to England at the age of two, and at five she was brought to America.

Could Settle the Kaiser Question.

Now, "The Thirteenth Hour" is taking her back to these countries which she saw through the colored glasses of babyhood. The serial, which features Eddie Polo in the role of a detective on the trail of internationally known crooks, will be filmed in England, Ireland, Scotland, France, Italy and Spain. Holland will be included if the Government will permit. Holland is probably afraid that the serial demons of Universal would use the Kaiser for the villain in an episode and thus settle the question as to what should be done with the well-known former Emperor.

Miss Loring's training as a serial writer for Universal for two years would give her ideas for the disposal of the former Kaiser which would surpass Al Jolson's suggestion of locking him up in an Automat and not giving him a nickel. "The Lure of the Circus" and "The Red Glove" are from Miss Loring's pen, and "The Thirteenth Hour" is being done by her, after the idea of Joe Brandt, serial production manager for Universal. With an Irish father and a Spanish mother, Miss Loring was blessed with a rare combination of wit and extravagant spirit which manifests itself in what she says and does.

Big Collection of Diplomas.

It is to be hoped that the captain of the Lapland, on which the serial party sails on June 21, will give Miss Loring the degree of first-class seaman when the ship docks on the other side. She has received inumerable diplomas and certificates from boarding schools, dramatic and dancing schools, was a budding sweet girl graduate at the University of Iowa for a year, and lacks only the first-class seaman degree to make her collection complete.

There was one "finishing" school, however, at which Miss Loring did not finish. Imbued with the idea of writing, she took a splashy idea from the lid of a candy box, wrote a story, and received $15 for it. In a boarding school $15 is absolutely too much money to keep, so it was put into a "spread." Sad to relate, the news spread to the ears of the administration and the only degree Miss Loring received from that

Hope Loring.
Whose work on Universal's "Thirteenth Hour" takes her back to countries of her childhood.

Alma Mater was the decree to seek "spreading" classics elsewhere.

Which human incident explains Miss Loring's interest in people and her theory that the best story is the most human story, the precept upon which she bases all her writing. "I am tremendously interested in people and things," said Miss Loring, "and I try to make my actors as interesting to the people who see them on the screen as they are to me. I try to put them over."

It was at this point in the interview that the maid entered with a letter. "Don't forget, Mary," said Miss Loring, "that you are to tell my fortune today Mondays and Fridays are your fortune-telling days."

It was Friday the thirteenth, and Miss Loring was about to embark on "The Thirteenth Hour," but even so, the fortune Mary told could not be anything else but a tale of good luck and rewarded ambition.

For, to remember Miss Loring's own remark, "The greatest of these is Hope."

REILLY.

Exchanges Complain of Way Censors Handle Film

WASHINGTON city exchange managers do not like the way in which the Maryland censor board is handling their film. One manager in particular has had a great deal of trouble, it is reported, resulting in many complaints coming to him from exhibitors. This manager has received letters from first run accounts in Maryland to which films were shipped direct from the offices of the censors that the films were oily and sprocket holes torn. It was not until recently that the manager "tumbled" to the cause.

There was returned to this exchange film where the emulsion had stuck to the celluloid back further on and where sprocket holes had been cut, necessitating the taking out of large sections of the film. This was a new print and it is alleged had gone nowhere but to the Maryland board.

The managers dislike complaining to the board, no matter what the provocation. Naturally, they fear retaliation, and it is difficult to get them to put their names on a letter of protest. It is understood, however, some of the film men have overcome their dislike of controversy and have taken their problem up with board members.

Shows at Marine Barracks Affect Washington Houses

THERE has been a great deal of complaint on the part of exhibitors in Washington, D. C., of competition they are forced to meet in the shows given through the War Camp Community Service. It has always been the understanding that films were furnished this organization to be used only where it would not work a hardship on established theatres. Since the arrival of warm weather, the exhibitors of Southeast Washington have felt the effects of the public exhibitions of motion pictures and music at the Marine Barracks. It was learned, however, that the general public had been invited to concerts by the Marine Band and that motion pictures were also exhibited several evenings each week.

The motion picture men of Washington have suffered greatly during the war period through just such things as these. They have recently laid the matter before the Washington Exchange Managers' Association, declaring that a continuance of this competition will cause ruination of their business.

Rogers Speaks at Newman Theatre.

Will Rogers on his way to the Goldwyn Studios at Culver City, stopped off in Kansas City to attend the opening of the Newman Theatre.

Frank Newman advertised that at the opening of his theatre Will Rogers would be present in person. Said Will, by way of an opener, "There was a time when Frank Newman sold the tickets in his window then ran around the door to collect them, and to those who do not believe in building up from the ground, I would refer them to this house tonight."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Usher Stunts.

DRESSING your ushers to match the character of your current or coming picture is a capital scheme if worked only occasionally, but remember that the advantage of the idea lies in its novelty, and it ceases to be a novelty if you use it often. Either you must dress your ushers to match every picture, and so rouse curiosity as to what you are going to do next or else you must hold it for the "just once" class and retire it after you have used it. Then it would be better to dress in anticipation and get the real benefit of the advertisement. It is not an advertisement to appeal to the patron whose admission you have already secured. But here is one stunt which can be worked simply. Provide each employe with a ribbon printed with the title of the next picture. If the ushers are boys, use these for cap bands. If you use girls, let them bind them about their hair in the fashion girls employ. Your job printer can set up the type and run these off on the proof press, and you can get your ribbon cheaply from the job-lot houses in the large cities.

McCormick's.

S. Barret McCormick went out of the ordinary to give a big display to Anita Stewart in her second Mayer production, and this applies to space, text and general effort alike. The moon is used in most of the designs to emphasize the midnight feature, and most of the drawings work on the contrast idea. That used for the colored plate shows the star

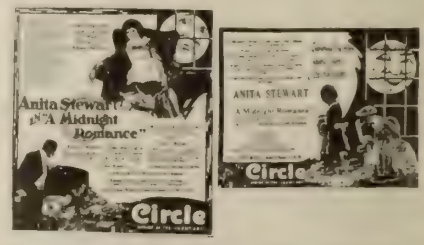
A Four Elevens for Anita Stewart.

in both phases of her role. In the color plate green is used for the sea and the trees, with a blue sky and red for Sloan's hair. Below the girls are in red and blue, with red and green giving color to the room, and a splash of green for the legend. The small type above the title deals with the story and presents the high lights in their most attractive form, while that below deals with the star herself and announces the minor features. Throughout, the main title is imposed upon a clock face pointing to twelve. This is shown in a portion of an advertisement which forms the second cut, together with the moon face. As in the other, the upper portion of the display is given to the story. For the current showing two nines were used for the early days, and these deal with other features of the story. Here the star gets the upper cut, but in one Mazie gets the lower space, and in the other Sloan has it to himself. That on the right hooks up, the top legend reading, "Beginning with Eve Woman has always had a good ally in Old Man Moon," and below, "But Blonde Mazie was cut out for Mazdas, which gives a clean-cut suggestion of the char-

A Portion of Another Display.

Two Displays in Which the Moon Still Points to the Title.

acter of the two women. That on the right makes an apt reference to Miss Stewart's recent success, "Virtuous Wives," which seems to be the only hook-up with this play. Both of these are unusually good examples of Mr. McCormick's work The cuts are almost certain to win your attention, and with this gained, he hammers away on the story angle and gets you interested in the play, as well. Whenever he has anything to talk about, he is quick to make use of it, and the best possible use, at that. He knows that he can sell stars to most people, but he knows that he can sell stories and not stars to some others, and that even those who follow the stars can be made interested in the story as well. But above all things, he shows that it is possible to use plenty of type and still get good display by holding to a few big lines and keeping the type down on the rest. Most of these cuts give almost as strong a display as though he used plenty of white space. This is because he does not fight his display lines with less important lines of almost equal type value. The moment he leaves the display lines he cuts down at once to an eight or even a six, never using better than a ten or twelve. As a result his big lines are still big. Toward the end of the week when he could run on the momentum gained earlier he dropped down to fives and sevens. The same idea is still carried out. You can



A Three Sevens and a Three Fives for the Close of the Run.

seldom, if ever, turn to these reproductions and find a display in reduced form in which you cannot get the big display lines in a glance. The reduction carries the small type below the limits of legibility, but you always get the main title. This is a point in which Mr. McCormick excells.

Slipped Up.

The Mikadow, Manitowoc, Wis., gets out a snappy program with bright program readers and a comedy column on the back page that really is funny; not funny because it is trying to be, but because it possesses real humor. A recent program offered a cut of Nazimova for the front page and dropped the date from the inside to go over to a four page

Front Page of the Mikadow Program, Manitowoc.

special sheet. The front shows the only mention on the regular program. We think that this is an error of judgment, for in the proper date there should have been a reference to the special insert. The special is not bound up with the

other four pages and is liable to become misplaced, when there is no reference to the Thursday and Friday other than the four point "Thur-Fri" below the cut. It was good judgment to get out the special insert for "Eye for Eye," but it would have been well to have included mention in the regular program, as well. The proof reading is rather careless, for the cut shows the name of the star misspelled, and throughout the play is called "An Eye for an Eye," and not "Eye for Eye," which is the correct title. We show two of the program extracts, one for "The Girl Dodger," and the other for Fred Stone:

> **He's afraid of the Chorus Girls!** Wrong, Watson. He's a trifle shy and outside of that he's a devil on wheels; and, talk about them falling hard, why the poor boy almost fractured his skull when he met a certain Anita Graham. 'Tis a funy world, Watson, but it has nothing on this picture. Come, we must be off or we will be late. After this Sherlock, wrapped in his thoughts, slowly drifted into a vacant seat, the last one left in the first row, to enjoy the picture a second time.
>
> When we get through showing this picture the roof of the town will be about 50 feet out of plumb, 'cause there is so much excitement and fun in this picture and it's so contagious that—that you just naturally have to find vent for your feelings, as this picture will keep you giddy and gay for at least a week or two. Listen, this is not a war picture, it's just one of those darn fool comedy dramas that keeps you in humor for a month and make's life worth living.

These extracts are set in a panel to the right of the paneled date and title as shown in a recent issue. It is a very effective arrangement.

Reverse Cuts.

A correspondent writes that sometimes we say that a reverse cut is poor and then print a cut of a decidedly good looking reverse. He thinks it is inconsistent. It does look that way sometimes, but it must be remembered that a three or four-column cut reduced to a single column width will close up and if properly printed will again give an absolute black. Even a full size cut will give a better effect when printed well. We reproduce the cuts to show what they are and not to show precisely how they look.

Mickey in Dayton.

Mark Gates writes that Milt Crandall, "the best publicity man in the country," is in town to help him put Mickey over. Mr. Crandall was here in New York lately and showed some stuff that would make the other Mickey pushers green with envy. Mr. Gates writes that the Saturday before the opening they have 65 window displays, and hope for more. Think of that, you managers who claim that it is not possible to get a hook-up with the stores. Crandall can show Mickey hook-ups with everything from socks to cigars. The first shot was an inch and a half single column teaser showing the bathing scene,

An Inch and a Half Single Column Teaser for Mickey Used in Dayton.

but perhaps giving an erroneous impression of the play, and first impressions are important. But at the same time the phonograph stores were busy. We show a two seven and a halfs for the Columbia and the same space for the

A Pair of Displays for Mickey in Dayton, One of Which Is a Hook-Up.

theatre with Mickey getting the underline. The Victor took a double twelve, the Columbia had a single six from another dealer, and two music roll dealers had a total of twenty two column inches, which does not count the Hunter hitch onto this house four tens for the Saturday before the opening. Of course, the

A Four Tens for the House and Four Twos for a Phonograph Company the Day Before the Showing.

music hook-up is nothing new. That has been worked all over the country, but the other window displays mean plain hustle on the part of Mr. Gates and Crandall, and it is might good hustling, too. Crandall is playing the territory he controls slowly, and is cleaning up everything in sight, instead of getting what he can quickly and letting it go at that. He has the right idea.

Improved.

B. L. Waite, of the Minor, Arcata, Calif., sends in a program to show how his printer has improved the issue after reading the criticism in this department. One of the improvements has been in the stock, which, of course, gives a better cut impression and makes it possible to use the small cuts supplied by the Paramount. The other changes included a smaller face for the descriptive lines and cutting down from twelve to eight point gives a much more sightly looking sheet. The change was slight, but it greatly improves the appearance of the issue. Mr. Waite writes that he does not use an advertisement on the back page, because these are primarily designed to go into frames in the leading stores. He adds that in many homes the program is framed for reference. The fact still remains that he could make the program self supporting by running the advertising, since the ads could be read in the homes if not on the store displays.

Ruff Stuff.

Ralph Ruffner has hit the front page of the Butte papers at last. The newspapers of Butte have more self-respect than—well, Boston, for instance—and refuse to sell their front page to advertisers, so Ruff did not think he would ever make it, but he did. They had the flying circus in Butte for the loan, and Ruff tuned his lyre and piped for a lay. We are free to confess that we have read better poetry, and we have read worse—in the obituary column—but it was good enough to get him a 4½ inch box, double column, in both local papers, and it was signed "Ralph Ruffner, Rialto Theatre," which is going some. It is not a finished product, but it has a real swing and it carries the punch. To give you an idea, here is the first verse:

> The Flying Circus has come to jerk us
> Loose from flocks of coin.
> The call is sounded, the heavens bounded,
> The multitude will join.

Ruff doesn't say he did, but we'll bet the oysters that he had it set to music and made his audience sing it. If he didn't, he overlooked a bet, and that is something he seldom does. He also takes the top of his four fulls for Mary Pickford to advertise the aerial show, winding up with: "if you've a twenty-five cent piece left after subscribing for Victory Loan Bonds, shoot it on Mary. There's interest both ways." Then he announced a special morning performance to take the place of his busted matinee, and adds: "See the early show and then to Marr Field." He is not going to let even the big attraction do him out of

A Four Fulls and Three Fifteens from Ralph Ruffner.

a Sunday matinee, but he doesn't try to spoil the big show. The other display is a three fifteens for Bryant Washburn, with some more original poetry (it's one of the signs of Spring), for this attraction. For this he uses a press book mat which comes out very well. As a rule Ruff has to make his own cuts to get just what he wants.

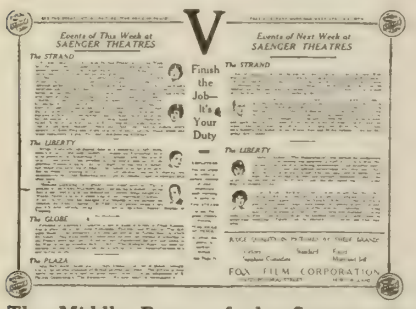
Stuck.

Add the Grand News, Keokuk, Iowa, to the list of stickers. The second year

started back in April, and it is still going strong. It is all house advertising, a five by nine four pager, but it gives three pages of reading to one of program, and it is well selected matter. The house dropped its regular attractions the other day to take in the Lyman Howe show. Howe's program is a collection of shorts, and yet so few managers make their shorts important on their own programs while Howe is still cleaning up after all these years. Surely there should be a suggestion here.

Compact.

The Saenger theatres in New Orleans use a joint program, The Saengerette, for the Strand, Liberty and Globe, with a two color cover and red borders within. It is a twenty pager, carrying considerable outside advertising as well as the programs and cuts for the three houses. On the double middle page the attractions for the week are assembled on one



The Middle Pages of the Saengerette Showing How the Attractions Are All Gathered in One Place.

side, with the underlines for the Strand and Liberty on the other. This enables the fan to study the week's offerings without having to search the entire twenty pages, and is a scheme to be recommended other companies using a joint program for two or more houses. Each house is properly cared for on the other pages, but the middle gives a review of the entire week, and will sometimes sell two shows where only one was sought. This is the advantage.

Doing It Right.

Here is the way the Princess, Colorado Springs, introduced Kinograms in a four nines. Only a small part of the space is given the five reel attraction. The rest is taken up with telling what the

A Four Nines in Which Most of the Space Is Devoted to Introducing a Short Feature.

new idea is and giving the synopsis of the first offering. Naturally those who read this advertisement will feel that the new feature is worth while and will follow it up week after week. If it has just been slipped in as another filler it would not have gained the same respect. Your small features are precisely what you make them. If you can make them pay a handsome profit over their cost, you are just that much ahead.

Backsliders.

After all the trouble we went to to persuade Jay Emanuel to date the days in his Ridge Avenue program, Philadelphia, we note that the program has reverted to its old style, just because Jasper is a film salesman now. Apart from this the program is neatly done, but it would be better with dated days. Don't merely tell them "Monday." Tell them Monday, June 1, or whatever it may happen to be, and you have two chances of making the date sink in. One new scheme is the handling of the underline. This is not made a special announcement, but is a part of the six point reader for the current show. Each day gives the attraction, and then six to ten lines of descriptive matter in the six point, then a bracket and "Next Monday Clara Kimball Young in 'The Road

RIDGE AVENUE THEATRE

18th and Ridge Avenue

MATINEE DAILY 2:30 p. m. EVENINGS 6:30 and 8:45 p. m.

	WEEK OF April 7 to 9	WEEK OF April 10 to 12	WEEK OF April 14 to 16	WEEK OF April 17 to 19
MONDAY	D. W. Griffith's ROMANCE OF HAPPY VALLEY	Mollie King in SUSPENSE	Priscilla Dean in THE WILDCAT OF PARIS	Dorothy Phillips in A SOUL FOR SALE
TUESDAY	Dustin Farnum in THE VIRGINIAN	Kitty Gordon in THE UNVEILING HAND	Montagu Love in THE HAND INVISIBLE	Mrs. Chas. Chaplin in WHEN A GIRL LOVES
WEDNESDAY	Clara Kimball Young in CHEATING CHEATERS	Bessie Love in CAROLYN OF THE CORNERS	Mrs. Chas. Chaplin in FOR HUSBANDS ONLY	Mary Pickford in RAGS
THURSDAY	Wallace Reid in ALIAS MIKE MORAN	Geraldine Farrar in TEMPTATION	Jack Pickford in FRECKLES	Carlyle Blackwell in HIT OR MISS
FRIDAY	Billie Burke in GOOD GRACIOUS, ANNABELLE	Alice Brady in THE INDESTRUCTIBLE WIFE	D. W. Griffith's THE GIRL WHO STAYED AT HOME	Dorothy Dalton in EXTRAVAGANCE
SATURDAY	Frank Keenan in TOOD OF THE TIMES	William S. Hart in THE PONY GIRL'S HUSBAND	Elsie Ferguson in THE MARRIAGE PRICE	Marguerite Clark in THREE MEN AND A GIRL

Program subject to change without notice!

The Directory Style Adapted to the Monthly Program by the Ridge Avenue, Philadelphia.

Through the Dark.'" The brackets serve to cut the underline from the current notice, and yet the coming attraction does not fight the current show through the use of big type or other distraction. It would be well to recapitulate the attractions to some in a single line each at the end of the program for those who want to look over the week. Not all of the programs are undated, but it seems to be more or less a matter of chance. For a monthly program the Ridge copies the directory used by some of the newspapers, adapting it to the use of the house by making the columns refer to four weeks of the month. This is printed on a 4¼ by 5½ card and forms a handy reference.

A Newspaper Program.

The Strand, Harriman, Pa., has to go to Bristol for a newspaper and runs a weekly program in the Saturday issue there, taking around six tens weekly for the following week and also running a tonight in a single six. This layout is

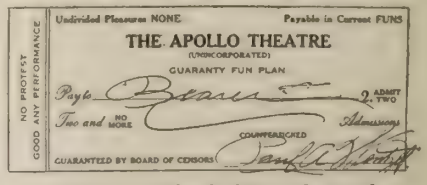
STRAND THEATRE
Old Commissary Building, Hayes Avenue
HARRIMAN, PA.
PROGRAMME FOR WEEK OF APRIL 14
Two Shows Daily, 7 and 9 P. M. Saturday Matinee, 2:15 O'Clock
Admission, 15 Cents; War Tax, 2 Cents
STRAND

A Six Tens for a Weekly Program and a Single Six for Tonight from Harriman, Pa.

along the lines of the Bleich style. We recently showed an extra large display used to launch the Houdini serial, but this six tens seems to be the regular house space with the tonight advertisement varying with the importance of the attraction. It serves all of the purposes of a program, and probably gets almost as wide a distribution.

Checks Its Passes.

The Apollo Theatre, Philadelphia, makes even its pass an advertisement, using a check form instead of the usual blank. People who get Apollo passes are apt to show them around because they are novel, and every mention of a house is advertising, no matter how well known the name may be. This is an angle many fail to appreciate. They think that a pass is just a pass. That mention of the house is of no value unless it is accompanied by some adjectives of praise. Practised managers know that any mention is advertising, and is good adver-



A Pass in Check Form from the Apollo, Philadelphia.

tising, unless accompanied by unfavorable comment. Take the "Wilson, that's all." It did more for a brand of whiskey than columns of praise of that particular bottling. F. F. Proctor popularized the continuous performance in New York with the line "After breakfast go to Proctor's." Keep people thinking and talking about your house, and you will not need heavy advertisements. The main thing is to keep the house in the public mind, and a unique check, an odd house signature, a special color for house front or a particularly good orchestra is as much an advertisement as a half page in the newspaper, and if persistent enough is even a better advertisement.

A Summer Stunt.

If your house really is cool advertise the fact in the way the late Frank Montgomery made famous. He advertised that any patron who sat for fifteen minutes in his house and could honestly complain of heat could have a small boy to fan him for the remainder of his visit, and Montgomery actually had one or two patrons fanned at their request. It makes a good flash for newspaper advertising or a throwaway or painted sign.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT

Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

Notice!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

That Synopsis.

SEVERAL writers have asked for a study of that synopsis recently run as a guide. What they really seem to want to know is how such a commonplace story sold to a company. One man wants to know what chance an outsider would have sending in the same sort of a story, and adds, "The plot is old and stale. Is not the acceptance due to its regular form and the certainty that success will come from the old and familiar detail?" The story was accepted because it was what the company wanted. It was fairly plausible, it was exceedingly well planned, and it was precisely suited to the stars for whose use it was offered. That was where Mr. Hoyt had the inside track. He probably sold this story because they knew that his stories worked into acceptable plays, but he did not sell his first story to them on past performance. There was one story they took without knowing him to be a safe writer. They took that because they knew that an acceptable play could be made from the material supplied. He became an insider merely through landing a succession of hits, and that same entry is still open to others who can tell their stories with the same clearness and supply plots that are what the companies want. All of the factors *are* old, but the combination is sound and well planned, and interest is built up in an ascending scale. It sold more readily than would a more fantastic and less probable story, but it sold mainly on the fact that it was sound technique and a synopsis from which any competent continuity man could make a good play. "I write better stories than that" is perhaps the natural retort, but do you write your story as clearly and as acceptably? That's the test and that alone.

The Market.

Recently our rubbernecking A. G. Giebler went on a tour of the studios for the benefit of this department, and here is his report. Of course this may all be changed by the time this gets into print, but here is how it did look:

American.—Wants stuff for Mary Miles Minter, Margarita Fisher and William Russell.

Ince.—Employs four staff writers, but will consider outside stuff, though they seldom purchase.

Goldwyn.—Read for Tom Moore, Mabel Normand and Madge Kennedy. Good people to do business with.

Metro.—Wants stories for Bert Lytell, Viola Dana, Anna Q. Nilsson, May Allison and Nazimova. Partial to synopses with well written subtitles with a comedy touch.

Lois Weber.—Not in market.

National Film Corp.—Stories for Walthall, Billie Rhodes and two-reel comedies for "Smiling" Bill Parsons.

Fairbanks.—Wants typical Fairbanks stories.

Christie.—Want one and two reel stories along their well marked lines. They like stories of young married folks and their difficulties, but they must be lively and amusing.

Lasky.—Reads, but buys little.

Vitagraph.—Western studio buys no scripts. All should be sent to main studio in Brooklyn.

Mack Sennett.—Not in the market. Their stories are built—not written.

Arbuckle.—Some chance to sell gags.

Hampton.—Wants stories for Kerrigan, Desmond and Warner.

Rolin.—Not buying.

Universal.—Buying very little because of decreased production.

That is about the market the way things stand. It is not an encouraging market for the beginner, but there is some small opening for those who can write real stuff. The only trouble is that the novice is more apt to think his stuff is good than the more practised writer, and he keeps the studios filled with junk.

Plot Plus Technique.

All there is in photoplay may be summed up in two words—plot and technique. Bob Horner tells it all in a recent letter, when he says:

> 'Tis been a long time since I invaded your sanctorium, yet I have often wanted to write you, with many thanks for the benefits I received from taking your advice for the past five years. Perhaps you cannot go back to the days when I, the Yukon Kid, was a downright pest by intermingling my questions with "Lois" and "Rubena" to the Answer Man? Although you never liked that Kid, the term was used right then, inasmuch I was nothing but a sixteen year old kid. You gave me plenty of heartaches in those days, insisted that I would never get "there" and told me to go back to school. Despite this discouragement I kept plugging away with the determination of making the "first sale" before giving up the ship. But, as I sometimes glance over some of your old answers to my inquiries, you became less critical and more desirous of giving me a helping hand, registering that I was at least making some progress. There was one mental lesson from you that always loomed big to me, and that was PLOT. I made this my one big study, and have never regretted it. Next, I gained the "picture eye," but always made it a point to have a plot, otherwise I would be unable to see the action play as it was written. I wrote over three hundred plots before I made my first sale. Through hard work and study I became a real student of screencraft, and carefully stood at attention when radical changes were taking place along producing policies. First, I learned how to compose sufficient material for a one-reeler, then my twos, threes, and then the jump to fives. Never once was I puzzled as to where writers got enough material for a five-reeler. If a writer studies plots and plot formation until he becomes so familiar with plots that he will really know that plotting is all there is to a play, he will be able to write material to cover any length of subject that he so desires. But this was only accomplished by real practice. I received many disappointments even after I did begin to sell, but this only made me plug all the harder. I made good use of your columns, and did what I and all the rest of the readers were advised to do. I studied technique until I was almost blue in the face. And it wasn't long before the various editors began to watch me. I mastered a smoothly-running technique, and was soon offered a staff position. I worked in this capacity until I was appointed assistant editor, and then an editorship was offered me from another company. Never once did I "innocently appropriate" another writer's idea. I played the game fair and square, and arrived through this and hard work.
>
> It has been long years since Lois and Rubena used to write in questions. We never did know what became of Lois or why she dropped out, but we have always had a soft spot in our heart for her. Rubena got the idea that she was being kidded. Horner stuck, and he is just coming into his own. His early letters were something wicked, and more than once was sent back to him on the grounds that if he didn't know the answers himself he was not entitled to call himself a writer. We had our troubles with Robert in the by-gone days, but he was bound to become a writer, and he stuck and he is. Ebony blew up, and he got blamed for the loss of a lot of scripts for which he was in no wise responsible, but he kept right on, and is making good because he realized that plotting, which is imagination, and technique, which is the expert use of that imagination, is what makes plays. First learn how to plot. Then learn how to put those plots into plays, even though companies will now buy plots alone, for some day you will want to go into the studio, and you must have a complete technical training if you would realize to the full on your efforts.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By Mail, Postpaid, Three Dollars

Published and For Sale by

THE MOVING PICTURE WORLD

516 Fifth Ave., N. Y.

Schiller Building, Chicago.

Wright & Callender Bldg., Los Angeles.

No Preventive.

"No company can stop me from sending the continuity, too, if I want to," defiantly announces a would-be author. He speaks the truth. No company can prevent him from sending in what they do not want, but no company is under any obligation to read material not in the form they require, so what is the use of sending it in? We think that the synopsis only idea is not a good one, but if we want to sell we conform to the requirements of the purchaser. Do as you are told and not as you want and you are far more likely to meet success.

Projection Department

Conducted by F. H. RICHARDSON

Important Notice.

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue containing the lens charts was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus biconvex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid to any part of the world. Send U. S. 3-cent stamps or money order.

How Do They Do It?

A certain one, whose name I withold, writes from Florida. I shall quote his letter only in part.

"Some few weeks ago I wrote from Greenvilee, Georgia, ordering a handbook. This will cancel the order and explain my position. Once I wrote you, from Atlanta, Ga., that I had just entered the projection field. Since then I have succeeded in gaining admission to the I. A. T. S. E. C. M. P. M. O. and it is now up to me to make good. Have been in union a year and a half. During all that time worked as assistant in house where there was a rectifier and compensarc, so you will see that all my experience has been on those two devices. Am anxious to succeed. From what I am able to learn from one or two old moving world magazines you have issued several books on projection. I have the first edition, I think—1910. Of course I would like to have all the books, but as I have been away on sick leave for six months am not in shape to purchase them. Which one of them would you suggest. Simply have got to get along."

Now here is a good brother who, by his own admission, has been in the projection game for at least a year and a half, yet he does not even know what text books on projection have been published. Can you beat it? He says "I just have to get along." Umph! why did you not think of that long ago? You wait until you are financially embarrassed by sickness and probably out of a job, then suddenly wake up with a jump and probably expect to remedy the carelessness of at least a year and a half in a few days or a few weeks.

Gets the Editorial Goat.

Brother, you get my goat! And might I most respectfully inquire what sort of "examining board" (?) the local had that admitted you to membership? You now hold an I. A. card and probably could not connect two 110-volt rheostats across a 220-volt line correctly to save your soul from purgatory. Yet the I. A. calmly expects its cards to be respected by theatre managers! It is to laugh. Given a motor generator set and a sparking commutator, you would have about as much idea of where to look for the trouble, and what remedy to apply as a Fiji Islander would have about adjusting the hairspring of a watch. And yet you hold an I. A. card, which is supposed to declare to all and sundry that you are a projectionist—pardon me, an "operator." Well, my good brother, you are not even that. And now you rush frantically around seeking that knowledge you should have started diligently to acquire from the very first week you entered the projection room.

Unions That Are Sponges.

Local unions which admit such timber as this are not effective organizations. They are sponges; that is to say, unless they admit the man and then proceed diligently to educate him in his business until he is really entitled to carry a card, they sail under what amounts to false pretenses. They claim to be organizations of projectionists—pardon me, "operators," but they are in reality organizations of half baked incompetents, who are not really even competent "operators" because they don't understand the machine they handle. Supposing the Brotherhood of Locomotive Engineers admitted incompetent men to membership and they were placed in charge of engines pulling trains the express YOU were riding on had to meet. How would YOU feel about that organization, huh?

As to the books, each edition (there are three) succeeds those which have gone before. I would advise that you get the third edition, which has been sent you, to Greenville, Georgia, I think. In addition to this it would be well that you get the Hawkins' Electrical Guides, ten volumes, at one dollar a volume. You can get them for one dollar down and one dollar a week. But merely getting the books will not do you one iota of good. You must get them and then buckle down to a long grind of STUDY.

Reflect Before You Get Mad.

I was amused at your remark that now that you were in the union it was up to you to make good. Suffering flicker blades, wasn't it up to you to make good from the very day you entered a projection room? Suppose you never joined a union at all. Is not the motion picture industry and the audiences you project pictures for entitled to any consideration, to say nothing of the man who employs you on the assumption that you know at least something about your business? Now don't get all het up under the collar. This roast was coming to you, as well as, in greater or less measure, to thousands of others. Reflect before you get mad. Think it over and see if Richardson is not right after all.

Will Delay for Awhile

Carl Coleman, Lenox, Iowa, says:

"I am NOT a professional projectionist, nor do I ever expect to be. Would like, however, answers to the following, if possible: Am a theatre owner and the prospect for a successful line of legit stuff is so thin that I am going into the new game—new for me, that is. Am purchasing a Simplex. Will use an arclight, taking current through a compensarc. Could you advise me as to some better light at same expenditure. The D. C. is best, if the department can be relied upon, but I don't want expense of a high priced outfit to get D. C., hence am taking, as far as I know, the next best thing—A. C. Voltage is 110; current is 60 cycle; throw 73 feet; picture 12 feet wide. What condenser lenses do I need? Also please give entire optical train that will suit my conditions. Intend buying a handbook, but that will rest for a while."

It is really a rather queer thing that men will seek to learn about every darned thing in connection with the motion picture, except how to project it in the best possible way. When it comes to that hugely vital thing it usually is, as friend Coleman puts it, "Oh, that can rest for a while." As a matter of fact that is the very last thing which should be "allowed to rest for awhile," since upon the screen result depends box office receipts, at least to a very great extent.

Spoiling the Vamp's Reputation.

Clara Kimball Young may pull 'em in the first time, just by her reputation, but if she appears as a shadowy, multi-colored, flickery now-you-see-it-and-now-you-don't, then all her beauty (or it would have been beauty if the projectionist had known his business), even combined with a good measure of high class vamping (or it would have been high class had Miss Kimball been properly handled by the projectionist) can not get them the second time. Nay, verily I say unto you that not even the liberal display of Theda when she is mostly Bara can do it the second time. As to the projection department being "to be depended upon," why we must all take that risk, neighbor Coleman, but there are those who have risked it for many years and their nerves remain unshattered. You don't want the expense of a high priced outfit? Well, is an outfit high priced if it costs $600.00 and brings in $1,000 additional revenue at the box office during the year? Ask yourself that question. Mind you I don't say D. C. would bring in that sum extra, but surely you yourself know that anything which improves the "show" will operate to bring in additional revenue? And certainly D. C. will improve the screen result. There is no question about that.

There Is Magda.

As to there being any other light source which will improve results as against A. C., at same expense, why there is the Mazda. If you propose using say 60 amperes A. C. and propose having a COMPETENT PROJECTIONIST, then I would advise that you stick to the arc. But if you propose skimping on amperage, or propose employing a projectionist who is such only by virtue of his over-vivid imagination, then I would advise that you try the Mazda.

Your optical train adjustments will de-

pend on whether you use A. C. or D. C. and what the amperage is. For 60 amperes A. C. I would advise that you use two 6.5 plans convex condenser lenses, so placed that the apex of their curved surfaces are not to exceed 1/16 of an inch apart, with 18.5 inches from center of condenser combination to machine aperture. For greatest economy I would advise an objective 2 inches in diameter, meaning the opening in the lens, not its outside diameter. As to focal length of objective, I would suggest it would be better to advise your dealer that you want a 12-foot picture at 73 feet and leave it to him to send the right lens. The condenser combination given is right for anything between 50 and 60 amperes, but for 50 add about 1½ inches to distance condenser to aperture.

Now, friend Coleman, don't be angry at the mild roast I have handed you. It is not meant offensively, but to direct your mind, and the minds of others as well, to certain things, and to do it effectively. This department will be very glad to give you any further assistance you may require.

Fixing Wage Scale

Dayton Fast, Local Union 352, Springfield, Ohio, says:

"Venture the assertion this is the first letter you have received from our city, at least for some time. At any rate, I never see anything in our department from the Springfield boys. And now here is something which has been on my mind for quite some time. Guess writing you is my only source of relief: (A) How would we go about it to license the projectionists of Springfield? (B) Would it interfere with the work of the local? (C) Would some of our men be on the examining board? (D) How is the wage scale fixed? Does it depend on size of theatre? (E) Is it necessary to draw up contracts and have the managers sign them? (F) How many projectionists would each theatre employ? At present each house has two, working equal time on split-shift. Our present scale is only $18 per week, but nearly every man receives several more iron men than that. (G) Could an outsider take one of our jobs if he could pass the examination? (H) What is the fee for license? Am going to do my best to put this license business over here, Brother Richardson, so please give me the full dope. Will look for answer in projection department."

A Pretty Large Contract.

Pretty large contract, but I'll do the best I can with a limited space. (A) You must draft an ordinance and have it enacted by your city council and mayor. This ordinance must provide that 60 days (you can make it more or less) after its enactment it shall be unlawful for any theatre to allow any one within the theatre projection room while an audience is in the building, except projectionists duly licensed by the city, duly authorized city inspectors, the theatre manager and one apprentice. It must provide for an examining board, which should be composed of two city officials, preferably the city fire marshal, the chief of the electrical department of the city, and one practical projectionist. It must stipulate that the applicants for license shall produce competent evidence that they have served not less than a one year (I suggest the time. It may be made more or less) apprenticeship under a licensed projectionist of your city, or its equivalent if applicant be from another state or city, the first half of this last to be inoperative for the men now working in your city. It must provide as follows: "Said examining board shall examine all applicants for license as to their knowledge of electrical action, particularly as follows: (1) Knowledge of Nation Electrical Code as far as it applies to the projection room and its equipment. (2) Fuses—what they are for, how they act, etc. (3) Rheostats and the effect of series and multiple connection, etc. Testing rheostat for ground. Locating grounded coil or grid. (4) Motor generator, what it is for, how it acts and its care in general. (5) Knowledge of local laws as applied to projection room construction and practice. (6) Testing for grounds on circuit. (7) Knowledge of optical system of projector, including ability to apply lens charts to same intelligently. (8) Knowledge of mechanism of various standard projection machines used in city."

The foregoing will do very well as a starter, but it MUST be embodied in the ordinance, because otherwise the examining board is left to give any sort of examination it pleases, and experience teaches that as a rule the examination, when left to the board, is largely a joke, and a very bad one at that.

Must Provide Suitable Penalties.

In addition, the ordinance must provide suitable penalties for its violation and suitable fees for examination, which range from nothing at all to Five Dollars a year. It should provide that cards may be reissued yearly without further examination, but that a licensed projectionist may be called in at any card renewal time for re-examination. Penalties for violation of the ordinance should range from suspension of theatre license for allowing other than manager, city inspector, licensed projectionist or apprentice in projection room while audience is in theatre, to suspension or revocation of card of projectionist for violation of provisions of ordinance. Ordinance should provide that all apprentices must register with examining board, giving time of commencement, name of theatre and home address, time put in in one projection room to be credited if apprentice changes to another theatre during period of apprenticeship. That is all I think of offhand, but above all things have the ordinance drawn up by a competent attorney, and provide that if any of the projectionists now working in Springfield shall fail on first examination they shall be given permit to work for a period of six months, when they shall again be examined, and if they again fail to pass they shall not be permitted to work in Springfield until they can pass examination.

Union Scales Wanted.

(B) Not in the least. (C) See "A." (D) Am sending you copy of Baltimore, Md., scale. Incidentally will some of the unions be good enough to send me two or three copies of their scale to use in this way, as well as for my own information. I will appreciate it. (E) Yes. Will one or two secretaries send copy of contract to secretary local union 352, P. O. Box 357. I have used all those I had. (F That is a matter to be incorporated in your contract. Could not tell without knowing all local conditions. Probably your present arrangement is all right, provided supper time is taken care of. (G) Depends on whether you control the city or not. If a manager signs up with you he is confined to members of 352, of course. (H) See "A." And there you are. Not a very comprehensive answer, but this is all the space I can possibly spare, with a pile of correspondence waiting space which would choke an able-bodied elephant. Oh, yes, by the way, for Heaven's sake, DON'T call it a "wage scale." Call it a "Scale of Minimum Wages." There is a tremendous difference.

Likes the Transverter

Marvin H. Thoreau, Victoria, B. C., orders two more lens charts, sends carbon stubs and says:

"In my opinion the sooner the Simplex folks put on a tension shoe adjustment the better. Bending the springs is something of an experiment. After using a transverter for seven months, nine hours a day, can say I never saw or used anything better. No vibration, sparking or trouble of any sort. In describing an arc controller in the handbook you say it keeps an "absolutely steady arc voltage." Did you not mean approximately steady? Seems to me a slight variation is quite necessary."

Yes, there is slight variation. That is what makes the danged thing work, but for all practical purposes, as applies to the arc itself, the voltage is rock steady. The handbook wording is technically wrong. What I meant is all right, but it ought to have had a qualifying "approximately." The Precision Machine Company has time and again promised the tension adjustment, but due to reasons we have deemed sufficient, its addition to the projector has been delayed, but we thoroughly agree that the adjustment is badly needed; also the adjustment arrangement on other projectors, while better than nothing is in need of improvement. Lack of tension adjustment or lack of it in conveniently usable form has, we venture to say, cost the industry many dollars in the past twenty years. As to the other matter spoken of, yes, though I will not guarantee that it will be used.

Editor Honored

Recently in commenting on the Vancouver, B. C., local union and the high degree of technical and practical knowledge of its membership, the editor made the remark that he would "feel honored to carry a card in that local." While this remark was made in all sincerity, because any man may well feel honored to associate with men who have demonstrated their knowledge of their profession by passing the British Columbia examination, we thought no more of the matter and it was therefore with a mixture of pleasure and astonishment we read the following letter:

Vancouver, B. C., May 28, 1919.

Mr. F. H. Richardson,
Care Moving Picture World,
New York City, N. Y.

Dear Sir and Brother: Appreciating to its fullest extent your remark, in a recent issue of the Projection Department of the Moving Picture World that you "would consider it an honor to carry a card in local 348, Vancouver, B. C.," we beg your acceptance of an honorary membership card therein, as the next best thing to active membership that we can offer.

This course was unanimously decided upon at a full meeting of our local, and we offer you this membership in token of the appreciation of our members for the efforts you have made toward the betterment of the industry. We trust you will accept it in the same spirit which prompts its offering.

We shall esteem it an honor to have you enrolled as Honorary Member of our local and hope your efforts toward efficiency in our profession will continue to be as strenuous for the future as they have been in the past.

For our part, we do our best. Should you in future find opportunity to pay us another visit we shall be happy to give you opportunity to qualify for FULL membership by stacking up against the Provincial examination of British Columbia. Fully reciprocating all good wishes as expressed by you for us, I am,

Yours fraternally,
A. O. HANSEN, President.

Brother Hansen and brothers of 348, the editor has at different times been honored by honorary membership in six locals; also he has been made Honorary Director General of the projectionists' association of Argentine Republic, South America. We appreciate the spirit which has prompted the various locals and the Argentine men to thus favor us, and in such matters comparisons would be odious. But this we will say: we genuinely appreciate being thus honored by the union which we feel stands ahead of any other local in the entire I. A. insofar as applies to its entire membership and technical knowledge of

the profession of projection, qualified by the fact that members of Victoria, B. C., local union No. 168 must pass the same examination, hence should be equally well equipped with knowledge.

We hope to visit Vancouver again some day, but many miles lie between and who can tell? Anyhow we will try to continue to merit your approbation. We may make mistakes, but one thing they can truthfully carve on the stone, when we shall at last be laid in that inevitable six-foot-by-two, viz.: He did his best.

Lens Trouble

Earl Schaefer, Valley Junction, Iowa, recently wrote asking advice. We replied and he now says:

"Applied your advice to optical system and obtained much better results, but still have the fuzzy and out-of-focus in picture. Have concluded that it is due to objective—a cheap lens—and the fact that one projector sets a bit to one side of center of screen. When I try the objective of this machine on the other, which is in line with screen center, it gives a clear picture, but in the other it is fuzzy and in focus on one side and out on the other. In ordering a lens of given E. F. and diameter would it be possible to get it with a certain working distance (B. F.) within reasonable limits? I wrote the Gundlach folks and the Precision Machine Company. The Gundlach company told me that from an optical standpoint the working distance of a lense did not amount to anything, and that it was impractical to keep the working distance of lenses uniform. The Precision Machine Company referred me to you."

Try This.

Before ordering a new lens try this: cut from stiff cardboard a circular disc which will fit snugly inside the front of the lens barrel and rest against the front lens. Dip this disc in black ink or paste on it black paper such as comes around photographic plates. In the center cut a round hole one-half inch in diameter. Place in lens as above indicated and try it out. If you can then focus your picture you are all right, but you must then carefully trim out the hole, being very careful to keep it exactly round and central, until the out-of-focus just barely appears, or rather until the point is just reached where you are unable to get a sharp picture all over. You must then make a new disc, with the hole just a trifle smaller, and install it in the lens permanently. The idea is that reducing lens diameter gives it "depth of focus." In other words the smaller the diameter of lens the greater range of focus it has. With a large opening most lenses will not sharply focus objects which are either many feet nearer to it or further away than its front conjugate foci point, in your case the screen. Your lens evidently has little depth. This depth may be enlarged as above.

As to Gundlach's Statement.

As to the Gundlach folks' statement, it is correct, BUT if they had said from the projection standpoint, instead of from the "optical" standpoint, they would have been very much in error. As to its being impractical to keep the working distance (B. F.) of lenses uniform, why that depends on what they have in mind. The two-combination lens can, as I understand the matter, be made with a very nearby constant (uniform) working distance, but there are serious objections to making that distance other than what it now is. The 3-combination lens can easily be made with practically uniform working distance and that distance may be very much shorter than the working distance of 2-combination lenses, but the addition of the third lens involves an additional loss of light of about 12 per cent., so that unless the loss through divergence of the ray beyond the aperture exceeds that amount there would be no gain by the use of the 3-combination lens. As the matter now lies you will find it very difficult, if not impossible to get a lense of stated working distance. Unless your requirement happened to be the same as the working distance of some one of the standard lenses it would have to be made to order and the making of such a lens would be very costly, if you could get it done at all. It would not pay you. The lens proposition, as applied to projection, is still a matter for much and deep consideration. I think the problem will not be fully solved until such time as the projectionists themselves wake up to the seriousness of the light loss, and study their own requirements, because several things are involved in each individual case when it comes to ordering proper lenses for projection.

When the Intermittent Moves.

In a recent issue a correspondent asked how he could tell precisely when the intermittent sprocket began to move. We gave him one method, which is very accurate. H. W. Farnsworth, who describes himself as a reader of the department, though not a projectionist "yet," and who says he is a machinist, proposes the plan shown in accompanying drawing. The thing is largely self-explanatory.

Indicator A is cut from stiff cardboard. Pin B is merely an ordinary pin thrust through the cardboard, into any convenient wooden support. When the short end is held firmly against the sprocket face, or rested against a tooth, the very least movement of the sprocket will show instantly at the long end. No further explanation seems necessary.

Film Butchery

Charles Travis, Projectionist, Schenectady, New York, hands us sample of film butchery in shape of thirty punch holes in one 14-inch sample, sixteen in another and twelve in a six-inch sample of film. This very evidently is the work of an "operator." Maybe he is quite competent insofar as concerns the mere operation of a piece of mechanism, but certainly he is no projectionist because by his treatment of the films entrusted to his care he proves that he knew nothing at all about projection as applied to screen results. Brother Travis says:

"Am more than glad to know you are back on the job. Hope you will not have to again leave it on account of sickness. Regarding attached samples of the film butcher's art, words are inadequate to express my opinion of the man who would commit such an outrage. But what about the exchange which sends film in such condition to a house paying for first run? Samples were taken from the Paramount feature, "The Gipsy Trail." Then, too, I don't think much of the theatre manager who will allow his operator (I say "operator" because a man who will do such things is not to be classed with projectionists) to show such samples of butchery on his screen . Certainly the man who made the holes must have projected them to the screen, else why make them. Exchange managers could very easily locate men committing these outrages by watching their inspection more closely and refusing to rent films to theatres doing damage of this sort.

Projection Experience

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To Users of Martin Rotary Converters.

"And now that I have that matter off my chest, here is something which will, I think, interest users of Martin Rotary Converters. When I took charge of projection here at the Palace the Martin was delivering approximately 45 amperes at 70 volts (at the arc, you mean.—Ed.), with the entire grid resistance in series with the arc. I have connected the transformer on the A. C. side to the lower tap, which delivers less voltage to the converter, and have cut out about half the grids. Get about the same results at arc. By meter reading, taken with load on, I find a saving of about 800 watts. The manufacturer thought I would have trouble with carbons titing, but I have not. Am blessed with two converters, one 70 and one 140 amperes. Have so connected (3-phase current supply) that I have one converter on one side of the panel and he other on the opposite side, and can operate either or both arcs from either converter, hence should one of the converters go bad, I don't have to use A. C. Would like your opinion as to the lower voltage supply stunt; also to hear from other projectionists who may care to try it. Best wishes to yourself and the department."

Well, I dunno.

Well, I dunno. I cannot see any reason why the thing will not work, except that the Martin is, as I understand it, wound to operate at 70 volts supply and any considerable variation might have tendency to heat the winding. Of this I am not very sure, however, as applied to a converter. The lowering of voltage supply could, so far as I can see, set up no tendency to titing of carbons, because that particular thing is caused by a very short arc. I could really not express an opinion of much value without testing the arc voltage and amperage under both conditions, and studying the converter to determine possible effect of the things you have done. However, if you get the same screen results, the converter windings run at approximately normal temperature and there is a saving of 800 watts, regardless of what theory might dictate, you have done well.

Condenser Lenses

In conversation with Edwin Porter, of the Precision Machine Company, I recently called his attention to our published statement that the absolutely punk, not to say rotten condenser lenses, which are and always have been the rule, is chargeable directly to the projector manufacturers, who have led the procession by equipping their machines with cheap condenser lenses, instead of demanding something better at advanced prices.

Mr. Porter agreed with me in this and authorized the statement that his company proposed to go into the condenser matter extensively and to try to make the much needed improvement we have pointed out. All of which is good. We shall hope to see results come from this in the future, and see projection machines equipped with something better than a curved section of rather bum bottle glass.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"Some Bride."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Flirty Flirts (Intermezzo Rubato), Levy.
1—D. At screening. 2:15. A La Mode (One-step), Rosey.
2—T. Nature endowed Patricia. (wave effects). 2:00. Theme.
3—T. I have had the most wonderful. 2:45. Savannah (One-step, Rosey.
4—T. Calm yourself Henry. 2:00. Capricious Annette (Moderato, Borch.
5—D. When Patricia leaves bathroom. 2:00. A day in Paris (Allegro Moderato), Clarke.
6—D. When Henry kisses Patricia's hand. 2:15. Heavy Mysterioso, Levy.
7—T. Just for novelty. 1:15. Turkey in the Straw (Do not substitute).
8—T. Is it true Mrs. Morley. 3:00. Chicken Reel (Do not substitute).
9—T. It is time all chickens. 2:15. Captain Cupid (Allegretto Grazioso), Bratton.
10—T.Henry I am sick. 1:00. Clematis (From Boutonniere Suite), Tonning.
11—D. When Henry leaves. 3:15. Theme.
12—T. This news will save her life. 3:45. Babillage (Allegretto), Castillo.
13—T. I have news of a private. 3:30. Al Fresco (Giocoso Intermezzo), Herbert.
14—T. I have it, you go to sleep. 3:15. Birds and Butterflies (Intermezzo Allegretto), Vely.
15—T. I want to see Mr. Patten. Sissy Giggles (Allegro), Howe.
16—D. When Patricia pleads with Henry. 2:45. Theme.
17—T. But the green-eyed monster. 3:00. Theme.
18—T. Henry's actions were most. 1:15. Gruesome Misterioso No. 31, Borch.
19—D. When scene fades to Patten. 2:15. The Crickets' Serenade (Allegretto Grazioso), Bendix.
20—T. Curing Henry. (piano only according to action). 3:15. Impish Elves, Borch.
21—T. It has taken a little time. 2:15. Scherzetto (From Symphonette Suite), Berge.
22—T. So this is the long-distance. 2:15. Dramatic Suspense, Winkler.
23—T. You haven't explained these. 1:45. Theme (to end).

"Through the Toils."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—My Heart at Thy Sweet Voice (Ballade Appassionato), Saint-Saens.
1—D. At screening. 2:00. Theme.
2—D. When boy runs away. 2:30. Flirty Flirts (Intermezzo Rubato), Vely.
3—T. Lewis Moffat. 3:45. Frills and Furbelows (Rondo Rococo), Crespi.
4—T. Old Benson, a former derelict. 5:15. Camelia (From Boutonniere Suite), Tonning.
5—D. When Noel enters. 2:45. Theme.
6—D. When Noel leaves. 4:00. Canterbury Bells (Allegretto), (From Boutonniere Suite), Tonning.
7—D. When Rhona greets Noel. 1:15. Theme.
8—D. When scene fades to hovel. 1:00. Dramatic Reproach (Andante Expressivo), Berge.
9—D. When scene fades to Noel and Rhona. 2:00. Bleeding Hearts Andantino Sentimento), Levy.
10—T. That night. Sleeping Rose (Valse Lento), Borch.
11—D. When musicians go to piano. 1:00. Popular one-step.
12—D. When scene fades to Rhona at piano. 2:15. Theme.
13—D. When Noel tries to dance. 2:00. Scherzetto (From Symphonette Suite), Berge.
14—D. When Noel enters barber shop. :45. Popular One-step.
15—T. Master plot, and master plotter (telephone bell). 3:45. Theme.
16—T. The counterplot. 4:00. Adagio (From Tragic Suite).
17—T. Don't worry, you will. 2:45. Cradle Song (From Tragic Suite).
18—D. When Noel calls. 3:15. Heavy Mysterioso, Levy.
19—T. The letter said er. 3:45. Dramatic Tension, Levy.
20—T. I cannot be true. 6:15. Andante Doloroso, Borch.
21—T. Some time later. 1:15. Serenade (Andante Semplice), Backer-Gronahl.
22—T. It's a masterpiece. (Telephone bell). 2:15. Remembrance (Andante Doloroso), Birkedal-Barford.
23—D. When burglar enters. :45. Mysterioso No. 3, Minot.
24—D. When Noel hears noise. 1:15. Allegro Agitato No. 8, Andino.
25—D. When Noel is shot. :45. (shot). Andante Pathetique No. 10, Berge.
26—D. When Noel learns the truth. 3:15. Gruesome Misterioso No, 31, Borch.
27—D. When Noel sees Rhona. Dramatic Suspense, Winkler.
28—T. It's true every word of it. :15. Theme (to end).

"Bill Apperson's Boy."

Released by First National.
Prepared by George W. Beynon.

Theme—Soft falls the dusk. Andante Tranquillo, Nelson.
1—T. At screening. 3:00 Angelus (Andante), Massanet.
2—T. The two youngest. 1:30. Land of Dreams (Moderato), Driffil.
3—T. Zeke Yarton. 3:15. Country Dance (Allegro), Nevin.
4—T. Buddy decides. 3:45. Theme.
5—T. "Whar's your sister?" 1:00. All I Get Is Consolation (Moderato), Wendling.
6—T. The womanless home. 3.00. Pastel Menuet (Pastorale), Paradis.
7—T. "If we all fight." 2:45. Hurry No. 1, Langey.
8—D. Buddy leaves. 4:15. Reverie (Andante), Rissland.
9—D. Buddy slams door. 4:30. Extase (Andante), Ganne.
10—T. "You and your Pa." 3:00. Meditation (Andante), Drum.
11—T. His memory goes back. 3:00. Pleading (Andante), Wood.
12—T. "Buddy, you all." 2:30. Good-bye. Last refrain (Andante), Tosti.
13—T. A thief in the night. 1:30. Misterioso, Andino.
14—T. "Stay where you be." 3:45. Dramatico Agitato, Minot.
15—T. At the little country jail. 1:30. A little song (Andante), Erdody.
16—T. The morning of the trial. 3:30. Prelude (Kin Manfred), Riencke.
17—T. Not guilty. :30. Agitato, Kiefert.
18—T. "No, Buddy will walk." 1:00. False Faces (Valse Lente), Wendling.
19—T. Home again. 2:30. Rosemary (Andante), Elgar.
20—T. Up Blackfern mountain. 3:15. Mother, Romberg.
21—T. "And then this boy." 2:15. Theme.
22—T. The following morning. 1:00. Mother's tears (Mederato), Meyer.
23—T. A year with all. 2:00. Le Retour (Vivace), Bizet.
24—T. Buddy enters home. 1:00. Agitato, Kiefert.
25—D. Buddy's Pa appears. 1:30. Somebody's Coming to Our House, Popular song.
26—D. Buddy spies Martha. 2:00 Annie Rooney, Old song, Segue to Theme.

"Pretty Smooth."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—When You Look Into Her Eyes (Moderato), Hirsch.
1—At screening. 1:15. Flirtation (Allegretto), Cross.
2—D. Mrs. Harper leaves room. 3:30. Pas De Deux (Allegretto Scherzando), (Prince Ador Ballet), Rubner.
3—D. Gertie goes to window. 1:30. Intermezzo, Arensky.
4—D. Burglar enters window. 3:30. Dramatic Tension No. 9, Andino.
5—T. What are you going to do. 1:30. Moon Glow (Lento Moderato), Barth.
6—D. Hand pressed button. 2:15. Turbulence, Borch.
7—T. I think she wants to speak to me. 1:30. Theme.
8—T. After one year. 1:30. Allegro Agitato No. 1, Keifert.
9—T. You're square. 1:15. Theme.
10—T. At the St. Plynette apartment. 4:45. Sparklet, Miles.
11—T. I don't believe you love me. 4:30. Marionette (Allegro Rubato). Arndt.
12—T. Mrs. Manson. 2:45. Smiles and Kisses (Temp di Valse), Vecsey.
13—T. I just got out. 2:45. Little Serenade (Allegretto—play slowly), Jarnfield.
14—D. Sister faints. 1:15. Dramatic Agitato No. 38, Minot.
15—D. Jimmy gives old man money. 2:30. Arabian Night (Andante Sostenuto), Mildenberg.
16—D. It's all off. 2:00. Theme.
17—T. Billie Manson of Wall Street. 1:30. Rockin' the Boat (Fox Trot), Frey.
18—D. Doctor at bedside of sister. 1:30. And Yet (Fervante), Hathaway.
19—T. Hurry and get. 1:45. Oh My (Allegro—fast one-step), Van Alstyne.
20—T. Jimmy, what have you done for me? 1:30. Theme.
21—T. The bloodhounds lost trail. 3:45. Love Song, Bartlett.
22—D. Men split cash. 3:00. Allegro, Agitato No. 8, Andino.
23—D. Jimmy phones Mrs. Manson. 2:30. Erl King (Vivace), Schubert.
24—D. Billie opens door. 5:00. Agitato No. 6, Keifert.
25—T. I've got it. 1:30. Perpetual Motion (Vivace), Bohm.
26—D. Detective enters. 3:00. Manuel Menendez (Andante Dramatique), Filasi.
27—T. You two saved my life. 1:30. I gathered a Rose (Andante Expressivo), Lee.
28—T. I never saw you before. 2:15. N'Everything (Fox Trot), Joison.
29—T. Home. 1:30. Theme (to end).

"Virtuous Men."

Released by S. L. Pictures.
Prepared by Carl Edouarde of the Strand Theatre, New York City.

1—At screening. A Little Song (once segue), Eidody.
2—Bull Brummon, the cause of the delays. Macbeth (once), Johnston Hawkes.
3—While in the great metropolis. A Fanciful Vision, Rubenstein.
4—Dolce Far Niente (once segue), Hosmer (F).
5—Man in the office and in the lumber camp. Gardenia, Densmore.
6—Ruy Blas, Mendelsohn (H).
7—Stokes smashes in window. Southern Fantasy (Con Fuoco), Hurmston.
8—Stokes sees forest fire through window. I Promessi Sposi (Allegro), Ponchielli.
9—Men in office. Romance, Gruenfeld.
10—The night of the Victory ball. Air De Ballet, Hille.
11—In the entertainment hall. Je Sais Que Vous Etes Gintil, Christine.
12—Applause. My Barney Lies Over the Ocean.
13—Marcia arrives home. Among the Roses (after Introduction), Lake.
14—In the office of the U. S. Secret Service. Misterioso Irresoluto (once segue), Langey (S).
15—A Tes Genoux (after introduction). Decourcelle.
16—Scene of accident. Turbulence, Belwin.

17—Willard carried into building. Adoration (after introduction), (Once segue), Borowski.
18—Serenade (once segue).
19—A Deep Sea Romanve (after introduction), Lake.
20—Stokes first tour of the shipyard. Canzonetta (after two bars), Hollander (S).
21—Lunch time—the shipyard band. National Emblem, Bagley.
22—Stokes makes speech. (short silence until speech is over).
23—Hail, Hail, the Gang's All Here, Lake.
24—As the weeks passed. La Forza Del Destino (at 3/8 slow twice segue, Verdi.
25—Serenade (at No. 3).
26—Warning flash of shipyard. (big whistle blows). Le Donne Curiose (at 13), Osigho-Songono.
27—Land of Dreams (after eight bars), Driffe-Taflema.
28—Hogan enters office. La Colombe (after ten bars), Gounod (F).
29—Hogan in bed. Visions (pp at chorus), Tschaikowsky.
30—The last resort. The Crafty Spy (twice segue).
31—Yelva (Allegro), Reissiger.
32—Brummon. Hurry No. 2, Levy.
33—There's a nice little room waiting. Agitato No. 3.
34—And on the 27th. The Volunteers, Sousa.
35—Scene after launching. Land of Dreams. (to end).

"Upside Down."

Released by Triangle.
Prepared by M. Winkler.

Theme—Flirty Flirts, Levy.
1—T. Mr. James Worthley. 2:10. Theme.
2—T. Mr. Tammers wants you. 3:05. Love Song (Moderato), Puerner.
3—T. Swami Marahana pleads. 3:30. Rose Blushes (Moderato), Johnson.
4—T. Mrs. Pim tries the Swami's. 2:15. Wierd Oriental Theme, Levy.
5—T. The Swami's wife who. 3:15. Theme.
6—T. Your wife is one woman. 4:20. Capricious Annette, Borch.
7—S. Interior of cabaret. 1:05. Bowl of Pansies (4/4 Moderato), Reynard.
8—S. Interior of Mr. Pim's apartments. 2:10. Hunkatin (half-tone one step), Levy.
9—S. Close-up of violin player. 2:05. Mysterious Nights (Valse Dramatique), Berge.
10—T. My God, they're eloping. 1:10. Valse Moderne, Rosey.
11—Tom, Tom, see before you a. 3:35. Theme.
12—T. A little dinner for four. 2:45. Valse Danseuse (4-4 Moderato), Miles.
13—S. Close-up of phonograph. :35. (continue pp) (to be played on phonograph).
14—T. Now that she has her freedom. 1:20. Popular one-step.
15—T. What the party. :25. Tacet.
16—T. Many reasons for a man. 3:05. A Garden Dance (4/4 Moderato), Levy.
17—T. Tom, you're in awful shape. 3:40. Birds and Butterflies, Levy.
18—T. When the market opened. 5:10. Theme.
19—T. I have nothing to say to the papers. 2:45. Impish Elves, Borch.
20—T. Holy Mackerel, did I turn. 4:15. Basket of Roses (Allegretto), Albers.
21—T. Gentlemen, Mr. Archibald Pim. 4:20. Comedy Allegro, Berg.
22—Theme. 2:10. (to end).

"Tangled Threads."

Released by Robertson-Cole through Exhibitors Mutual.
Prepared by Joseph O'Sullivan.

1—At screening. 2:15. Annie Laurie (or any popular child song).
2—D. When child leaves piano. 1:45. Serenade (Start at Allegro Cantabile), Drigo.
3—T. The Free Spirits cafe. :30. Popular Waltz or two-step.
D. Margaret and child in bedroom. :30. (Continue pp).
D. Cafe. :15. (Same f).
4—T. Mr. Wayne stepped out for a while. 4:30. One Who Has Yearned Alone (Dramatic-Pathetic-Andante), Tschaikowsky.
5—D. Cafe scene. 2:30. Popular songs.
6—T. Two new tenants move into her heart. 2:00. Vision (Valse Lento), Blon.
7—T. Mr. Wayne phoned that he'll not. 2:00. Erotik (Dramatic-Lento), Grieg.
8—T. After dinner. 2:15. Romance sans Paroles (Andante con moto), Van Goens.
9—T. Fanning the flames of jealousy. 3:30. The Coquette (Andante Gracioso), Johnstone.
10—T. They'll be here any minute. 2:45. Ein Maerchen (Dramatic Fantasie), Bach.
11—D. Northrop grabs Margaret. 2:45. Dramatic Agitato No. 43 Allegro Agitato), Borch.
12—T. Waiting and hoping that. 3:15. One Who Has Yearned Alone, Tschaikowsky.
13—T. Wayne vs. Wayne. 2:30. Cavatina, Bohm.
14—T. Only the ashes of the flame. 3:00. Berceuse—"Joycelyn" (Andante Expressivo), Godard.
15—D. Seashore scene—Wayne, Rita and child. 1:00. L'Amour du Papillon (Allegretto Caprice), Henneberg.
16—D. Margaret enters room—finds letter. 1:30. Berceuse "Joycelyn," Godard.
17—T. One year's married life. 2:15. Twilight (Lento), Cesek.
18—D. Interior of hospital. 2:30. Serenade (Allegro Grazioso), Cesek.
19—D. Rita and butler. :45. Dramatic Allegro, Falck.
20—D. Northrup in room seated. 3:30. One Who Has Yearned Alone (pp), Tschaikowsky.
T. Margaret told you the absolute. (same f).
22—T. Exterior—Margaret and Dr. MacGregor. 1:15. An Old Love Story, Conte.
23—T. Then came a day when pestilence. 1:00. Sinister Theme (Andante Misterioso), Vely.
24—D. Interior of hospital. 4:45. Adagio from "Tragic Suite," Mozart.
25—D. Margaret kneeling at bedside of child. 1:15. Cradle Song from "Tragic Suite," Gottschalk.
26—T. Out of the tormenting flames. 2:15. Prelude "Kunihild" Andante Serioso), Kistler.
27—T. The crisis. 1:45. Valse Triste, Sibelius.
28—T. With the dawn. 1:45. The Morning. "Peer Gynt," Grieg.
29—T. Love alone can mend the broken threads. An Old Love Story, Conte. (to end).

"The Splendid Romance."

Released by Famous Players-Lasky.
Prepared by M. Winkler.

Theme—Celeste Aida, Verdi.
1—At screening. :50. Operatic Composition, to be performed as piano solo.
2—S. Close up of girl smoking. 1:45. La Forza del Destino, Verdi.
3—T. The home of Ubaldo's family. 2:45. Theme.
4—T. Mary Alvin, an American. 3:40. Barcarolle Halienne, Czibulka.
5—T. Remember, this is my wedding day. :50. Continue pp.
6—T. Judge Novello, at whose home. 1:15. Serenade, Drdla.
7—S. Flashback to Ubaldo's home. 4:25. Italian Nights, Waltz, Tobani.
8—T. Bettina, I gave it all up. 4:30. Theme.
9—T. Bettina, have you no welcome. 3:40. Dramatic Tension, Levy.
10—T. On the Atlantic. 1:40. Fifth Nocturne, Leybach.
11—T. In New York. 1:35. Tacet—Just produce piano effects of boy practicing.
12—T. I said play the piano. 1:45. Roman Serenade, Paladilhe.
13—T. Still dodging pursuit. 1:50. Continue pp.
14—S. Ubaldo playing piano. :50. Roman Serenade, Paladilhe.
15—T. Let me have it, Ubaldo. 1:30. Dramatic Agitato, Hough (to action).
16—S. Flashback to music studio. 1:15. Theme.
17—T. At the musicale. 1:00. Roman Serenade, Paladilhe. (Note: As piano solo).
18—T. Genius never could think. 2:25. Grazielle, Valse Italienne, Kretschmer.
19—S. Closeup of newspaper. 2:25. Flirty Flirts, Levy.
20—T. Professor, what are you. 2:15. Dramatic Recitative, Levy.
21—T. It's the impractical fools. :40. Continue pp.
22—T. Success comes quickly. 1:15. Roman Serenade, Paladilhe. (Note: As piano solo).
23—S. Ubaldo leaving piano. 3:45. Sicilian Vespers (Overture), Verdi.
24—T. Alone at his country place. 4:30. Babillage, Castillo.
25—T. Poor Maestro to be tied. 4:35. Sinister Theme, Vely.
26—T. To think Ubaldo. :25. Theme.

"True Heart Susie."

Released by Famous Players-Lasky.
Prepared by Norman McNeil.

1—At screening. 3:30. Indiana, Hanley.
2—T. Like the girl in the verse. 3:25. School Days, Edwards.
3—T. She manages to be along. 1:05. He's a Devil, Berlin.
4—T. The gent from the great outside. 3:00. Down Home Rag, Sweatman.
5—T. Susie confides her sorrows. 1:50. Dear Old Girl, Morse.
6—T. The various stepping stones. 4:45. Bon Vivant, Zamecnik.
7—T. Susie receives this somewhat— 2:00. Dear Old Girl, Morse.
8—T. Hey, Butter, its on your vest. 2:10. Down Home Rag, Sweatman.
9—T. So Bill it is, until graduation. 3:25. Indiana, Hanley.
10—T. Two visitors from Brightville. 1:45. Call Me Thine Own, Havely.
11—T. Little milliner from Chicago. 1:35. Dangerous Girl, Robinson Crusoe, Jr.
12—T. William practicing a trial sermon. :50. Dear Old Girl, Morse.
13—T. Bettina arrives at Pinegrove. 3:30. Dangerous Girl, Robinson Crusoe, Jr.
14—T. He doesn't like that kind. 2:20. Dear Old Girl, Morse.
15—T. William's great simple heart cannot. 1:45. Dangerous Girl, Robinson Crusoe, Jr.
16—T. Still paying. 2:15. Dear Old Girl, Morse.
17—T. Susie preparing for battle. 2:00. Little Bit Old Fashioned, Marshall.
18—T. Sunday afternoon parade. 1:50. Call Me Thine Own, Havely.
19—T. Sunday evening. William is going to. 5:15. Autumn Days, Brahms.
20—D. Susie knocks at door—then enters. 3:15. Forgotten, Cowles.
21—D. William starts playing organ. 1:10. Then You'll Remember Me, Bohemian Girl.
22—T. The merry wedding bells— 2:40. Forgotten, Cowles.
23—T. Sometime afterwards—as he thought it. 3:00. No. 16 ABC, Dramatic Series.
24—T. Susie's dinner—Vengeance. 2:10. Little Bit Old Fashioned, Marshall.
25—T. Susie decides to destroy. 2:40. Call Me Thine Own, Havely.
26—T. The saddest are these—it might have— 4:20. Bleeding Hearts, Levy.
27—T. Bettina having arranged to sleep— 3:40. Strutters' Ball, Brooks.
28—T. "The Key." 1:30. Call Me Thine Own, Havely.
29—T. Caught in the rain. 2:45. Allegro Moderato, Lake.
30—T. I'll have to stay with you. 5:45. Told at Twilight, Heuter.
31—T. Some time afterwards. 3:40. Indiana, Hanley.
32—D. William's shadow on wall. Until end. Call Me Thine Own, Havely.

Live News from Everywhere

PORTLAND ADMISSIONS MAY INCREASE

Results of Higher Prices for Special Features Were Encouraging to the Rose City Exhibitors

IT LOOKS as if Portland was due for another price raise soon, and that the Rose City show shops will fall in line with the other theatres on the Coast, and put the prices near that of the "legit" houses. Recently the Liberty played "The Unpardonable Sin" to big prices and big business, and the newest increase comes at the Majestic with "Yankee Doodle In Berlin," where Manager Parker has doubled his price and packed 'em in for a week.

While none of the managers will admit it, they are undoubtedly holding back on the price raise because they fear the public will demand large orchestras with the high prices, creating a competition situation similar to that in San Francisco. Just now there are no orchestras in Portland picture theatres.

Bennie Has a Wild Ride.

Ben Bernstein, chief shipping clerk at the Universal exchange, proved his mettle recently, when a film shipment due in Portland, was delayed and missed all train connections for the Dalles, Oregon, where Lew Cullins had it already billed at the Casino. Bernstein left Portland at noon with the film in his roadster, bound for The Dalles, 88 miles away. Going was comparatively easy for the distance of the Columbia Highway, and then Bennie was compelled to turn off into the mountains. Within ten miles of his destination he jammed his transmission on a thirty per cent. grade, and Lew Cullins would have had a dark house in spite of the shipping clerk's efforts, had not a passing autoist consented to carry the films on to The Dalles.

Hamberger Has Good Fronts.

F. M. Hamberger, manager of the Circle Theatre, has been surprising local exhibitors of late by his lobbies on the Circle attractions. He received much favorable comment on his "Cannibal" lobby, but it took his display on "Woman's Weapons" to show the Portlanders how a good title can be exploited. By arranging a few humble rolling pins, plebeian brooms and unassuming stove pokers artistically about a large cut-out of Ethel Clayton, he got the crowds that put the picture over big.

Managers Go to Convention.

C. M. Hill, manager, Harry Hunter, assistant, and Vernon H. Moore, publicity man, for the Portland Paramount office, have gone to Los Angeles, to attend the managers' convention, and have left the office in charge of L. G. Stang, head booker.

Pathe Has New Cashier.

H. H. Harriman is back in Portland, as cashier of the Pathe Exchange. He has been in the Army in France, since leaving Seattle.

Yamhill Theatre Opens.

Victor Minnion has purchased the Casino Theatre, Yamhill, Oregon, from Salficky and Roberts, and opened it June 15 as the Princess. He is legnthening the house fifty feet to accommodate additional seating capacity. The former owners closed the theatre when the war claimed their services.

More Pictures at Weiser.

Frank Mortimer will open the Oregon Trail Park, Weiser, Idaho, about July 3, with moving pictures. The opening of this park is an amusement event of Weiser, and pictures proved popular there last season.

Astoria Opens to Pictures.

The Sunset Theatre, Astoria, has closed to musical comedy, and will now become a straight picture theatre. During the winter, Manager George Tagg has been playing a combined program of musical comedy and pictures. He recently made a booking trip to Portland to get his summer line-up for the Sunset and Jewel Theatres.

Detroit News Letter

Hughes Joins Triangle.

M. C. HUGHES has resigned as Detroit manager for Metro, after serving in that capacity for four months, to accept the management of the New York Triangle exchange. He assumed his new position on Monday, June 16. He was succeeded in Detroit by Mr. Skirbol, manager of the Omaha Metro branch, and a brother of Joe Skirbol, of Pittsburgh.

No Summer Closing for Detroit.

Detroit exhibitors have given up the idea of closing down for the summer. A special meeting was held the other day in which the subject was brought up and discussed at length. So many of the exhibitors preferred to remain open that there will be no change from the usual summer policy.

Geller Re-enters Film Business.

Edward Geller, for the past year in service, has re-entered the film business, under the style of the All-Star Feature Co., at 304 Film building.

Moon Will Build in Charlevoix.

L. A. Moon announces that he will build a new theatre in Charlevoix, Michigan. He has already ordered the necessary equipment, which includes a Power's machine and Minsua screen.

Pierce Marries.

June 18 was an important day for Howard O. Pierce—on that day he took unto himself a bride—of Peoria, Ill. Mr. Pierce is manager of the Adams Theatre, Detroit, and during the war was assistant manager of Liberty theatres of the United States.

Ray Branch Is with Fox.

Ray Branch, for a number of years with Universal, later in the theatre equipment business, then to war, recently with Exhibitors Mutual, has connected with the Fox exchange, as assistant Detroit manager.

Seifert Goes to Goyette.

William Seifert, for the past two years with the Strand Features, Detroit, has resigned to accept the management of Goyette Productions, 202 Film building.

Stork Visits Miles.

Charles H. Miles, operating the Majestic, Regent, and Orpheum theatres, is a proud papa. The stork brought a baby girl weighing 7½ pounds. Mrs. Miles and the youngster are doing well.

Detroit News Notes.

First National Film exchange, of Michigan, are moving from the sixth floor of the Film Bldg., Detroit, to the fifth floor, taking the space formerly used by the General. Extensive changes are being made.

A. W. Goff general manager of Vitagraph, visited Detroit on June 6-7, to confer with Manager J. M. Duncan, and get acquainted with the employes of the local branch.

J. E. Flynn, Goldwyn manager, has been appointed a member of the Committee on City Conditions and Ordinances of the Detroit Board of Commerce.

Joe Kaliski, Denver manager for Fox, was in Detroit for a few days, stopping off en route from New York to Denver, following the eastern branch managers' convention.

Lila Lee's Looking for the Tailor
For some sheep's clothing in her Paramount, "A Daughter of the Wolf."

Dallas News Notes

BRECKENRIDGE, Texas, is to have two new theatres. One will be an airdome. The town has doubled in population since oil was discovered there six months ago.

Luther Bickel, of Moberly, Mo., is visiting his brother, Leroy Bickel, manager of Metro.

William Pulitzer, exhibitor, has bought the Queen Theatre at Brownsville from I. V. Keller.

BALTIMORE WILL HAVE BENEFIT NIGHT

Exhibitors and Projectionists Stand Together in Aiding the St. Mary's School Rebuilding Fund

BENEFIT moving picture performances are to be given in sixteen moving picture theatres on Sunday night, June 22, at 7.00 p. m. in order to help the drive that is now being made for the rebuilding fund for St. Mary's Industrial School, recently destroyed by fire. Both the exhibitors and projectionists of Baltimore are putting their shoulders to the wheel to give their aid to this worthy cause. The committee of exhibitors who have charge of the affair are: Walter Pacey, Garden Theatre, South Baltimore, chairman; Bernard Depkin, Jr., Parkway Theatre Company; and Louis Schlichter, president of the Maryland Exhibitors' League and manager of the Bridge Theatre. This committee is co-operating with John H. Mooney, chairman of the advisory committee for the campaign. An active interest is being taken in the matter by G. Kingston Howard, president of the Operators' Union, Local 181, and he is to take the matter up with the union and will urge that projectionists working at the various theatres giving the benefits donate their services for the occasion.

One Theatre in Each Section Selected.

The exhibitors have decided that it will be best to select one theatre in each section of the city in which the benefits will be held, instead of opening them all. But tickets are being sold at all the moving picture theatres at the box offices. An attractive program will be arranged for each theatre which will include special music, a feature picture and a comedy. The entertainments will be held at the following theatres: New, L. A. DeHoff, mgr.; Parkway, Bernard Depkin, Jr.; Walbrook, Thomas D. Goldberg; Eureka, Eugene B. McCurdy; Hampden, Charles A. Hicks; Wilson, Guy L. Wonders; Crystal, Harry Cluster; Grand, in Highlandtown, C. B. Councilman; Broadway, J. Louis Rome; Community, in Hamilton, Charles B. Eyer; Red Wing, George Geartner; Cluster, Benjamin Cluster; McHenry, Bernard Depkin, Jr.; Lord Baltimore, Pearce & Scheck; Schanzes, Dr. F. W. Schanze; Goodtime, W. E. Stumpf.

Another Benefit at the Hippodrome.

These benefits will be followed by another big one which will be held at Loew's Hippodrome Theatre, of which George A. McDermitt is the manager, on Sunday, July 6. The program at this benefit will be an all star vaudeville performance and a moving picture show.

Big Outing Will Be Held.

A big get-together outing is now being planned by the Exhibitors' League of Maryland which is scheduled to be held at one of the shores near Baltimore before "Dry Year" begins on July 1. The affair will be held for the exhibitors of the state of Maryland and Baltimore City. The committee of arrangements, which has been appointed to arrange the details of the affair, include: Frank A. Hornig, Horn and Royal theatres, chairman; Louis A. DeHoff, New Theatre; and Frank H. Durkee, Palace. Postals will be sent out giving a cordial invitation to all exhibitors to be present.

Films Show Return of 313th.

When the Three Hundred and Thirteenth Regiment returned to Baltimore recently, Harry Lewy and J. Aler Barry, the Baltimore film men, succeeded in obtaining several hundred feet of film which graphically show the homecoming of the Maryland regiment. L. A. DeHoff, manager of the New Theatre, obtained the exclusive privilege of showing the pictures at that playhouse during the week beginning Monday, June 16. Views of the parade of the 313th which was held recently in Baltimore, are also included in the films.

To Be Named for Screen Stars.

Many of the streams in Western Maryland will shortly be named after moving picture actors, according to recent reports. Young fish are to be put in the various streams throughout Western Maryland which have no names, by the State Conservation Board, of which Commissioner William H. Killian is Commissioner, and his assistant manager and stenographer is to do the naming. It is reported that when asked how she would select the names, she said she would name them after moving picture actors.

Personals of Baltimore.

At a recent meeting of the Automobile Club of Maryland, a resolution was offered by John S. Bridges, president of that organization to make Louis A. DeHoff, manager of the New Theatre an honorary member of the club. Mr. DeHoff was elected and is the only theatrical man in Baltimore who is an honorary member of the club.

Mrs. Anna R. Prodoehl, 42 years old, wife of Paul J. Prodoehl, vice-president of the Lord Calvert Theatres Company, operating The McCoy Theatre, died suddenly at 1928 East Pratt street, on Saturday afternoon, June 14. She is survived by her husband and eight children.

William Bowden has become the representative of William Tyler, who has bought the state rights of "Temptation the Eternal Combat," for Maryland, Virginia, Delaware and the District of Columbia. Mr. Bowden is booking the picture.

A. G. Buck, formerly manager of the Baltimore Booking Company, 412 East Lexington street, has become the manager of the Electric Film Corporation, which was recently formed in Washington, D. C., with offices at Sixth and F streets, N. W.

Bernard Depkin, Jr., manager of the Parkway Theatre Company Interests, went on a camping trip beginning Tuesday, June 10.

C. B. Councilman, manager of the Grand Theatre, in Highlandtown, was presented with a touring car recently, by the owners of that house.

Marguerite Clarke's Not Much on the Sphinx Stuff in "Girls."
She's registering sumpin' against these dear sisters in this scene from her next Paramount.

Kansas City News Letter

New House for Oklahoma City.

A NEW quarter million dollar moving picture theatre has been proposed for Oklahoma City, by J. H. Cooper, president of the United Theatres Company. It is to be started within the next year at 116, 118, 120 West Main street, and will contain $100,000 worth of equipment.

From Post Office to Picture House.

Plans are being made for the extension of the old post office building at Larned, Kan., making it 142 feet long. It has been leased to Hunsley and Leffert, who will remodel it and open a motion picture house, which will seat 500.

Rees Will Run Two Shows.

A. F. Rees, manager and owner of the Mission Theatre, Beeville, Texas, will install a second moving picture show in the Grand Opera House, as soon as the necessary equipment arrives. He has ordered two new 6-B Power's projectors, fans, screen, etc.

Brief Notes.

The Navo Theatre, Bonner Springs, Kansas, is being remodeled by the new owners. The interior is being redecorated, new chairs installed, and a stucco front is being built.

The Cycle Park Theatre, Dallas, Texas, has opened for the summer season. Gene Lewis is manager.

H. J. Russell, a local contractor has been awarded the contract for the construction of the new Main Street Theatre, Picher, Oklahoma, by the Main Street Theatre Company, whose theatre was recently destroyed by fire.

The Grand Picture Theatre, San Marcos, Texas, has been completed and opened for business, on West San Antonio street.

A Moving (Not Moving) Scene.
Showing the movers in a novel Outing-Chester, "Piking After Pizarro."

New Jersey News Letter

Paramount-Essex Combine.

THE Paramount-Essex Theatres Company was recently formed by William B. Putnam and George W. Jacobs, of the Paramount Theatre, Broad and Hill streets, Newark, and Philip Bornstein, of the Essex Amusement Company. Edward R. McGlynn, of 810 Broad street, Newark, is named as statutory agent of the corporation, which is capitalized at $100,000. The concern will operate theatres.

$500,000 Trenton Corporation.

The Hildinger Amusement Company, of which Charles E. Hildinger is registered agent, has been incorporated with registered offices at 135 East Hanover street, Trenton. The authorized capital stock is $500,000. The incorporators are Charles C. Hildinger, George D. Bishop and Russell H. Lamont.

Jersey City Has New Theatre.

Rialto Amusement Company is the name of a new concern incorporated at Jersey City for the purpose of owning theatrical property. Melosh & Morten are the registered agents, with offices at 76 Montgomery street, Jersey City. The capital stock is $60,000. The incorporators are John L. Reynolds, Robert J. Keenan and Eugene Rau.

Strand, Ocean City, Remodeled.

The Strand Theatre, care of J. M. Rowland, 505 Commerce street, Philadelphia, has awarded the general contract for remodeling the theatre, located at Ocean City, N. J., to John Marts, Railroad avenue, Ocean City. The cost of improvement is estimated at $10,000.

$300,000 Jersey City Theatre.

For the purpose of operating theatres, the Standard Theatre Company, with a capital stock of $300,000, has been incorporated with registered offices at 263 Central avenue, Jersey City. The incorporators are Emanuel Van Dermot, Charles L. Raskin and Helen P. Smith.

$100,000 Firm in Woodbury.

The Woodbury Amusement Company, with an authorized capital stock of $100,000 has been incorporated at Woodbury, N. J., with Howard F. Wilkens, 204 South Broad street, as registered agent. The incorporators ,besides Mr. Wilkens, include Ralph E. Wilkens and Elmer J. Carll.

Empire, Hoboken, Incorporates.

The Empire Theatre Company, the purpose of which is to take over the Empire Theatre, 90 Hudson street, Hoboken, and to operate theatres, filed articles of incorporation May 31. The authorized capital is $50,000. The incorporators are George A. Enright, Jas. L. Burke and Frank L. Drumm.

Bayonne Amusement Corporation.

A new Bayonne corporation is the Triangle Amusement Company, with offices at 511 Broadway. Papers of incorporation, which show a capitalization of $10,000, were filed May 29. The incorporators are Samuel Lewis, Benjamin Baron and Mildred Schulman.

Fort Lee Man Gets Patent.

George Lane, of Fort Lee, N. J., has secured a patent for producing legends in black on motion picture negatives.

LOUISVILLE BARS STREET CARNIVALS

And the Picture Theatres Will No Longer Be Confronted with That Particular Competition

LOUISVILLE theatres will not in future have competition from street carnivals, as the city authorities have decided against allotting any permits for the use of streets for carnival shows. The carnivals have caused so much trouble that they have been placed on the blacklist for all time.

Weather conditions have become settled and, as a result, the airdomes and parks are now getting a fair run of business. The regular moving picture theatres are running full time, with the vaudeville and legitimate houses running pictures or light summer showings.

Crescent Hill Open Air Theatre To Be Sold.

Judge Brent, of the Federal Court, trustee in bankruptcy for Harry R. Whiteside, produce and seed operator, has ordered the open air theatre in Crescent Hill, owned by the bankrupt, to be sold. A further hearing of the bankruptcy case will be held on June 20.

Consolidation Works Well.

At Lexington things are running smoothly since the leading houses were consolidated into one organization. The new Phoenix Amusement Company, capital $200,000, represents a consolidation of houses of the Phoenix Amusement Company, the Colonial Theatre Company, and the Alhambra Theatre Company. John R. Eliott, G. D. Wilson, F. G. Stilz, H. S. Brower, and Louis A. Michler were the incorporators. The Phoenix was established about four years ago by James A. Button, M. Swithow, and others, of Louisville.

Moeller Will Build.

John E. Moeller, of Louisville, has purchased a seventy-foot lot running to the alley on the north side of Market street, between Clay and Shelby, and announces that he will erect a large suburban theatre on the property.

Fire in Theatre.

Fire broke out in the booth of the Stone City Opera House, Bedford, Indiana. Ten reels of film were burned, and Jess Wright, the operator, was painfully injured. The audience escaped unharmed. The damage to the house was reported to be small.

Hamilton to Direct "Tangled Romance."

Gilbert P. Hamilton has been engaged by World Pictures to direct June Elvidge in "The Tangled Romance," a five-reel feature adapted by Will C. Murphy and Philip Lonergan of this company's scenario department. He was one of four incorporators of the American company and was afterwards for two and a half years general manager of the St. Louis Moving Picture Company. He also organized the Albuquerque Company. He was prominent in the production of numerous photoplays including "The Price of Crime," "The Perils of the Plains," "The Lust of the Red Man," "Even Unto Death," "Inherited Passion," "Miss Robinson Crusoe," "The Maternal Spark," his last picture being "Open Your Eyes." He has been employed by half a dozen of the most prominent producing companies of this country. It is his hope and also that of the World company that his productions with the latter will have the merit that entitles him to a permanent position.

Taylor Holmes Is a Capitalist: Has All These Banks and Stocks.
There seems to be a run on the "First National," but it isn't worrying Taylor in his newest Triangle, "Upside Down."

L. ERNEST OUIMET MAY BECOME AN M. P.

Pioneer Canadian Film Distributor Has Been Asked to Enter Race for Dominion Parliament

L. ERNEST OUIMET, of Montreal, president and general manager of the Specialty Film Import, Limited, and one of the pioneer film distributors of Canada, has been asked to contest the Laurier Division of the City of Montreal as a supporter of the Government in the approaching Provincial elections. If Mr. Ouimet is elected, he will be the first member of the moving picture industry in Canada to become a member of Parliament.

Hull Will Impose Tax.

The City of Hull, Quebec, has decided to impose an amusement tax on theatre admissions, the receipts from this source to swell the revenue for civic undertakings. The estimated annual receipts from the tax are expected to total $5,000. The city will supply the tax tickets which will be similar to those formerly used by the Province of Quebec which abolished the amusement tax several months ago. The scale adopted by Hull is as follows: Two cents on all tickets up to 35c.; three cents on all admissions from 35c. to 75c.; five cents on tickets valued from 75c. to $1, and ten cents on all tickets worth more than $1.

Wells Succeeds Coleman.

Sam Wells, formerly projectionist of the Allen Theatre, Toronto, has been appointed manager of the Toronto office of the Perkins Electric Company in succession to Harry Coleman, who has established the Coleman Theatre Equipment Company, 12 Queen street East, Toronto. The Coleman company has secured the Canadian agency for Motiograph projection machines and other lines, including gold fibre screens, National carbons, ticket selling and chopping machines, Nitro lamp attachments for all makes of projection machines, motor drive outfits, repair parts, slides and other accessories.

The Perkins company handles Power's and Simplex projectors and much other theatre equipment.

Regal Bookkeeper Dies.

Earl Charles Sharp, head bookkeeper of Regal Films, Limited, Toronto, died suddenly following an operation in the Western Hospital, Toronto. The deceased had been associated with the moving picture business in Canada for the past four years, and was twenty-three at the time of his death. He was survived by his parents and three sisters. The funeral service was held at his late home, 5 Alpine avenue.

O'Connor Is Pathe Manager.

Harry V. O'Connor, long employed by the Specialty Film Import, Limited, has been appointed manager of the Toronto office of the company in succession to S. Taube, who resigned recently.

Harry Law, a veteran film salesman of Toronto, has also been appointed a sales representative of the company. The Specialty Film Import is the Canadian distributor for Pathe and other releases.

Theatre Has Sliding Roof.

Manager Archie Laurie, of the Strand Theatre, is advertising in Ottawa, Ontario, newspapers that his theatre is the only one in Canada with a "sliding roof." This theatre has been built in such a way that a great portion of the roof may be opened up, making the house practically an airdome.

Francais Is Enlarged.

Manager Bureau, of the Francais Theatre, Ottawa, Ontario, has made extensive improvements in his house. The seating capacity has been increased so that the theatre now accommodates about 1,700. Two new Power's 6B motor driven projection machines have been installed. The Francais has had a stage for the presentation of vaudeville and other attractions, but the stage is being taken out. The prices of admission will also be raised five cents, making the scale 10c. and 15c.

Aeroplane Saves Day.

Aeroplane service saved the day for a Victoria, B. C., moving picture theatre, when a shipment of the film, "Mickey," missed the boat on Monday morning, June 2, at Vancouver. When it was discovered that the film had been left, Captain E. C. Hoy, a local aviator, was engaged to rush the reels to the British Columbia Capital by aeroplane.

Leith Joins Canadian Pathe.

L. L. Leith, a former newspaperman of Minneapolis, has become director of publicity for the Specialty Film Import, Limited, with headquarters in Montreal, Quebec. Leith will have charge of the commercial film work which is undertaken by the laboratory of the company and will also edit the British-Canadian Pathe News, a weekly news reel which is distributed in Canada.

Unger Leaves Regal.

Announcement is made that J. J. Unger, of Toronto, has temporarily resigned from the post of general sales manager of Regal Films, Limited, and has become personal representative at New York of P. L. Waters, president of the Triangle company. He has been succeeded at the Toronto office by J. O'Loughlin, who has been the special representative in the Montreal territory for Regal Films for over a year. It is understood that Mr. Unger will return to the Regal headquarters in the fall.

Many Films Go Astray.

Because a considerable quantity of moving picture films had gone astray during the general strike at Winnipeg, Manitoba, on account of disrupted business and transportation conditions, the exchanges of Winnipeg decided on June 2, not to ship any more reels out of the city until conditions become normal.

Soskin Joins Sterling.

Sterling Films, Limited, is a new Canadian exchange which has been opened with offices at Toronto and Montreal. The general sales manager of the new company is I. Soskin, who has held important positions with the Famous Players Film Service, Limited, for a number of years. The treasurer of the new company is M. Bolansky, who is a new comer in the moving picture business of Canada.

The Sterling company has contracted for the releases of the Film Clearing House and the Rothapfel Unit Program.

Kaufman Takes a Rest.

Phil Kaufman, general sales manager of the Monarch Film Company, Toronto, distributor of Goldwyn and other releases in Canada, has been compelled to take a complete rest after a strenuous year's work.

Kauffman Will Open an Exchange.

Harry Kauffman, formerly general manager for Western Canada of Regal Films, Limited, with office in Winnipeg, Man., has decided to open an independent exchange in the Canadian West. He has paid a visit to New York City to obtain the Western Canadian rights for independent releases.

Garner Joins Universal.

Charles Garner, formerly manager of the Mutual office in Toronto, has joined the Toronto office of the Canadian Universal.

Bert Lytell Realizes the Great Ambition of His Kidhood.
Instead of carrying water to the elephant Bert rides upon him triumphantly in his circus Metro, "One-Thing-at-a-Time O'Day."

Washington News Letter

Whitaker Is Back.

VIVIAN WHITAKER has returned from New York where he was expected to become attached to United Artists. That organization, some weeks ago, announced that Mr. Whitaker had been selected as manager of this territory for their product. He had been manager for Select—now he is Eastern representative for that company and will cover all of the territory this side of the Mississippi River.

James Hugh McCormack, who was Whitaker's assistant while in Washington, succeeds him as local manager for Select. He is busy receiving the congratulations of his many friends in the

motion picture business, all of whom are glad he has been promoted.

* * *

Manager Oscar Morgan, of Famous Players, recently attained the age of thirty-three years. Oscar is "some bowler." This was a lead for the girls, who presented him with a miniature set of ten pins, in a greatly beribboned box, attached to which was a card bearing the inscription: "These implements we tender you, on this your natal day. Practice will win the loving cup and keep old age away." The male members of the exchange presented him with a lodge pin denoting his membership in the Elks.

Famous Players Make Changes.

A number of changes have been made at the Famous Players Exchange. Miss Gussie Rossignol, the former telephone operator, is now in the accounting department.

P. J. Swift, who has been acting as assistant booker, has been appointed chief of the bookkeeping department and in charge of the general office. He is succeeded in the booking department by O. E. Shoemaker, who was formerly booker for the General Film Company.

Ex-Service Men Rejoin the Films.

"Billy" Ballenger, one of Washington's best known young film men, was discharged from the Army last week, and is now on the road for the Film Clearing House. Earl Taylor, who has been with General and Vitagraph, but up to a few days ago was also one of Uncle Sammy's troopers, is now with Goldwyn.

Metropolitan Is All Togged Out.

The members of the orchestra at Crandall's Metropolitan are all decked out in palm beach suits, while the other attaches of the house are wearing suits of like material trimmed with black braid and bearing the initial "M" on the collar, done in gold. At the same time, the interior of the theatre has been given a summer outfit, for heavy cretonne curtains have replaced the draperies at the doors, the seats have been covered and around the stage velvet and heavy cloth have given place to draperies of cretonne.

Select Improves Quarters.

Manager McCormick is making a number of improvements to the quarters occupied by the Select Pictures Corporation, on Thirteenth street. The company has decided to retain its present location. The improvements include the erection of brick walls to inclose the section occupied by the film inspectors at the rear of the exchange.

Electric In Pathe's Old Quarters.

The Electric Film Company, of Philadelphia, is about to open offices in the quarters formerly occupied by Pathe, Inc., at the corner of Sixth and F streets, Northwest.

Pathe Film Shows Analysis of Ice Skating.

Pathe Review No. 12, released June 22, furnishes some ideal summer pictures in its Novagraph slow motion analysis of ice-skating. These pictures were taken at Saranac Lake last winter and employed the services of Edmund Horton, world's champion hurdle skater, with a record of 220 yards in 22 1-3 seconds; Claudins Lamy, world's champion barrel-jumping skater, and Robert G. McLean, world's champion fancy and speed skater, who has made 50 yards in 5 seconds, and a half mile in 1.15.

Matt Moore Playing Opposite Olive Thomas.

Matt Moore, brother of Tom and Owen Moore, has been engaged to play opposite Olive Thomas in her third Selznick starring production, which is being made at the Biograph studio, New York City. In the Olive Thomas production, the title of which has not yet been announced, Mr Moore plays one of the finest parts he has ever had.

DUAL COLLECTIONS ARE STAMPED OUT

No More Unprepaid Films Will Be Accepted for Express Shipment in the Minneapolis Territory

THE dual collection evil on film shipments in the Minneapolis territory was thoroughly stamped out following the issuance of an order by the general agent of the American Railway Express company to all local agents not to accept film shipments unless they were prepaid.

This action was taken at the request of the Minneapolis Film Board of Trade, and means the saving of many dollars and the end of a great deal of red tape. It does away with a large amount of double collecting at both ends, which has been a great and costly nuisance in the past.

Evans and Goldman for National Board.

R. K. Evans, branch manager of Film Clearing House, Inc., and Benjamin Goldman, counsel for the Minneapolis Film Board of Trade, are attending a meeting in Chicago this week, the object of which is to organize a National Film Board of Trade.

They were appointed delegates to represent Minneapolis at the gathering. The Minneapolis Film Board recently tendered a banquet to E. A. Eschmann, its first president, on the eve of his departure for the World's home office in New York.

Four More R. & F. Houses.

Ruben and Finkelstein have announced the acquisition of four more theatres in St. Paul, bringing the total number of picture houses under their control in the Twin Cities up to twenty.

The latest theatres taken over by the R. and F. interest are the Dale, the Faust, Verdi, and Victoria.

The Dale Theatre and the Faust Theatre each have a seating capacity of 600. The Verdi and the Victoria can seat a maximum of 500 patrons each.

Bert Goldman, manager of the Princess and Majestic theatres in St. Paul, will do the booking for the four houses.

George H. Briggs, Sunday editor of the St. Paul Pioneer Press, brother of Claire Briggs, the cartoonist, has joined the publicity forces of Ruben and Finkelstein, succeeding Harrison Hatton, who has resigned.

Cotton Succeeds Eschmann.

E. A. Eschmann, who has been branch manager of the World Film Corporation since Jan. 2, the first president of the newly organized Minneapolis Film Board of Trade, has been called to the home office of World, in New York, for further assignment.

Mr. Eschmann's successor at the Minneapolis exchange is Robert Cotton, who has been in charge of the World exchange at Detroit, Mich., for the past two and one-half years.

Fisher Called to New York.

Abe Fisher, Minneapolis Metro manager, has been called to New York for a conference with home officials.

Rochester News Letter

Archie McCallum Goes to Omaha Beach.

ARCHIE McCALLUM, until the close of the season assistant manager of Fay's Theatre, is located at Ontario Beach Park for the summer. He will book all of the big outdoor acts for the park, devoting his spare time to inventing stunts for pulling the crowds. Arch is a brother of Bill McCallum, formerly one of the showmen of this city, and at present running a movie palace in Cincinnati. Arch used to run the Murray here for Jack Farren, and is considered almost as good a showman as his more famous brother.

Eastman Company Enlarges Plant.

The Eastman Kodak Company has secured a permit from the fire marshal to erect another factory building at the Kodak Park plant. The building will cost $350,000, and is necessary to relieve crowding in many of the present buildings. Additional land has been secured extending the limits of the park, which is now practically a small city in itself.

Fay's Will Be Remodeled.

The announcement is made that the National Hotel Company is to remodel the Hotel Rochester and Fay's Theatre, which adjoin each other. The hotel company will add two stories to its present edifice, erect a twelve story addition and a roof garden. Fay's will be practically rebuilt within the four walls. One balcony will replace the present two, the boxes will be replaced and the entire seating rearranged. A new foyer and front will be of the same architecture as the hotel. It is hoped to start work this year, this will depend upon market and labor conditions.

Bill Russell's Face Indicates Stormy Weather in "A Sporting Chance."
As usual there's a woman at the bottom of it all in his new American-Pathe.

OAKLAND'S KINEMA WILL BE ENLARGED

And Its Seating Capacity Will Be Increased from Twelve Hundred to Twenty-two Hundred

THE Kinema Theatre, on Broadway, Oakland, conducted by the Kehrlein interests, is to be entirely rebuilt during the present year, and its capacity increased from 1,200 to 2,200. A lot affording the necessary room for expansion has been secured on Fifteenth street. This theatre was used as a part of the T. and D. chain for several years and was taken over by Emil Kehrlein and his sons when the new T. and D. Theatre was opened about three years ago. The need of additional seating capacity has been felt ever since the change in ownership, and has been especially marked since the first of the present year. In order to care for the patrons of the Kinema during the construction period, Ye Liberty Theatre, but a few doors away, has been taken over and will be operated as a moving picture house under the direction of Oliver Kehrlein.

Warm Weather Crimps Country Business.

Very warm weather has been the rule in the interior and in the southern part of the state since the first of June, and exhibitors there report a very marked falling off in business. Airdomes are being opened in some places, but these are not meeting with former success, owing to the working of the daylight saving scheme. The hot spell has brought many exhibitors to San Francisco, where even temperatures prevail throughout the year, and they are taking advantage of the opportunity to purchase new equipment and arrange for service, at the same time studying the art of moving picture presentation at some of the leading theatres. Among those who have been here of late have been Arthur Fukuda, of the Universal Theatre, Hanford; A. C Rattenbury, Dixon; Frank Salisbury, of the Theatre Visalia, Visalia; A. Faught, of the Theatre Tulare, Tulare; Glenn Hurst, of the Grand and Rialto theatres, Reno, Nev.; L. F. Williams, of the Unique Theatre, Santa Cruz; N. L. Watton, Colonial Theatre, Stockton; J. J. Wood, of the Redding Theatre, Redding; Paul Reardon, of the Lyric Theatre, Tulare, and J. Van Sant, Jr., of Eureka.

Movies' Ball Planned.

Plans are being made by Moving Picture Operators' Union, No. 162, San Francisco, for its annual Movies' Ball, to be held at the Exposition Auditorium, on October 25. Although this date is well in the future, plans for the event are well in hand, and something out of the ordinary is promised. The proceeds are to be devoted to the sick and death benefit fund of the organization, depleted by the influenza epidemic of last winter. The general committee on arrangements consists of Herman Lubfin, of the Orpheum, chairman; D. C. Bennett, of the California; Arthur L. Noriega, of the Haight; M. P. Myers, of the Pantages, and Frank Leevier, of the Hippodrome.

Film Folk to Gambol on the Green.

The film fraternity of San Francisco and vicinity is making preparations for an outing to be held on the Carolan Estate, Burlingame, on June 29. A field meet, topped off with a baseball game between exhibitors and exchange men, will be a feature of the day. E. B. Johnson, of the T. and B. circuit, is rounding up a baseball team among the exchange men, while Peter Hanlon is getting in touch with former league stars who have become exhibitors.

Poster Man Inspects New Fields.

I. H. Lichtenstein, of the Western Poster Company, San Francisco, left recently on a tour of the Pacific Northwest, with a view of looking over that as a possible field for an expansion of the company's business. In case the outlook is favorable, a branch poster exchange will be established at Seattle.

Jack Tripp Home from France.

Jack Tripp has returned from France, where he served with an engineering corps with such distinction that he won a Croix de Guerre. He was in Brazil when the war broke out, but lost no time in getting back to his native land and enlisting.

Films Lost in Fire.

The All-Star Features Distributors, Inc., has been advised that twelve reels of its films, comprising the "Hearts of the World" show, were destroyed in a fire at Dos Palos, Cal.

Levi Found Business Booming.

Newton Levi, Pacific Coast supervisor for Mutual, has returned to the San Francisco headquarters from a six weeks' trip through the Pacific Northwest, where he reports business be wonderfully good.

Texas Too Hot for Chamberlain.

George Chamberlain, of the Independent Film Exchange, has returned from San Antonio, Tex., where he has been for several months, leaving the business in charge of an assistant. He found the weather too warm for his liking, and will spend the summer in San Francisco.

New House for West Oakland.

Allen King, who conducts the Gem and Crown theatres, at Oakland, has purchased a lot on Seventh street, in the western part of the city, and will erect a large house to be known as the Lincoln Theatre. He has already purchased Simplex equipment, a motor-generator set, and chairs from Walter Preddy, of San Francisco.

Film News in Tabloid.

D. Ocosta, who has been conducting the Clement Theatre, Nineteenth Avenue and Clement street, San Francisco, has closed this house, disposing of the equipment to Walter Preddy, and has purchased the La Bonita Theatre at Twenty-third and Clement streets.

The Haight Theatre, San Francisco, has installed a new organ, and has added a twelve-piece orchestra, under the direction of Maurice Lawrence.

The Theatre Tulare and the Lyric Theatre, of Tulare, Cal., have been combined by owners Paul Reardon and A. Faught, and the former has been closed for the summer season. The Lyric is being conducted as an airdome.

Mr. Hildebrand, of the Star Theatre, Colusa, California, has purchased some of the equipment of the old People's Theatre, and has opened an airdome.

Max Zimbler has opened the old Adeline Theatre, Oakland, changing the name to that of the Pastime.

John Peters, who has conducted a theatre for several years at Elmhurst, California, plans to erect a large one on the site of the present house.

Sergeant Jack Kraker, who has been with the World Film Corporation at San Francisco, for several weeks, has gone to the Mutual office at Seattle, as salesman.

Alan Forrest
Plays the playwright in his American with Mary Miles Minter, "Yvonne from Paris."

Pittsburgh News Letter

Stahl Purchases the Columbia.

MAX STAHL, of Oil City, and Farrell, has purchased the Columbia Theatre, Warren, from O. A. Potter, of Erie. The house has been closed for remodeling and enlarging, and will open August 1. The name will be changed to the Strand.

Mr. Potter, who still controls the Liberty Theatre, in Warren, a road show house, has also closed the same for remodeling. Upon its re-opening, a policy of pictures only will be instituted.

Regent Changes Hands.

J. W. Feese, owner of the Regent Theatre, Ambridge, has sold his house to the Ambridge Amusement Company, owners of the Grand Theatre in the same town. The Regent is a 500-seat house and has always enjoyed good patronage. This company owns the only houses in the town at the present time, although there is a large new house going up there now.

Feese will take a vacation for the summer, visiting the Great Lake resorts and in the Fall he expects to get back in the business again.

Van Orsdale and Ferris Doing Well.

Van Orsdale and Ferris, the operators injured in an accidently recently, are recovering rapidly. McGrady, who died, is said to have met his end gamely. While on the operating table, a few hours before his death, he was kidding the other fellows, telling them how lucky they were.

Reed Succeeds Aronson.

G. C. Reed, formerly manager of the Cleveland branch of the United Picture Theatres of America, has been transferred to the Pittsburgh office, succeeding Ira Aronson, who has been promoted to the position of special representative of the home office.

Elmore Is Sold.

M. Feitler, who has operated the Elmore Theatre, Centre avenue, Pittsburgh, for several years, has sold the house to B. Engelberg, a newcomer in the business, and formerly a hotel keeper. The new owner took charge Saturday, June 7.

Eagles' Opens Well.

The Eagles' new house at Renova, Pa., managed by Omar Fisher, was opened Monday, June 9, to good business.

Brief Notes.

The Universal Film Exchange, Pittsburgh, has purchased two Power's 6-B Cameragraphs and a Gold Fibre Screen, for use in their projection room at their new home, 1018 Forbes street.

Sol. Meltzer, nephew of President Lewis J. Selznick, of the Select Corporation, is now employed at the Pittsburgh office of the company.

Ben Goldstein, Pittsburgh Fox salesman, is getting ready to spend his vacation at Atlantic City.

Hayakawa's "The Man Beneath."
His Robertson-Cole is appropriately titled. He's beneath a royal India turban.

Denver News Letter

Cohn, Krause and Wog Journey Conventionward.

M. H. COHN, manager of the local exchange for the Famous Players Film corporation, H. J. Krause, his assistant, and O. Wog, traveling representative, have left for the convention of Paramount-Artcraft branch managers in Los Angeles. They were joined at Salt Lake City by Louis Marcus.

First National Exchange Moves.

The First National Exhibitors' Exchange, operated by the Swanson-Nolan interests, has moved into new quarters on Welton street, adjoining the store rooms of the Swanson-Nolan Film Supply Company. This makes Welton street almost 100 per cent. so far as exchanges are concerned.

Tractor Week Boom Shown.

Motion picture business has been greatly stimulated as the result of the National Tractor Week Display, which brought 100,000 persons to Denver. Curtis street, the Great White Way of the Rockies, was a well-crowded thoroughfare during the entire week and the box office receipts correspond with the throngs.

Steamboat Springs Will Get Studio.

Otis B. Thayer, president and director of the Art-O-Graf Film Company, with offices in Denver, is so well pleased with Steamboat Springs, Colorado, where he has been engaged in directing a feature film, that he has let a contract for the erection of a permanent summer studio at the springs for his company.

Goldwyn Branch for Salt Lake City.

Goldwyn will open a branch office in Salt Lake City. In the past, the Mormon city has been supplied by Denver exchanges.

Grand Junction Will Have A New House.

A new house is to be erected in Grand Junction, Colorado, at the cost of $200,000. The Majestic Theatre will be razed to make way for the new playhouse. Denver interests will back the new theatre.

A New House for Estes Park.

Raymond Rugtwet and Ralph Gwynn, of Longmont, Colorado, will open a motion picture house in Estes Park, the famous resort of the Rockies, early in July.

C. C. HITE IS NOW LOOKING FOR SITES

Cincinnati Man Is About to Add to Queen City Seating Capacity of Moving Picture Theatres

C. C. HITE announces that he is looking for sites to build one or two new picture houses in the Queen City. Several locations are under consideration, the most desirable being one at the corner of Seventh and Vine streets, opposite the site of the new house to be built by Asher Brothers, of Chicago. This lot is about 75 by 150 feet, and would make an ideal location, as the trend of business in Cincinnati is northward. The financing of the new houses will be by Eastern capital, the total investment for which will be above $1,000,000. The big volume of the business being done by Cincinnati theatres has attracted much attention and the need for new theatres is becoming more and more evident daily. Should this deal be consummated, in addition to the new Palace Theatre and the Asher building, it would add some 10,000 seating capacity to the regular picture houses in Cincinnati, and those who have closely watched the growth of the business agree that this increase is needed and will in no way hurt the theatres already running.

Asher Theatre to Open Thanksgiving.

Tenants in the buildings to be removed to make way for the Asher Brothers' theatre at the northwest corner of Seventh and Vine streets, are rapidly vacating the premises, and demolition already has started on many of the buildings. It is understood that building operations will be rushed, as it is desired to have the theatre ready for its first performance on Thanksgiving Day.

Exchange Managers Meet.

The Associated Film Exchange Managers of the Cincinnati Chamber of Commerce held a meeting at the Chamber, Friday, June 13, at 7.30 p. m. The principle business before the association was the discussion and decision regarding the operation of the new trade rules, which went into effect June 15. Complete understanding and harmony exists in the association, and it boasts a one-hundred per cent. membership. All the exchanges in the Cincinnati district now are members of the association, the application of the Fox Film Corporation, which was accepted, completing the list.

Bueco Marries.

Charles Bueco, manager of the National Theatre, at Eighth and Depot streets, was married to Miss Helen Fritch, of 3839 Davis avenue, Westwood, on June 9.

Cleveland News Letter

More New Houses for Cleveland.

AS INDICATED by real estate deals recently consummated, Marcus Loew and his Cleveland associates are going right ahead on the building of three or four big theatres in Cleveland.

Plans for the house at Euclid avenue and East One Hundred and Second street have been approved, the seating capacity having been increased from 2,500 to 4,000.

Another event of importance was the leasing by the Huron Road Improvement Company of a downtown piece of real estate on Euclid avenue, just east of East Thirteenth street.

This same company took a long lease on the Metropole and Cadillac hotels, adjoining each other on Huron road, which is an excellent site for a theatre.

During the week of June 9, announcement was also made that in the Euclid and East One hundred and Fifth street district, Charles Miles would build a theatre. This makes the fourth announcement of a new house going up there.

Fleisher Is Clearing House Manager.

Nate Fleisher is the new manager of the Film Clearing House in Cleveland. Nate came to Cleveland from Detroit several years ago. He recently left the Universal in Cleveland to join the Film Clearing House.

The Penn Square Is Being Improved.

The Penn Square, one of Cleveland's best known moving picture theatres, is being remodeled, a new brick front being put in. The management continued to keep the house open during the alterations.

Why Do Things Look So Nice Here? Why, It's the First Rehearsal.
Mary Miles Minter surrounded by playwrights and ballet masters in her next American feature, "Yvonne from Paris."

Among Independent Producers

Conducted by C. S. SEWELL

New Company to Reissue Series of Selig Features

BY arrangement with Exclusive Features, Inc., controlling the world rights to William N. Selig negatives, Film Specials, Inc., and a newcomer in the state rights field, with offices at 130 West Forty-sixth street, will reissue to independent exchanges a series of five and six-reel "Selig Masterpieces," each one selected from a well-known book or play, and featuring a popular screen star.

It is announced that each picture will be sold on its individual merits, and it will not be necessary for buyers to contract for the entire series. The first release, which is now ready, will be Tom Moore in "Brown of Harvard," directed by Harry Beaumont, supported by Hazel Daly, Walter Heirs and Kempton Greene.

This picture has been re-edited, new subtitles constructed and new prints made. An artistic line of paper, including one, three and six sheets; also a set of 11x14 and 22x28 photos for lobby display, together with slides, press matter and lobby displays prepared.

Other productions to follow in this series include H. B. Warner in "The Danger Trail," "The Country God Forgot," "Piney Ridge," "The Circular Staircase" and a series of Marshall Neilan reissues.

Many Fine Bookings Secured by Pioneer on Beban Film

THE George Beban feature, "Hearts of Men," is said to be proving a great success in New York under the exploitation policy of the Pioneer Film Corporation. The Marcus Loew and William Fox circuits have been booked solid on the picture and simultaneous with the first showing at these houses the Pioneer began its outdoor billboard campaign.

The new Pioneer branch in Buffalo, which opened its doors two weeks ago, reports heavy bookings on "Hearts of Men," as well as "Virtuous Sinners" and other recent pictures.

In the state rights department of Pioneer things are moving rapidly. A force of salesmen with Jerry Abrams at their head are traveling throughout the country with the latest Pioneer attractions. Negotiations for the sales of several territories on "The Boomerang," "Virtuous Sinners," "Suspicion," and "The Girl from Nowhere," and "Sins of the Children" are under way, and the closing of several deals is expected at an early date.

Frohman Company to Make Two New Series of Films

WILLIAM L. SHERRILL, president of the Frohman Amusement Corporation, has returned to Los Angeles to supervise the completion of the last five of the series of two-reelers, and to arrange for the inauguration of a new series of two-reelers with a star who is said to have devoted his services heretofore solely to feature attractions.

Negotiations by telegraph have reached such a stage, says General Manager Jesse J. Goldburg, as to necessitate Mr. Sherrill's presence on the Coast in connection with still another proposition, and it is expected that an announcement will be made in a short time regarding a series starring a comedian whose name is not divulged, but who is said to be one of the most unique and popular comedians on the screen.

Mr. Goldburg further states that the demand for short length subjects produced with the same care, detail and attention as features is greater than the supply, which has determined the Frohman Amusement Corporation to make the two new series. "The Texas Guinan" and Mack Swain productions have gone over with a rush, says Mr. Goldburg, "which vindicates our judgment of the demand for high-class one and two-reel productions, and it appears that exchangemen and exhibitors, as well as the public, appreciate the meritorious short length subjects and will patronize a theatre showing them as they will for five and six-reel features.

Nearly Half of Territory Sold on "Yankee Doodle"

SOL L. LESSER, president of the State Rights Distributors, Inc., and the Yankee Doodle in Berlin Company, reports the following rights, comprising about fifty per cent. of the territory, have been sold on Mack Sennett's feature, "Yankee Doodle in Berlin": Western Pennsylvania and New Jersey, First National Exhibitors Exchange; Ohio to Masterpiece Film Attractions; Texas, Arkansas, Oklahoma to True Film Company; California, Nevada, Arizona to All Star Features Disb.; Washington, Oregon, Idaho, Montana to De Luxe Feature Film Co.; Colorado, Utah, Wyoming, New Mexico to Orson Adams; Michigan to Diehl & Mowat; Indiana to Doll-Van Film Corp.; Upper New York State to Gardiner Syndicate; Iowa & Nebraska to F. A. F. Enterprises.

Several exchange buyers are negotiating for the foreign rights, but no deal has been closed up to the present time.

More Territory Sold on Sawyer-Lubin Film

H. C. SIMERAL, general manager of Co-Partner Attractions, Pittsburgh, Pa., visited S-L offices this week for the purpose of purchasing additional territory for "Virtuous Men." He closed contracts whereby Co-Partner Atractions acquire Kentucky for the S-L production starring E. K. Lincoln.

Mr. Simeral is now distributing the Sawyer-Lubin attraction for Ohio, western Pennsylvania, West Virginia and Kentucky. He at present has three touring companies presenting "Virtuous Men" as a special road show. It is his intention to open "Virtuous Men" in western Pennsylvania and West Virginia in the near future.

During his visit to New York, Mr. Simeral ordered five additional prints to take care of the bookings he has secured in these territories for the production.

Edgar Jones in North Wood Pictures.

An interesting announcement of the current week is the news of the formation of the Edgar Jones Productions, which will make a series of North wood pictures. Mr. Jones, together with F. M. Kirby, of the firm of Kirby & Smith, 1493 Broadway, left recently for the Maine woods in quest of locations.

Actual work on productions will start in about two weeks, and Mr. Jones will be featured in the title roles.

Still, We Wouldn't Say That Catherine Was So "Impossible."
Virginia Pearson is seen here in a scene from "Impossible Catherine," produced under the banner of her own company, Virginia Pearson Photoplays.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

GOOD news for the lovers of a rattling tale of adventure and romance! William Fox has purchased the screen rights of Louis Tracy's widely read story, "The Wings of the Morning," and William Farnum will appear as the hero. Only the immortal "Robinson Crusoe" of De Foe outranks the Tracy work as a story of adventure, and the love interest in "The Wings of the Morning" is beautifully true and tender.

The fight at the mouth of the cave between the Englishman and his sweetheart and the savages will make a stirring series of incidents, and the chance for fine scenic effects is almost unmatched.

A screen version of William Gillette's civil war drama, "Secret Service," with Robert Warwick as the Union spy, will be shown in New York the week of June 22. Here is a stage drama which should lend itself to the moving picture with the best of results. The story is intensely dramatic and earned the reputation of being the finest example of a war drama ever written on the struggle between the North and the South. Its long run at the Empire Theatre, New York, some twenty years ago made it the most talked of play of its time.

Marshall Neilan's dictum that "what we need now is not better stories, but better continuity writers" is the opinion of every one who really understands the requirements of a well-made scenario. Like the stage play the finished product of a continuity writer may read perfectly and would answer the purpose if the story were intended for reading only; but special skill and training are necessary to enable a writer to turn the work into actable shape. Explanation which is essential when the story is read by the untrained reader is discarded by the director as he realizes that some bit of business which he has put in renders useless two or three scenes which follow. Sometimes a turn of the head or the lifting of the eyebrows is sufficient to take the place of several pages of explanation.

George Randolph Chester echoed the same hard and fast fact the other day when he said that the screen has no dramatists. This is rather a sweeping statement; but there is room and to spare for all the ambitious young men and women who can qualify for the position of expert continuity writer.

The active participation of the author himself in the making of his story into picture form will teach him a wholesome respect for the art of the continuity writer and the expert knowledge of the man who directs a production.

WEITZEL.

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The Man Who Stayed at Home (Metro).
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Square Deal Sanderson (Arteraft).
Happiness a la Mode (Select).
The Crimson Gardenia (Goldwyn).
You're Fired (Paramount).
Upside Down (Triangle).
The Woman Under Oath (United Picture Theatres).
Bare-Fisted Gallagher (Robertson-Cole).
The Profiteers (Pathe).
Men, Women and Money (Paramount).
Love and the Woman (World).
A Sporting Chance (Pathe-American).
A Girl at Bay (Vitagraph).
The Outcasts of Poker Flat (Universal).
A Desert Hero (Paramount-Arbuckle).

PROGRAM and Advertising Phrases and Advertising Angles for the pictures reviewed in this department are based on the productions **as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"Sunnyside"

Charlie Chaplin's Third First National Exhibitors' Circuit Comedy Is Rich in Entertainment.

Reviewed by Edward Weitzel.

CHARLIE, or rather Charles Chaplin, as he writes it himself on the title page of his picture, is still advancing the tone of his screen comedy. "Sunnyside" is the most human of all his stories, and he gets his laughs with but little of the old slapstick method. One scene is immensely droll and burlesques the craze for the Greek dance with the skill that only this king of screen comedians knows how to use. To see him join in the flying leaps and poses of a quartet of bare-limbed maidens as they bound lightly all over the landscape, is to witness a bit of caricature that is as classic as the dance itself.

Not for an instant does he strain for a point, not even when he trips and lands in the thorny bosom of a large and quick-acting member of the cactus family; but his endeavors to keep step, hide his embarrassment, relieve himself of a collection of stinging little darts and wear the beautiful smile of innocence which is the chief adornment of the nature dancer, is a thing of pure delight.

Quick action marks the opening of the picture. Charlie is the full staff of "help" at a country hotel and is obliged to go to bed with his clothes on so that he may waste no time in getting up in the morning. It is this getting up or getting him up operation which starts off the comedy with a bang, and his efforts to do the bidding of his slave driver of a boss is the motive of much of the fun. One of the most amusing incidents is where he is sent to drive the cows home and loses the herd at the fork of the road. His inimitable walk has never been used more effectively.

There is real romance in "Sunnyside." Charlie is in love with a country maiden and his dream of happiness is badly upset when a city chap spills himself out of his automobile in front of the hotel, and Charlie imagines he has a dangerous rival for the love of his charmer.

The scene where he comes to the house of his country sweetheart and finds his rival in all the glory of fashionable attire paying attention to the young lady, who has put a fetching ribbon in her hair and donned her Sunday clothes, is neat preparation for the time when Charlie returns clad in an amusing imitation of the city chap's stylish garments.

In spite of the grotesque flavor of the incidents this part of the story seems real, and that hint of deeper feeling which always underlies the work of a genuine comedian is never absent from the picture. The finish, showing the departure of the city chap and Charlie in possession of the fair prize, is a welcome addition to the happy ending.

The production has been given every care. "Sunnyside" may not be the loudest Chaplin "big scream," but it abounds in hearty laughs and clean fun.

"The Man Who Stayed Home"

Six-Reel Metro Pictures Corporation Subject Presents Strong War Play.

Reviewed by Robert C. McElravy.

IN this six-reel screen classic production, "The Man Who Stayed at Home," the Metro Pictures Corporation presents a strong adaptation of a well-known stage play. It is a secret service story, dating back to August, 1918, with an American locale. The hero is a man who failed to go into service, to all appearances, when the United States went into the war, but it develops later that he is a secret service man. King Baggot does some effective work in this role and is supported by a well balanced cast.

The production is better in the matter of continuity and suspense than many of the war plays have been. The incidents connected with the rounding up of the

(*Continued on page* 1989)

Bert Lytell Released Soon in Story of Circus Life

WILLIAM DUDLEY PELLEY'S short story, "One-Thing-at-a-Time O'Day," as published in the Saturday Evening Post and produced by Metro, with Bert Lytell as its star, is announced for release on June 23.

Mr. Pelley's original story proved most successful as a laugh-provoker in print, and it is claimed that the complete photoplay is one continual round of mirth and intensely humorous situations. It was converted to the screen by George D. Baker, who also converted and supervised Bert Lytell's great comedy success, "The Spender." John Ince has guided Lytell through this comedy vehicle.

Some of the distinct novelties of the picture are the spectacular scenes of the entire three ring show in progress, with the entire audience caught by long pano-

Supporting Mr. Lytell, including Eileen Percy as his leading woman, are Joseph Kilgour, Jules Hanft, William A. Carrol, John Hack, and Fred Heck.

Levy Puts Trailer on Films Handled by His Exchange

AS a part of the campaign for making the only film exchange in Louisville a recognized local institution, with a position in public estimation throughout the territory equal in importance to that of the largest department stores or the leading newspapers, Colonel Fred Levy, president of the Big Feature Rights Corporation, owner of the First National Exhibitors' Circuit franchise for Kentucky and Tennessee, has purchased a novel film trailer for use with every print of all subjects handled by that branch.

The trailer shows a curtain unfolding, which reveals two children turning the crank of a motion picture camera. Stars shoot out from the lense case and form the words "Big Features Rights Corporation." A second star bursts to form the line "Fred Levy, president;" a third star dissembles itself and is arranged to read "Lee Goldberg, secretary." Then the word "Presents" follows this as the immediate preface to the main title of the particular production.

The trailer was first used on a print of "Daddy Long Legs," at the Strand Theatre, in Louisville, and won a notice from the local newspaper critics for its novelty and for the advertising values it possesses.

Beauty, Thy Name Is "Sahara."
So you might say even of this tragic scene between Edwin Stevens and Louise Glaum in Hodkinson's "Sahara."

To Exploit Stage Women's Films in Fifty-nine Cities

FIFTY-NINE of the cities which will be visited by Universal's representatives who are to exploit the screen of Stage Women's War Relief pictures in the United States, have been selected and are named below. This unusual exploitation of a series of pictures is being done to acquaint the exhibitors of the country with the entire series, as well as giving them as much information as possible regarding the stars. The two men who will visit the cities named are William Howard and W. R. Wilkerson. Both men have met and interviewed the most prominent of the stars, and are thoroughly acquainted with the production of the entire series.

The cities which will be visited by Mr. Wilkerson are Des Moines, Davenport, St. Louis, St. Joseph, Mo.; Kansas City, Topeka, Kan.; Wichita, Muskogee, Oklahoma City, Santa Fe, Pueblo, Colorado Springs, Denver, Cheyenne, Lincoln, Omaha, Sioux City, Aberdeen, Fargo, Bismark, Helena, Butte, Spokane, Tacoma, Seattle, Portland, Salem, Boise, Ogden, Salt Lake, Frisco, Oakland, Sacramento, Berkeley, San Diego, Los Angeles, Pasadena, Tucson, San Antonio, Ft. Worth, Dallas, Houston, Galveston and New Orleans.

Mr. Howard will call upon the exhibitors in the following cities, Boston, Montreal, Toronto, Buffalo, Cleveland, Detroit, Columbus, Cincinnati, Indianapolis, Chicago, Milwaukee, and Minneapolis.

Desmond Submerged in "Bare-Fisted Gallagher"

IN "Bare-Fisted Gallagher," released by Robertson-Cole, through Exhibitors Mutual, one of the big punches of the picture is obtained through a fight between Desmond and Lanning, which takes place alongside a babbling brook. Breaking free from a death grasp about the neck, Desmond gets Lanning's throat in his clutches and pushes his head under the water. Lanning keeps his head below the water long enough for the cameraman to obtain a close-up which was considerably more than a minute. The close-up was filmed without the use of any submarine photographing device.

Little Brownie Vernon and Jeanette Rankin are the only women in the production. Miss Vernon is leading woman for Desmond, while Miss Rankin interjects some good humor.

Strand Rebooks "Daddy Long Legs."

Two months ago exhibitors in Louisville and vicinity discovered in the presentation of "Virtuous Wives" at the Strand Theatre, that the local population was more than sufficient to patronize a special feature attraction for a run of one week, instead of the maximum of four days, which had prevailed up to that time.

Last week the showmen of Kentucky and Tennessee were given another surprise in the announcement that Louisville was about to receive another test to prove that even week stands were not long enough to exhaust the maximum number of patrons for any one production.

Arthur Fix, manager of the Strand Theatre, has rebooked "Daddy Long Legs," first of the Mary Pickford specials to be released by First National Exhibitors' Circuit, for a return engagement of three days after playing to fifty-two capacity houses during its first run of one week.

Close-Up of Some Closed Fists.
Showing Jim Corbett, surrounded, but smiling, in his Universal serial, "The Midnight Man."

Mary Miles Minter Has Role of Parisian Dancer

AMERICAN announces that it will release next month another Mary Miles Minter film, based on an original story by Joseph Franklin Poland and prepared for the screen by Frank Howard Clark.

"Yvonne from Paris" will present Miss Minter in a part that is considerably different from anything she has had in months. As Yvonne Halbert she is a dazzling young Parisian dancer who runs away from her tyrannical aunt and comes to America incognita. The aunt has contracted for her appearance in a new musical comedy to be presented in New York.

The cast includes Alan Forrest, who plays opposite the star, while J. Barney Sherry, Rosemary Theby, E. Alyn Warren, Bert Grassby, Jeanne Robbins, Jack Farrell and Frank Clark enact the other important roles.

The production was directed by Emmett J. Flynn.

Poli Circuit Books "Sahara."

J. Parker Read, Jr.'s, special production, "Sahara," starring Louise Glaum and distributed by W. W. Hodkinson Corporation, has made a clean sweep in bookings of the large chain and circuits of motion picture theatres in the metropolitan district, the Poli New England circuit being the latest to give "Sahara" a blanket booking.

The Poli booking is inclusive of Hartford, New Haven, Waterbury, Meriden, Bridgeport, Conn., and Worcester, Mass., a total of twenty-one days.

"Off The Trolley" Is A Live Wire Comedy.

"Off the Trolley" is a live-wire Harold Lloyd comedy, released by Pathe June 22, and all the humorous and farcical things that might happen in electric travel are shown. Both Lloyd and his running mate, "Snub" Pollard demonstrate that they are not only qualified to run a trolley car—and to wreck it—but that they might operate a limited express locomoive.

REVIEWS AND ADVERTISING AIDS (Continued)

German spies are rather out of the ordinary and hold the interest well. Some of the work of the spies is done a little too openly, but due allowance must be made in this type of stories.

The dramatic moments are effective for the most part and the climax is led up to in a satisfactory way. This is the type of war picture that should interest most spectators even though the war is over, as its story stands by itself and is well worked out.

Cast.

Christopher Brent.....King Baggot
Molly Preston.....Claire Whitney
Fritz, a waiter.....Robert Whittier
Norman Preston.....Alexandre Herbert
Miriam Lee.....Lilie Leslie
Carl Sanderson.....Frank Fisher Bennett
Miss Myrtle .....Ricca Allen
Judge Preston, of the Supreme Court, George Paton Gibbs
Fraulein Schroeder.....Julia Calhoun
Mrs. Sanderson.....Ida Darling
Gaston Letour.....A. Lloyd Lack

Story by L. Worrel and J. E. H. Terry.
Scenario by June Mackie.
Directed by Herbert Blache.

The Story.

Christopher Brent, the hero of "The Man Who Stayed at Home," is looked down upon by his fellow townspeople because he has apparently not volunteered for any form of war work. Even the faith of his fiancee, Molly Preston, is almost shaken by the constant reports coming to her ears that Brent is a slacker.

Brent, however, is enrolled as a secret service man and has been detailed to watch some spies at Old Point Comfort, where the principals are all located at a summer hotel. Among the spies are the proprietor of the hotel itself, a young engineer named Sanderson, who also loves Molly, and numerous guests.

A woman named Mrs. Miriam Leigh arrives at the hotel and is seen frequently with Brent. This arouses Molly's jealousy, but Mrs. Leigh is a woman member of the United States Secret Service. She and Brent together locate a hidden wireless outfit in the rooms of one of the German spies. They destroy this and set about capturing the spies, who are at the time communicating with a submarine in the vicinity of the point.

Brent shoots down a carrier pigeon, released by one of the spies, recovering valuable maps drawn by Sanderson. He and Mrs. Leigh are suspected of being German sympathizers, but in the end clear their names in good fashion. They also bring about the destruction of a prowling submarine, through the agency of a swift U. S. destroyer.

Program and Advertising Phrases: A War Story That Will Hold Your Interest and Fascinate You, Despite the Signing of the Armistice.
The Story of a Man Who Endured the Taunt of Being Called a Slacker While Engaged in Important Work for His Country.
Fascinating Story of the Secret Service in the Great World War, Filled With Thrills and Action.
Excellent Photoplay Based on Powerful Stage Success, Interpreted by a Capable Cast.

Advertising Angles: Play up King Baggot to draw from his old following. Make good use of the stage source of this play. Keep off the war angles as much as possible, though the title speaks for itself. Call it a fascinating detective story and emphasize the Secret Service angle.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"Fools and Their Money"

Metro Pictures Corporation Presents Emmy Wehlen in Society Comedy.

Reviewed by Robert C. McElravy.

AN UNUSUALLY excellent comedy of smart society is this five-reel Metro feature, "Fools and Their Money." It has a bright, original plot and is set amidst charming scenes. The cast, headed by Emmy Wehlen, is one that fits the story particularly well. There is a correctness about the social atmosphere of the production that is not always found in subjects of the kind.

The action centers about the efforts of a newly-rich family to break into high society in an exclusive country neighborhood. This has furnished the theme for innumerable stories, and there is nothing particularly novel in the general situation. But the original touch comes in the daring effort of the heroine to pass herself off as a professional social secretary and the effort of the hero to avenge himself and his family by playing the part of groom. This leads to some amusing complications.

A feature of the opening reel that is

A Brick and Then Some Bricks.
But Emmy Wehlen's not a "brickish" sort in Metro's "Fools and Their Money."

fairly brilliant in effect, is the fox hunt. This gives a smart tone to the production which is maintained to the close.

Cast.

Louise Allenby.....Emmy Wehlen
Richard Tompkins.....Jack Mulhall
William A. Allenby.....Emmet King
Gwyndolynne Allenby...Mollie McConnell
Jane Tompkins.....Betty Paterson
Martin Tompkins.....William V. Mong
Mrs. Nora Tompkins.....Gerard Grassby
Chef.....John Steppling
Cholly Van Dusen.....Bertram Grassby
Percy Winslow.....Gordon Marr

Story by E. Farst.
Directed by Herbert Blache.

The Story.

"Fools and Their Money," refers to the Tompkins family, which has come into millions through munitions and Mrs. Tompkins is determined to make her mark in high society. The son, Richard, is in college, and the family takes up a fine country estate in an exclusive neighborhood.

Mrs. Tompkins mistakes Louise Allenby, a beautiful young society girl living near, for a servant. The girl is amused by the error and decides to carry it further. She tells Mrs. Tompkins she is a social secretary to the Allenbys, and Mrs. Tompkins immediately offers to double her salary if she will come to them. Louise accepts the place and proceeds to initiate the Tompkins family into society life.

The son, Richard, on his return from college, overhears some girls on the train laughing about the joke Louise is playing on his people. To avenge himself, Richard hires out as groom to the Allenby family. He meets Louise and they fall in love.

During a ball, given by the Tompkins, Louise is accused of stealing her own jewels by a jealous young society man, named Van Dusen. In the scenes which follow, the identity of Louise is brought out, and also that of Richard. Van Dusen himself is found to have stolen some of the jewels, and is sent to prison.

Program and Advertising Phrases: An Unusually Fine Comedy of Smart Society Set Amidst Charming Scenes.
Amusing Story of the Attempt of a New-Rich Family to Break Into High Society in an Exclusive Country Neighborhood.
When the Heroine Posed as a Social Secretary and the Hero as a Groom, Mirth-Provoking Complications Ensued, Which You Will Surely Enjoy.
Beautiful Emmy Wehlen Star of Delightful Comedy Filled With Superb Scenes and Situations.

Advertising Angles: Play Miss Wehlen heavily, but make capital of such of the strong cast as are favorites with your patrons. Then play up the double masquerade for your newspaper work.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

"Cowardice Court"

Five-Reel Fox Release Features Peggy Hyland In Amusing Comedy-Drama.

Reviewed by Robert C. McElravy.

THERE is a great deal of pictorial charm and a pleasing social atmosphere in this five-reel Fox subject, entitled "Cowardice Court." It was adapted from a novel by George Barr McCutcheon, author of many successful stories of the popular type. In screen form this particular tale carries a blithe comedy spirit and moves with good action; it never dips very heavily into drama and has little regard for the realities. It is purely a surface story of an engaging type and one that carries a fair amount of entertainment.

Peggy Hyland plays the heroine, Penelope Drake, sister of a lord who has married into an American family. The plot centers about two adjoining country estates, between which a small river flows, with a connecting foot bridge. The owners of these estates are at swords' points and the girl brings about a termination of the feud by marrying her brother's enemy.

The locations in this are very charming and do much to add to the enjoyment of the picture. The cast is also pleasing as a whole and the social life is in keeping with the story.

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(Continued from page 1912)

which labor should find relief from six days of toil."

"The screen," Dr. Copeland went on, "should be further used in spreading health propaganda. It could help, for instance, to bring to normality the 200,000 school children of New York City's million who are underfed and undernourished."

John J. McInerney, a prominent Rochester attorney and counsel for the state exhibitors, took the place on the speakers' program of Aaron J. Levy.

"This is a great day, not only for the triumvirate, but for the rank and file of exhibitors," said Mr. McInerney. "Do you realize that the exhibitor of New York were in a chaotic state of organization until the great Berman swept upstate, going into the highways and byways, making friends for the Exhibitors' League, where formerly enemies existed? Perhaps you didn't know that he was working under the old Tammany plan of General O'Reilly—and put up to the whole thing by the mind of Sydney Cohen. And O'Reilly at Albany played the Irish harp for the Irish and the jewsharp for the Jews.

McInerney Adds Fine Words.

"As time goes on these men will be remembered as the peak of the wedge which fought the fight for Sunday pictures. And each state, as it comes into the column that marches on as New York does, will remember these three men for what they have done.

"They realized," said Mr. McInerney, and his remarks were greeted with applause, "that the moving picture is a safety valve for the workingman—that when he is looking at a movie in a theatre the Bolshevik cannot get at him."

William A. Brady, introduced by Toastmaster Walker as "the debutante," struck a national note when he said that men and women have a right to do as they please with their Sunday afternoons and evenings.

"And as your national representative," said Mr. Brady, "as the president of the National Association of the Motion Picture Industry, I appeal to you to support a friend of the moving picture in whatever the future holds for him: I appeal to you to support Senator Jimmie Walker."

Mr. Brady went on to outline a scheme of national representation of the motion picture industry in Washington and in the various capitals of the states.

Pictures Are Thought Stirrers.

Arthur Brisbane, besides paying the wonderful tribute to the right of the open Sunday cause by his figure of "the greatest moving picture and the Greatest Director," also paid a tribute to the screen as a whole by saying: "In the last ten years the moving picture has done more to stir up thought among the people than all the newspapers, all the books and all the preachers." This word of praise was the more noteworthy because it came from the lips of a newspaper man. And it was all the more pertinent because of Mr. Brisbane's previous remarks on the need of curbing the spirit of Bolshevism by proper education.

The last speaker on the list was Sydney S. Cohen, president of the New York State Exhibitors' League, and the spokesman appointed by his colleagues, Berman and O'Reilly. Before introducing Mr. Cohen, Toastmaster Walker had presented to each member of the triumvirate a platinum watch. With each watch was a slender chain with pearls, and with each watch also were some beautiful words from Jimmie Walker

In fact, when Mr. Cohen began his speech, the effect of this final tribute was evident in his voice. But Mr. Cohen soon recovered himself, and proceeded with dignity to thank every one who, from the inception of the Sunday campaign to its conclusion, had helped in the cause.

William Fox.
Marshaled beauty, wit and oratory as chairman of committee on banquet arrangements.

The Thanks of Cohen.

Beginning with William Fox, who offered to pay all the expenses incident to the Sunday campaign (which offer it had not been necessary to accept), Mr. Cohen then named Health Commissioner Copeland, William A. Brady, Arthur Friend, of Famous Players-Lasky, James L. Holland of the American Federation of Labor, Peter J. Brady, Senator Jimmie Walker, Simon L. Adler, Clarence F. Welch, the entire trade press, and finally Governor Smith himself.

"I take it," said Mr. Cohen, "that this praise, these fine tributes are intended for the exhibitors of the State of New York whose representatives we are temporarily." The president of the Exhibitors League then went on to recount the fine organization of the upstate cities, mentioning Buffalo and Rochester in particular, saying that it was the support and conviction of the exhibitors which won the fight.

"I shall treasure this gift," Mr. Cohen concluded, "and the memories of this evening always." Then came the music.

John J. McInerney.
Prominent Rochester attorney, counsel for League, and brilliant orator at Waldorf.

A Notable Dais.

Not to mention those seated at the dais would be omitting a big note. Starting at the left of the dais, the seating called for James Beecroft, Leslie Mason, Charles D. Donohue, Walter W. Irwin, Oscar A. Price, Julius M. Mayer, Marcus Loew, Royal S. Copeland, William Fox, Victor J. Dowling, Arthur Brisbane, E. S. Gundlach, E. F. Albee, Sydney Cohen, Toastmaster James J. Walker, Charles L. O'Reilly, Samuel I. Berman, William A. Brady, Adolph Zukor, Aaron J. Levy, Richard E. Enright, B. S. Moss, Martin T. Manton, Arthur S. Friend, Thomas J. Drennan, Samuel Goldwyn, John J. McInerney, George Blaisdell.

A complete list of the other guests is not possible here, but those present included:

A. Alperstein, Sidney Ascher, W. E. Atkinson, Tarkington Baker, H. M. Berman, C. H. Bach, William Bigall, Major Warren Bigelow, Lt. J. J. Behan, Charles A. Bird, Ralph Block, Louis F. Blumenthal, Peter J. Brady, William Brandt, E. O. Brooks, J. E. Brulatour, Nathan Burkan, Jule Burnstein, C. C. Burr, W. P. Capes, J. E. Chadwick, J. F. Chalmers, Alfred F. Chalmers, Miss E. J. Chalmers, Emile Chautard, David Cohen, Jack Cohn, Henry Cole, Joseph Danneberg, Theodore C. Dietrich, William A. Dillon, Edward Earl, Ralph Edmunds, Frederick H. Elliott, Felix F. Feist, Ralph Folks, E. K. Gillette, Charles Goldreyer, Walter E. Green, Paul Gulick.

Frank G. Hall, William Hart, Alfred L. Harston, Dr. Charles H. Hespe, Gabriel L. Hess, W. Hodkinson, M. H. Hoffman, David P. Howells, I. J. Ruber, Earl J. Hudson, Ralph Ince, George Irving, the Rev. W. H. Jackson, Arthur E. James, George Kann, M. A. Kashin, Frank A. Keeney, Ad. Kessel, Gus Konigswald, Lee Kugel, G. W. Landon, A. J. Lang, Joe Lee, Jack G. Leo, Al Lichtman, Kenneth MacGowan, John Manheimer, Morris Needle, Eugene O'Brien, C. C. Pettijohn, David Picker, Joseph Plunkett.

P. A. Powers, Ralph Proctor, F. C. Quimby, Harry Rapf, W. E. Rayner, William J. Reilly, Hugo Reisenfeld, Samuel Rothapfel, E. M. Saunders, H. Schnitzer, Joseph Schnitzer, Lewis J. Selznick, Myron Selznick, Winfield R. Sheehan, William L. Sherry, Henry Siegel, M. D. Simmonds, Will C. Smith, Sam Spedon, Charles Steiner, Amedee Van Bueren, Jack Von Tilzer, Alfred Weiss, Edward Weitzel, Robert Welch, A. G. Whyte, Gilson Willets, J. D Williams, John J. Wittman, William Wright, C. L. Yearsley, John Zanft.

REVIEWS AND ADVERTISING AIDS (Continued)

Cast.

Beverley Randall.....Fannie Ward
Richard Randall.....John Miltern
Tony Terle.....Leslie Stuart
Everett Dearing.....Edwin Stevens
Directed by George Fitzmaurice.
Story and Scenario by Ouida Bergere.

The Story.

Richard Randall, a patriotic lawyer in "The Profiteers," is conducting a crusade against food profiteers, headed by a capitalist named Everett Dearing. The latter is an unscrupulous man and makes up his mind to crush Randall.

Beverly Randall, the wife, is very much devoted to her husband, but she has made the mistake of cultivating the acquaintance of Tony Terle, a society idler. Dearing, seeking a way in which to wreck Randall, gets hold of Terle. By blackmailing methods Dearing induces Terle to lure Mrs. Randall to a country inn on pretense that her husband is ill.

At the inn Mrs. Randall finds herself the victim of a bold frameup, in which she is photographed in Terle's room, in the latter's embrace. In her efforts to clear her name, and to prevent her husband's ruin in the public eye, Mrs. Randall visits Dearing. The interview results in a violent struggle, in which Dearing falls upon a paper file and receives a mortal wound. It also develops later that Terle was concealed in the adjoining room and fired a shot at Dearing from behind during the struggle. Mrs. Randall's name is cleared of all blame and she is reunited with her husband.

Program and Advertising Phrases: Swift-moving, Highly Emotional Dramatic Picture with Fannie Ward in Leading Role.

How a Patriotic Lawyer Conducted a Crusade Against Unscrupulous Profiteers Forms Theme for Wonderful Screen Drama.

Thrilling Story of the Battles of a Persecuted Wife Whose Husband Is Patriotically Fighting the Food Profiteers.

An "After-the-War" Picture Dealing in a Masterly Manner with a Subject of Intense and Timely Interest.

Advertising Angles: Play up Miss Ward to the limit, but do not try to sell her alone, but in this play. Don't tell the story, tell the big moments of the story. There are plenty of these, any one of which will supply the foundation for a good advertisement. Change copy for each piece of advertising, to get as much as possible. Use a lithograph splash, and in all your displays tell that this is an exceptional story even for this star. In states where a similar frame-up has been attempted, plug on the effort to strike Randall through his wife. Hook up as closely as you dare and you will get a big return.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one twenty-four-sheet set of colored lobby photos. One, two and three-column line ad cuts and mats, two 22x28 photos, slide, music plot, one and two column newspaper star cuts, press photos, and title slug.

"Men, Women and Money"

Strong Paramount Story by Cosmo Hamilton Presents Ethel Clayton in a Role She Interprets with Charm and Intelligence.

Reviewed by Louis Reeves Harrison.

OF VITAL theme, handled skilfully in spite of its many difficulties, rich in treatment, the lead interpreted with grace and beauty by an actress of keen sensibilities, the sum of values in "Men, Women and Money" is very high. It holds close attention though the difficulties of developing a motive so intricate and thoroughly modern were not entirely overcome. The author has chosen to make his heroine a mere drifter, and a selfish one at that. Completely at the mercy of circumstances, the heroine barely recognizing the noble sacrifices made by her parents that she may enjoy what they never had, in the end she shows how the innate purity of a truly fine woman may work wonders for herself and all within the sphere of her influence. That Miss Clayton assumed this role was fortunate for the story. It is largely through the refinement of her impersonation, her expression of womanliness, intensely American in character, that the Paramount production carries conviction.

The author enforces his point in "Men, Women and Money" through the character of a wealthy young man, finely impersonated by Lew Cody. His conduct brings in the element of contrast, so lacking in pure vehicles, and strengthens the entire Paramount product accordingly. The cast is exceptionally able, embracing such skilled performers as Irving Cummings, Charles Ogle, Jane Wolfe, and others; the treatment is lavish in all scenes, beautiful in large ensembles and consistent throughout, so that "Men, Women and Money" is bound to please wherever shown.

Ethel Clayton
On the lookout for all three in "Men, Women and Money."

Cast.

Marcel Middleton.....Ethel Clayton
Parker Middleton.....James Neill
Sara Middleton.....Jane Wolfe
Cleveland Buchanan.....Lew Cody
Aunt Hannah.....Sylvia Ashton
Julian Chadwick.....Irving Cummings
Noel Parkton.....Winifred Greenwood
Miss Cote.....Edna Mae Cooper
Toto.....Leslie Stewart, Jr.
Madame Ribout.....Mayme Kelso
Mrs. Weeks.....Lillian Leighton
Miss Dunston.....Lallah Hart
Katie.....Zasu Pitts
Mrs. Parkton.....Fay Holderness
Mrs. Channing.....Helen Dunbar
Dr. Lloyd.....Chas. Ogle
Cora, a model.....Marie Newell
Story by Cosmo Hamilton.
Directed by George Melford.

The Story.

"Men, Women and Money" do not absorb the thoughts of Marcel Middleton until she leaves her simple and true-hearted constant self-sacrifice. While on a visit to a school chum, Noel Parkton, in New York, she becomes almost heartless and thoroughly mercenary through the life of luxury into which she is plunged. She spends the money her father raised by mortgaging his home in buying gowns and gambling, her only recognition being a dress for her mother and fifty dollars for her father from her winnings at bridge whist. When young Chadwick, Noel's pretended friend, proposes to Marcel, the latter gets her dismissal, and this comes coincident with the accidental death of her mother and father.

Thrown on her own resources, with a couple of thousand rescued from the wreck of her father's fortune, she tires of trying to earn her own living, and returns to New York, where she hires a Riverside apartment and starts in to make a splash socially. She runs heavily in debt at the dressmaking establishment of Madame Ribout and is tempted to pay her bill by check, with a hope of making good by gambling. This act places her in the power of the dressmaker, for whom she is compelled to pose as a model, much to the delight of Chadwick, whom she has rebuffed, and of ladies envious of her social success. As a crowning act of humiliation, she is asked to do posing in lingerie before a large and fashionable crowd.

Cleveland Buchanan, a young man of wealth, made cynical by his experiences with women, is staggered to find that he has misjudged Marcel. She scorns his proffered protection, even when she is heavily in his debt, and bravely tries to redeem herself through hard work, rooming with Katie, who works in a menial position for the fashionable dressmaker, and takes care of an invalid little brother. Buchanan finds that Marcel is really making a courageous, though futile, attempt to pay for her folly, and gives Katie his telephone number to be used in an emergency. It is when Marcel is called upon to make herself ridiculous before her social acquaintances, that Katie calls for Buchanan. He goes to the rescue, now thoroughly reformed by the purity of Marcel's character and deeply engaged in good works. When she finds that he has done so much to deserve her good opinion and make amends for his insult, she yields at last, and they drive away from the dressmaking establishment to the license bureau and to mutual happiness, both refined in the crucible of experience.

Program and Advertising Phrases: Beautiful and Graceful Ethel Clayton in Skillfully Handled Screen Drama Based on a Vital Theme.

The Story of a Selfish Girl at the Mercy of Circumstances, Who Was Tested and Refined in the Crucible of Adversity.

Ethel Clayton in Remarkable Fine Interpretation of a Role That Fits Her Like a Glove.

Advertising Angles: Play up Miss Clayton heavily and announce her in a story which might have been written to order. Then make capital of Hamilton's name and link the two with "A famous star in a story by a leading author." Use such catchphrases as: "The girl who drifted in the social swim." "A society girl who became a modiste's mannikin." "Refused to pose as lingerie model." You will find some good suggestions in the press book.

(*Continued on page* 2003)

How "Fans" in Yankton Turned Out for "Riders of the Purple Sage."

"Oh, Boy!" Heads Pathe List for Week of June 22

PATHE program for June 22 is headed by the first of the Albert Capellani productions, to which the director has given the best of his skill in the screen interpretation of musical comedy. "Oh Boy," based on the well-known Broadway success, is termed a "filmusical" show. With June Caprice and Creighton Hale as stars and a strong cast of players, the picture has been given all to make for perfection.

Zena Keefe, who plays the part of the cabaret favorite, is a popular screen star; Flora Finch will be recalled as the comedy mate of the late John Bunny, in the Vitagraph comedies; W. H. Thompson is one of the foremost character actors of the "legitimate" stage; J. K. Murray is a well known comic opera star. Then there were Ben Taggert, Joseph Conyers, Charles Hartley, Grace Reals and "Lefty" Flynn, the Yale football player, who, with several other athletes, give the real college flavor to the varsity scenes and the story.

Serials and Comedies Active.

"Bringing in the Law," episode No. 10 of the Pathe serial, "The Tiger's Trail," starring Ruth Roland, opens with Belle Boyd, (Ruth Roland), saving Jack Randall, (George Larkin), from death in a well, down which he has been dropped by Bull Shotwell and his gang.

The Harold Lloyd comedy which creates "a power house of live wire merriment," is called "Off the Trolley." The usual screen comedy may be comprehended in this title, but the Lloyd brand is governed by a definite logic in its high speed, its amazing stunts and the attendant thrills.

In the Pathe Review, Dr. Ditmars shows, at close range, the work of the beavers as builders; analysis of motion pictures of ice-skating champions; hunting the aigret, shown in Pathecolor; how the wounded heroes are cared for, and the scenic beauties of Java in Pathecolor.

Alma Rubens Completes First of Own Productions

WORK was completed this week on the filming of the first of the Alma Rubens productions to be distributed by Pathe, entitled "Paradise Annie," starring Miss Rubens under the direction of the author, Dr. Daniel Carson Goodman. Cutting and titling probably will be finished within ten days.

The final scenes were "shot" recently, in the Paragon Studio, at Fort Lee. The set, representing a huge ball room with a grand staircase at one end, is large and massive, although it is probable that only a few flashes of the ballroom and dancers will be shown in the completed picture.

Star Supervises the Sets.

In addition to her work before the camera, Miss Rubens is spending much time personally supervising with Dr. Goodman the sets, lighting and other studio details. She is one of the few women stars with the technical knowledge necessary for such co-operation with her director and she takes as keen an interest in this work as in the actual work of acting.

Miss Rubens' leading man is Lumsden Hare, who supported Elsie Ferguson in her last three pictures, Robert Williams, Mercita Esmonde, Gladys Valerie and Mathilde Brundage.

Huge Crowd Appears for "Riders of Purple Sage"

THE Lyric Theatre, of Yankton, S. D., last month booked "Riders of the Purple Sage," the Zane Grey story purchased by William Fox and filmed with William Farnum as the star, and the people of that city turned out en masse when the picture was shown. A huge crowd gathered in front of the theatre long before the time of showing, and waited patiently to see this thrilling drama. In the accompanying picture the crowd can be seen lined up waiting admission. A feature caught by the camera was the theatre sign reading, "William Farnum in 'Riders of the Purple Sage.' Staged and Photographed in Grand Canyon."

"Beauty Proof" Is a Story of the Snows.

"Beauty Proof," Harry T. Morey's current release, is a stirring screen dramatization of life in the rugged northwest, with snow scenes, dog teams, hairbreadth escapes and thrilling episodes galore. Harry T. Morey plays the role of Corporal Steele, a mounted policeman of that body known as the Northwest Mounted Police, which is Canada's great law-preserving body in those parts of the Dominion which are not easily reached by the courts.

Betty Blythe appears opposite Mr. Morey in a role full of tensity and emotion.

DeMille Starts Work on "The Admirable Crichton"

CECIL B. DE MILLE has started work on another Artcraft picture. The new production is founded on "The Admirable Crichton," by Sir James M. Barrie. Jeannie McPherson has written the continuity, retaining much of the charm and whimsical humor which distinguish the work of the English dramatist.

Thomas Meighan and Gloria Swanson head the cast. Others included are Lila Lee, Julia Faye, Mayme Kelso, Theodore Roberts, Raymond Hatton, and Babe Daniels.

As usual, no effort is being spared to make this picture correct in every detail. A special feature of this attention to detail is the addition of Major Ian Hay Beith, of the British Army, to the producing staff. Major Beith, in addition to being an author and lecturer of note, is an authority on all matters pertaining to British life and customs, and he will personally superintend the entire production to insure correctness and realism throughout.

Settings are Noteworthy.

In the matter of settings, Mr. DeMille promises to pass all former marks with this picture. One entire stage at the Famous Players-Lasky studio is occupied with the interior sets which will be used, and the full talents of the Lasky staff have been employed to check every detail of this work. Major Beith lent his assistance in matters purely English with the result that the public can count on the technical realism of this portion of the production.

Perhaps the most distinctive feature of the picture is its outdoor settings. One half of the story is laid on a tropical island and this island will be shown in full. An island off the coast of California was selected as the site, and has been planted with thousands of dollars' worth of tropical foliage. The entire company will spend several weeks there in the making of the picture.

Jean Paige Comes to Fore in "Too Many Crooks" Film

ON the day that she reached New York, Jean Paige applied at the Vitagraph studio for a position, and she was accepted. The next day she was at work.

Those who see her in "Too Many Crooks," her first featured appearance, dividing honors with Gladys Leslie, may understand why the gods singled her out.

The story tells of a young woman playwright's ambition to construct a character play along new lines. She does not believe the psychology of the plays of that description which flood the stages to be correct. Therefore, with the assistance of the family lawyer, she deftly introduces several horrible exponents of the underworld arts into her household, while a party is in progress, thus to observe their methods at first range. Complications ensue as well as a romantic attachment, which society would frown on.

A Mrs. Woodrow Novel for Williams.

Reports from Vitagraph's West Coast studio tell of rapid progress in the latest Earle Williams' picture and all indicate that the star has an outstanding role in the adaptation of the popular novel, "The Hornet's Nest," by Mrs. Wilson Woodrow. James Young is directing the picture and in the supporting cast are Brinsley Shaw, Viola Vale, Ogden Crane, Kathleen Kirkham and Edward McWade.

REVIEWS AND ADVERTISING AIDS (Continued)

Advertising Aids: Press book. Two one-sheets, two three-sheets, one six-sheet, one twenty-four sheet, rotogravure one-sheet. Art lobby display 36½x23 in four colors. Mats, cuts, electros one, two and three-column width, cue sheets.

"Love and the Woman"

Five-Reel World-Picture Presents June Elvidge in Double Role.

Reviewed by Robert C. McElravy.

IN this five-reel World-Picture, "Love and The Woman," June Elvidge plays a double role, the first that of a poor woman, married to a drunkard, and later the daughter of this unhappy couple. The story is one of the melodramatic type, quite obvious as to plot, and rather mechanical in its movement. It carries the interest, though it offers nothing exceptional in the way of presentation or development.

June Elvidge does some pleasing work and differentiates the two characters she portrays. As the beautiful young Helen Stevens, reared from childhood in luxury and entirely without knowledge of her lowly origin, she is very different from the Mary Dorsey of the beginning. The mother, who is working as maid in a hotel, to support her drunken husband and her child, exchanges her own baby for an infant in the hotel. The latter baby and its mother have both died, and the changeling is accepted by the wealthy father of the dead baby as his own.

The melodramatic incidents grow out of the fact that Mary Dorsey is discovered making the substitution of her child for the dead infant, by another maid. The latter carries on a persistent course of blackmail through the years that follow, in which she is assisted by the drunken husband of Mary Dorsey. Helen, the changeling, is beloved by two men, and eventually marries the one who loves her for herself alone.

Cast.

Mary Dorsey.....June Elvidge
Helen Stevens.....June Elvidge
George Stevens.....Donald Hall
Hannah Shay.....Marion Barney
Jim Dorsey.....Ed Roseman
Marcia Stevens.....Lillian Lawrence
Walter Pemberton.....Rod. LaRocque
Grant Murdock.....George MacQuarrie
Mrs. Quinn.....Laura Burt

Story by Philip Lonergan.
Directed by Tefft Johnson.
Photographed by Philip Hatkin.

The Story.

Mary Dorsey, the leading character in "Love and the Woman," is employed as maid in a hotel and works hard for her wages. Her husband is a worthless drunkard, and she is the sole support of the family.

Mrs. Stevens, wife of George Stevens, is taken with a fatal illness in the hotel, and both she and her infant daughter die there. Mary Dorsey, who has been nursing Mrs. Stevens' baby, conceives the idea of substituting her own daughter for the dead child, and proceeds to carry out this scheme. She is observed in making the substitution by another maid, Hannah Shay, who agrees to keep silence only if she is paid for it.

George Stevens accepts the changeling as his own daughter and she grows up under the name of Helen Stevens, quite unaware of her real birth. Mary Dorsey is persistently blackmailed by Hannah Shay during her remaining years, and after her death Hannah turns her attentions to Helen, to whom she communicates her story. Hannah is aided in her further blackmailing by Jim Dorsey, Helen's real father.

Helen is loved by Grant Murdock, manager of Mr. Stevens' interests, and a young artist, Walter Pemberton, whom she had known since childhood. When the facts of her lowly birth are made known, Murdock deserts her and she marries Pemberton. She is also made happy by the fact that George Stevens still looks upon her as his daughter.

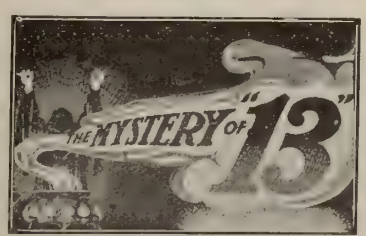
Program and Advertising Phrases: June Elvidge in Two Remarkably Contrasting Dual Roles, First as a Poor Woman, Then as Her Wealthy Daughter.

Dramatic Story of a Changeling Baby Reared in Luxury Who Found The Meaning of Real Love When the Secret of Her Lowly Birth Became Known.

Pep, Action, Thrills and Romance in Highly Dramatic Story Starring Beautiful June Elvidge in Two Different Types of Character.

What Happened When Rich Girl, Courted by Two Suitors and Loved by Her Supposed Father, Learns Story of Her Lowly Birth? "Love and the Woman" Supplies the Interesting Answer.

Advertising Angles: Centre most of your work on Miss Elvidge. It will pay better than booming the story. Follow up with such lines as "Reared in luxury to find herself of lowly birth." Trust to cuts rather than to catchlines in your newspaper work.



Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets and music cues.

"A Sporting Chance"

Five-Reel Pathe-William Russell Production Sets New Pace for Comedy-Drama.

Reviewed by Robert C. McElravy.

IT is perhaps wrong to call this ripping little five-reel subject, "A Sporting Chance," a comedy-drama. It is really a dramatic comedy, as the first four reels present as tense and baffling a series of events as could well be imagined. The spectator has the feeling that it all calls for a comedy solution and is in a constant state of wonderment as to what possible denouement can be good enough for the puzzle depicted. When it comes it is comedy right enough and it is satisfying, leaving the spectator gasping with surprised appreciation.

Stephen Fox wrote the story and scenario for this production, which was directed by Henry King. William Russell finds himself right at home in the leading role, with Fritzi Brunette as the heroine. Both these players are particularly fortunate in having so admirable a vehicle and they are supported by a strong cast.

The story is one of action from start to finish. The scene is in a small hotel, not far from Times Square, New York City, and the events are in keeping with the general vicinity. A very compact and enjoyable production.

Cast.

John Stonehouse.....William Russell
Gilberte Bonheur.....Fritzi Brunette
Edward Craig.....George Periolat
Luther Ripley.....J. Farrell MacDonald
George Cornhill.....Lee Hill
Aaron Witt.....Harvey Clark
Anthony James.....Perry Banks

Story and Scenario by Stephen Fox.
Directed by Henry King.

The Story.

John Stonehouse in "A Sporting Chance" registers at a small hotel in the theatrical section of New York City, and goes up to his room with every intention of killing himself. He even writes a note of farewell, addressed "To Whom It May Concern."

But just as Stonehouse is about to pull the trigger of his revolver, he hears a shot fired in a room across the court. He hastens to investigate and finds a girl, Gilberte Bonheur, bending over the pros-

(Continued on page 2005)

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Wide Variety of Pictures on World's July List

A WIDE variety of films feature the July releases of the World Film Corporation. These releases star the following screen players: Arthur Ashley, Dorothy Green, Rubye de Remer, Montagu Love and Evelyn Greeley.

First on the list of July releases comes "The American Way," in which Arthur Ashley and Dorothy Green are co-starred. This is a modern comedy drama offering big opportunities to both of these stars. Florence C. Bolles is the author of the story, while the scenario was prepared by Wallace C. Clifton. Frank Reicher directed the production. Prominent in the cast are Charles Wellsley, Franklin Hanna and Lisle Leigh. The production is scheduled for release on July 7.

To be released on July 14, is "Dust of Desire," starring Rubye de Remer. This is Miss de Remer's first picture of the series she has been engaged to make for the World. Prominent in the cast are Stuart Holmes, Thomas J. Carrigan and Marion Barney. Perry Vekroff is the director. Clara S. Beranager and Forrest Halsey are the authors of both story and scenario.

"Bringing Up Betty," starring Evelyn Greeley, who made her first appearance as a full fledged star in World Pictures in "Phil-for-Short," is scheduled for release on July 21. This is another Oscar Apfel production. Prominent in the cast are Lyster Chambers, Reginald Denny, Ben Johnson and Grace Carlyle. Charles Sarver, the World scenario editor and author of a number of successful World productions, is the author.

The final release of the month, on July 28, will be "A Broadway Saint," which stars Montagu Love. Forrest Halsey is the author of the story. Harry O. Hoyt, who directed Mr. Love in his recent release, "Through the Toils," directed this production. George Bunny, brother of the famous John Bunny, is prominent in the cast, and among others appearing in support of Mr. Love are Mrs. Stuart Robson, Helen Weer and Emile La Croix.

Willard Picture Booked for Week-Run Houses

MORE than 100 week-run houses throughout the country have booked the Jess Willard picture, "The Challenge of Chance," according to an announcement made by Frank G. Hall, who has the exclusive distributing rights to the Willard picture for the United States and Canada and under whose direction the picture is playing now at the Park Theatre, New York. So great has been the demand for first showing of the Willard picture that during the week of June 30, the picture will be playing in a dozen or more houses in the same city the same day and date.

This, Mr. Hall claims as a record for bookings in so short a space of time. Coming as it does at the time that Willard is preparing to defend his title of heavyweight champion of the world against Jack Dempsey, his picture, the scenes for which were taken during his preliminary training for his bout, has a country-wide publicity.

Film "The Wolf" on Shores of Lake Tahoe.

Earle Williams and his supporting cast and Director James Young are now on the shores of Lake Tahoe in California, where Vitagraph will film practically in its entirety its screen version of "The Wolf," Eugene Walter's stage success. The players expect to remain at the mountain lake until the latter part of July.

No more appealing location could be chosen for Vitagraph's dramatic production than Lake Tahoe, and there thus is assured a background that fully measures up to the dramatic power of the drama. The very few interiors will be taken in and near Los Angeles on the return of the players to the Hollywood studio.

Accompanying Mr. Williams in his support are Jane Novak, who will play opposite the star, Brinsley Shaw, who with George Nichols, Robert McKim and Billy Mason, make up a strong cast.

Pershing's Return Will Give Picture Publicity

THE report that General John J. Pershing, commander-in-chief of the American armies in Europe, is to return to the United States shortly, has led the Fox Film Corporation to speed up extra publicity material for the showing of the Fox feature, "The Land of the Free," which depicts in dramatic detail the life of the general from boyhood to the present time. In order to arouse the greatest popular interest, one-sheets and three-sheets have been ordered for this production.

Of this film the Exhibitors' Service Bureau of the Fox Film Corporation says:

"Hardly a day passes without the newspapers carrying some article on the American commander-in-chief's activities. His generalship, his consideration for his soldiers, his triumph over the Hun, his frequent consultations with members of the Peace Commission, all bring him into the limelight of public interest and public affection.

"In making the film, Mr. Fox had a staff of traveling investigators at work for several months verifying incidents in the life of General Pershing; and the film presents many interesting facts not known to the world prior to the making of this picture. This story of Pershing's life has elements so romantic and tragic that it grips the heart every moment."

Three Sunshine Comedies Have Been Completed

THREE Fox Sunshine comedies have just been completed under the supervision of Hampton Del Ruth. These are "Chicken a la Cabaret," directed by Victor Heerman, featuring Chester Conklin, Billy Armstrong and Dorothy Lee; "The Yellow Dog Catcher," directed by J. G. Blystone, featuring Jack Cooper, Glen Cavender and Bill Franey, and "Wild Waves and Women," directed by Frank C. Griffin, featuring Ethel Teare and Slim Summerville.

Hampton Del Ruth has begun work on three other Sunshine comedies, which are to have a number of special features. To this end he has employed an expert mechanical engineer to devise apparatus.

The beauty brigade to which Mr. Del Ruth has been giving so much attention is now assembled in full, and he claims that it takes the prize for variety, versatility and pulchritudinous charm. It is said to possess members who not only can act, but can dance, sing, dive, swim, run, wrestle, box, drive motor cars and speeding motor cycles, climb—girls, in fact, who will take all sorts of dare-devil chances on sea and land, or in the air.

Featuring Tom Moore's Grin and His Little Alice.

The popular Goldwyn star is shown here in front of his home at Venice, Cal.

Still another director has been added to the long list recently acquired by Mr. Del Ruth for Fox Sunshine Comedies—Eddie Cline. Mr. Cline was formerly associated with Mr. Del Ruth for several years.

"Challenge of Chance" Is Only Film Showing Willard

THE CHALLENGE OF CHANCE," the seven reel special featuring Jess Willard, which opened for a run at the Park Theatre, New York, this week, is the only Willard film which will be shown before the big July 4 battle, according to a statement from the offices of Frank G. Hall, president of the Film Clearing House and Independent Sales Corporation. This is due to the fact that no pictures, for news reels or any other purpose, have been made of the champion in his training, and "The Challenge of Chance" thus is the only screen production showing Willard as he appears today.

The picture, it is announced, cannot be affected by the result of the fight, because it is not a prize ring picture. The story, which was written by Roy Somerville, presents big Jess in the role of a range boss, the leader of a band of swift-riding, courageous cowboys. It has its principal action in and around Juarez, Mexico, where Villa and his rebels are now fighting. Through a coincidence, Mr. Somerville wrote into the play a great many scenes which are now transpiring on the border, especially those involving the Juarez racetrack. The plot moves around the effort of a crooked horse dealer, in league with Villa, to steal all the valuable racehorses quartered at the track, the most valuable of these being "Silver Moon," owned by a Kentucky girl, played by Arline Pretty. Willard and his men outwit the raiders and rescue all of the horses by swimming them across the Rio Grande while the Mexican federals and the Villistas are fighting.

"Spark Divine" Nearing Release Dates.

Nearing its release is "The Spark Divine," Vitagraph's new Alice Joyce offering. The play depicts the awakening of embittered girlhood to the realization that there are things in life beyond the petty and the gross. It is written around Miss Joyce's personality by Alicia Ramsay. The future is declared to present Miss Joyce at her very best.

Unusual opportunities, too, are afforded to William Carlton, Jr., who appears opposite Miss Joyce. Eulalie Jansen, Frank Norcross and Mary Carr are the other players of a small cast, which fact insures each one of them a greater share in development of the plot.

REVIEWS AND ADVERTISING AIDS (Continued)

trate figure of a man in her room. She tells him the man was Aaron Witt, who had possession of a famous stone, called the Signet of Sheba, which belonged to herself. Witt, according to her story, had asked her to redeem the stone with her honor and she had shot him.

Stonehouse is impressed with the girl's story and being tired of life himself, agrees to assume guilt for the shooting. Many visitors come speeding to the room and the police appear. Stonehouse pleads guilty to the crime and then dashes through an open window. He fights in the hallway to regain possession of the precious stone, which had been taken by a man named Ripley.

Having evaded the police temporarily, Stonehouse returns the stone to Gilberte. He is amazed to see the supposedly dead man come to life. Innumerable other complications follow swiftly, but Stonehouse does not know the truth of the situation until the following night, when he attends a theatre at the invitation of Gilberte, and finds he was rehearsing in a play unawares.

Program and Advertising Phrases: Unusually Clever Production That Sets a New Pace for Comedy Drama.

Clever Dramatic Production With a Surprising and Satisfying Comedy Ending.

A Picture That Will Surely Please You, and Leave You Gasping with Surprised Admiration.

Take "A Sporting Chance" and See This Picture. It Is Filed with Action and Good Humor and You Will Surely Like It.

Advertising Angles: Play up Russell and hook him tight to the story. Work such lines as "He had only six days to live, so he took a sporting chance." "He assumed the blame for the murder of a man who wasn't dead and recovered a jewel that wasn't stolen." For a special stunt take most of the space in your newspaper and lobby work to announce that this climax is so unexpected that no person will be permitted to enter the theatre while the last two reels are being shown. Then give emphasis to the times of starting and urge everyone to start with the commencement of the story. Use freak headings such as "Don't commence your dinner with ice cream."

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

"A Girl at Bay"

Vitagraph Picture with Corinne Griffith Strong Story, Masterly in Suspense.

Reviewed by William J. Reilly.

WHEN it comes to maintaining the oft-mentioned and necessary element of suspense, "A Girl at Bay," the Vitagraph feature with Corinne Griffith is more then equal to the occasion. In fact, the picture is all suspense. It begins sharply, showing a girl awaking as if from a faint in her apartment and finding at her feet the body of a man, and in her hand a paper-knife, covered with blood.

She obeys the first impulse and flees. The "why" of the murder is never told until the last flash of the film, but the search of the detectives to find the murderer of the man, a judge, supplies good action. The girl, audacious, becomes secretary to the murdered man's brother. There are no wild jumps in the plot, and there is a strong surprise at the finish. This picture will go well. It will uphold the entertaining standard of any manager's program.

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Corinne Griffith has worked hard. Her talent is evident throughout. Tom Mills directed and used the action material of the plot to advantage. The clearness of the photography deserves special commendation.

Cast.

Mary Allen.....Corinne Griffith
Bruce Craigin.....Walter Miller
Frank Galt.....Harry Davenport
Thomas Grey.....Denton Vane
Hooker.....Walter Horton

Story by Joseph Gollomb.
Directed by Tom Mills.

The Story.

In Vitagraph's feature, "A Girl at Bay," Mary Allen is discovered awaking in a dazed condition, and not at all sure that she is innocent of the murder of the man at her feet. She drops the bloody knife and flees. The murdered man was Robert Craigin, a New York City judge. His younger brother, Bruce, is also a judge, and into his office Mary Allen comes by a ruse which takes his secretary out of his office, and gives her the place.

Her imagined security is broken into by Professor Galt, a criminal psychologist, and Hooker, from the detective force. Galt takes a clue from the artistic furnishings of the apartment in which the crime was committeed. In the meantime, a strong love has grown up between Bruce Craigin and Mary, and they are married. Galt persuades Craigin to let Mary furnish the new home, and the similarity of tone between his home and that of the room in which his brother was murdered so impresses Craigin that he is convinced Mary is the murderess.

The surprise comes when Thomas Gray confesses to the murder of Craigin, telling that he had been concealed in the room, waiting to avenge his wife's wrongs upon Craigin. When Mary had fainted in Craigin's attack upon her, Grey had seized her paper-knife, killed Craigin, and left the knife in her hand. The circle of the plot is thus closed, and Mary and Bruce are happy.

Program and Advertising Phrases: She Awakes. In Her Hand Is a Knife. At Her Feet the Body of a Man. Is She Guilty? See Corinne Griffith in "A Girl at Bay."

A Story of Criminal Audacity That Runs in a Circle, Every Inch of Which Is Packed with Suspense.

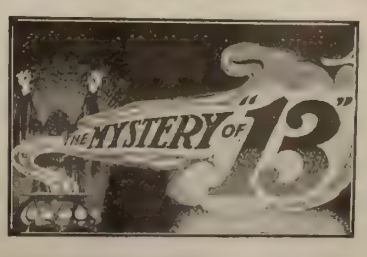
Are You a Good Guesser? Come to the Empire and See If You Can Guess Who Killed Robert Craigin

All the Lovers of Strong Detective Stories Will Be at the Lyric Tonight to See "A Girl at Bay."

It's All Suspense—All Action—All Love Interest.—"A Girl at Bay," with Corinne Griffith.

Advertising Angles: Play hard on the mystery angle. Announce it as a mystery story which stays a mystery to the last scene. Work on the lines of "You may think you're a good guesser, but you can't guess this. Come and see if you can." Also play up the opening scene in which the girl awakes from her swoon.

(*Continued on page* 2007)



As Herewith Indicated, "Queen of the Sea" Will Be a Good Hot Weather Feature.
William Fox is again putting forth this Annette Kellerman photofantasy of the deep sea.

Fox Suggests Some Hot Weather Advertising

HOT weather can be made to serve the exhibitor with increased rather than decreased profits, according to the Exhibitors' Service Bureau of the Fox Film Corporation.

"'Queen of the Sea,'" the bureau says, "is an ideal picture to make an appeal during the summer. With its star, Annette Kellerman, in graceful and thrilling stunts, its 200 beautiful girls posing as mermaids, and its water scenes filmed at Bar Harbor, Bermuda, Jamaica, Florida, Mexico and California, it represents the very height of desirable summer suggestion and publicity strength.

"For example, exhibitors are advised to prepare a cut-off of Annette Kellerman in one of her diving poses and give it a prominent place in front of the theatre. It is suggested that a cartoonist be employed to make drawings for the lobby showing boys playing 'hookey' at the old swimming hole, with the apt catchline, 'Come on in, fellers, the water's fine!'

"Newspaper copy and heralds prepared for this production include pictures of Annette Kellerman in her graceful poses, the mermaids sporting in the surf, and various beautiful water scenes. The posters, too, carry the suggestion of breeze and billows—most welcome to the heat-tormented fan."

Olive Thomas Is Quaker in Latest Triangle Film

THE reception accorded the first three productions of the special series of Triangle plays starring Olive Thomas has convinced that concern that "Prudence on Broadway," the fourth of the series, will prove equally popular. This is a story of contrast, the story of a demure, little Quakeress who is introduced to the bright lights of Broadway.

In order that she may learn to battle with the wicked world, Prudence's father sends her away from her Quaker home to a fashionable New York school, and later to visit her aunt, a wealthy society matron. She is besieged by suitors, but the most ardent Romeo is John Melbourne, who has already indulged in matrimony to the limit allowed by law. But shy Prudence matches her Quaker wits against the worldly knowledge of Melbourne, and when the smoke of battle blows over, a deeply chagrined man and a triumphant girl are disclosed.

"Prudence on Broadway" is from the pen of Catherine Carr, who has contributed many successes to Triangle. The picture, which will be released on July 6 was directed by Frank Borzage with photography by Pliny Horn.

Century and Rainbow Comedies Progress.

Work on Century and Rainbow comedies is progressing at the studio lot in Universal City. Fred Fishback is directing a new comedy titled "A Baby Doll Bandit," in which Edith Roberts and Jimmie Adams are starring. The comedy varies in action from school-day scenes to modern dancehalls and holdups.

Mr. and Mrs. Dan Russell, vaudeville comedians, are busy in the laugh-producer, "A Horrible Honeymoon." James Davis is directing a number of animal scenes in the comedies which will star "Brownie," the dog.

Vera Steadman, of the diving queens, is said to be showing "fine form" in her latest picture, which William Watson is directing.

Peggy Hyland in McCutcheon Story.

"Peggy Hyland's new picture, "Cowardice Court,'" says the Exhibitors' Service Bureau of the Fox Film Corporation, "is most admirably adapted to express her personality. George Barr McCutcheon, who wrote the novel from which this play was adapted, might have written it to order for Miss Hyland, so admirably does the character of the heroine suit her individuality.

"Cowardice Court" is light and satirical in theme, laying no claim to the sensational. The play conveys a sterling lesson in democracy, pleasingly presented."

Powers Company Reports Many Cameragraph Sales

THE plant of the Nicholas Power Company, Inc., is a busy beehive these days. Everybody is on their toes taking care of the big demand for Cameragraphs. Mr. Lang, export manager, reports a large increase in the business of his department, and states that many orders have been received for Cameragraphs for Mexico, Porto Rico, Spain and Latin America.

In the domestic department, the demand for Cameragraphs is on the increase and distributors and dealers show great activity.

The various branches of the United Theatre Equipment Corporation, have, within the last few days, made the following installations. Two 6B Cameragraphs to Charleston Electric & Supply Company, Charleston, W. Va.; 1 6B to Delite Theatre, Albany, Ala.; 1 6B to Bridgewater Woolen Company, Woodstock, Vt.; 1 6B to Town Hall, Edgartown, Mass.; 1 6B to Essex County Hospital, Cedar Grove, N. J.; 2 6B to Spooner Theatre, Bronx, N. Y.; 2 6B to Kister's Hotel, Coney Island, New York City; 1 6B to Navy Hospital Corps Training School, Hampton Roads, Va.; 1 6B to Jackson Amusement Company, Jackson, Ky.; 1 6B to Cooper Union, N. Y.; 1 6B to Liberty Theatre, Keyser, W. Va.; 1 6B Virginia Pearson Studio, Riverdale, Yonkers, N. Y.; 1 6B to Temple Theatre, St. Marys, Pa.; 1 6B on U. S. S. Denver; 1 6B on U. S. S. Seattle; 1 6A to Knights of Columbus, Wards Island, N. Y.

Many sales are reported by the Southern Theatre Equipment Company, from its Dallas and Atlanta branches. Among its direct installations are 2 6A Cameragraphs to A. R. Thomas Lumber Company, Burkburnett, Tex.; 1 6B to Grubbs Vocational School, Arlington, Tex.; 1 6B to Benjamin School Board, Benjamin, Tex.; 1 6B to Queens Theatre, Hendersonville, N. C.; 1 6B to Camp Supply Officer, Nogales, Ariz.; and 1 6B to Cantonian Theatre, Canton, N. C.

Vitagraph Announces Its Third Criminal Drama

A TENTATIVE draft of Vitagraph's third criminological drama to serve as a sequel to "Within the Law" and "The Third Degree" has been prepared by George Randolph Chester, the well-known author and production editor of that organization, with the active co-operation of Chief Justice Harry Olson, of the Municipal Court of Chicago.

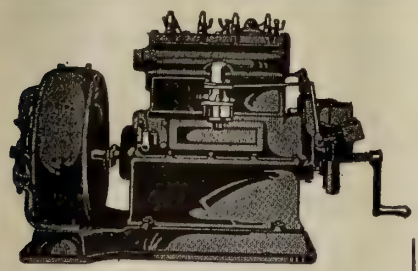
Albert E. Smith, President of Vitagraph, when asked for further information in regard to the picture, stated that he had had in mind for some months a plan to film a third criminology picture to follow "Within the Law" and "The Third Degree," bringing the subject of police methods up to date as regarded their exposition on the screen.

"Both of the pictures mentioned," said Mr. Smith, "show the old-fashioned methods so long in vogue in the handling of criminals, which now are generally discredited. Scientific and psychological ideas have supplanted time-worn methods which did nothing to alleviate crime and often incriminated men at least not morally guilty.

"So I went to Chicago to see Harry Olson, chief justice of the municipal court of that city, who is responsible for the world famous psychopathic laboratory, an adjunct of his court, which analyzes and classifies the minds of prisoners. I told him that there was a field in the courtrooms for a gigantic picture drama showing the new humanity of the law and immediately won his interest."

Alice Joyce is to assume the leading role in the new courtroom drama.

REVIEWS AND ADVERTISING AIDS (Continued)



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"The Outcasts of Poker Flat"

Harry Carey Featured in Six-Reel Universal Adaptation of Bret Harte Story.

Reviewed by Robert C. McElravy.

A VERY creditable screen adaptation of Bret Harte's famous "Outcasts of Poker Flat" has been accomplished in this six-reel production, done into scenario form by H. Tipton Steck and directed by Jack Ford. It catches admirably the spirit of the early days in California, contains numerous characters which are true to the author's originals, and is set in the midst of a splendid Western environment. From the time the gambler, John Oakhurst, befriends Sophy, on the deck of the steamboat, until the pathetic end of the outcasts in the winter storm, the spectator is caught in the grip of genuine sympathy. The Bret Harte story is followed pretty closely throughout.

Harry Carey portrays Oakhurst in an agreeable manner, though he is not quite the dandy that might have been expected in most scenes. Gloria Hope is tremendously appealing as Sophy, the helpless object of Stratton's scheming, which Oakhurst frustrates. Minor characters do some interesting bits. The snow scenes are patently studio sets, but will pass without question. Oakhurst's message, written in ink, on the deuce of clubs will not be accepted so readily; he should have been shown writing this in the cabin before he went out to take his life.

The Bret Harte narrative is preceded by a short modern prologue and followed by an equally brief epilogue, in which the same principals appear.

Cast.

Prologue and Epilogue.
Square Shootin' Lanyon.....Harry Carey
Billy Lanyon.....Cullen Landis
Ruth Watson.....Gloria Hope

The Play.
John Oakhurst.....Harry Carey
Tommy Oakhurst.....Cullen Landis
The Girl.....Gloria Hope

Story by Bret Harte.
Directed by Jack Ford.

The Story.

"Square Shootin'" Harry Lanyon, proprietor of a gambling hall in an Arizona town, is in love with his ward, Ruth Watson. But he thinks the girl is in love with his pal, Tommy, and intends to let the youth have the girl.

While in this uncertain frame of mind over his own love affair, Lanyon picks up Bret Harte's story, "The Outcasts of Poker Flat," and reads the story of John Oakhurst. He likens himself to the Oakhurst of the tale. Oakhurst befriends a

(Continued on page 2009)

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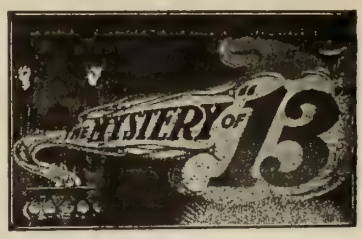

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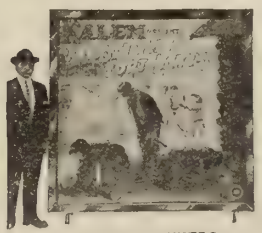

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Famous Players Working on Big Detective Drama

WHAT promises to be one of the most sensational detective photodramas produced in recent years has just been started at the Fifty-six street studio of the Famous Players-Lasky Corporation. The title is "The Teeth of the Tiger," and it is an adaptation by Roy Somerville of the detective story of the same name by Maurice Le Blanc, which recounts the further adventures of Arsene Lupin.

Directing the production, parts of which will be filmed at the Fort Lee studio, is Chet Withey, well known for numerous splendid productions including the Paramount-Artcraft Special, "The Hun Within," and the Paramount picture, "On the Quiet," and "In Pursuit of Polly." An all-star cast will be featured, the list being headed by David Powell, who has been seen in several Paramount pictures as leading man with prominent Paramount stars.

"The Teeth of the Tiger" chronicles the return of Arsene Lupin, the reformed gentleman burglar and swindler of Paris, who had supposedly met his death, but in reality had enlisted in the Foreign Legion for service in the Great War. It was here that he met Cosmo Mornington, a wealthy adventurer, whose life he saves, the two becoming fast friends.

In order that a number of scenes planned for the picture, which are supposed to transpire in the office of the chief of detectives, might be correct in the minutest detail, permission was obtained from Police Commissioner Enright, of New York, to sketch the interior of the office of the chief of detectives at Police Headquarteres, and W. C. Menzies, of the art staff of the studio, was detailed to do the work.

"Cupid Forecloses" Exhumes the Old Family Mortgage

A STORY book by Florence Morse Kingsley, "Hurrying Fate and Geraldine," is the vehicle for the coming Bessie Love picture. "Cupid Forecloses" is the title of the picture and Miss Love is cast as Geraldine Farleigh, village school teacher and the sole support of a mother, brother and aunt, who becomes entangled in high finance and nearly loses her home and heart. The mystery element is strongly sustained throughout.

David Smith is directing the picture on the West Coast and in the supporting cast are Wallace McDonald, Dorothea Wolbert, Frank Hayes, Jim Donnelly, Aggie Herring, Jake Abram, Anne Schaefer, Gordon Griffith and Otto Lederer.

Deepest mystery surrounds the identity of the real holder of a mortgage note, and the man Bullers which is not lifted until it is developed that Bullers all along has held not only the note, but also her love, and explanations bring lasting happiness.

Gladys Brockwell Working on New Play.

Gladys Brockwell has begun work on a new Fox production temporarily titled "A Sporting Chance." This is said to be an entirely different sort of play from "Chasing Rainbows," which she recently completed, and director Frank Beal declares that it is the most sensational story of Miss Brockwell's career.

Tom Mix as a "Tenderfoot."

Having completed "High Speed," a Tom Mix picture, Edward J. LeSaint is taking a vacation prior to directing his fifteenth production for William Fox. The coming play also will be an original story written by the star and temporarily titled "A Hard-Boiled Tenderfoot."

Start Work on "A Girl at Bay."

Corinne Griffith already has started on "A Girl at Bay." It is adapted from a widely read magazine story by Joseph Gollomb. Tom R. Mills is directing the picture at Vitagraph's Brooklyn studio, and the supporting cast includes many popular players.

The story deals with the theory that some distinctive expression of a person's personality may be relied on to reveal criminal guilt.

"Painted World" Next Anita Stewart Film.

Anita Stewart fans are looking forward to the release of her third Vitagraph offering, "The Painted World," a melodrama of stage life.

Seen in the support of Miss Stewart are E. K. Lincoln, Julia Swayne Gordon, Harry Northrup and others. The play was written by Jacques Futrelle and staged by Ralph Ince. It paints a picture of stage life as only one conversant with those conditions can present it. It is declared that Miss Stewart finds her greatest emotional opportunities in the role of Yvette, a refined daughter of a coarse queen of burlesque.

Select Declares "His Bridal Night" Is Best Ever

FOR the first time in the history of Select Pictures Corporation, officials of that concern have openly declared a certain production to be the best the star has ever done. In this case the star is Alice Brady, and the attraction is Miss Brady's coming Select picture, "His Bridal Night."

Lewis J. Selznick, president of Select Pictures Corporation, says "'His Bridal Night' strikes a new note in the screen work of Alice Brady. It is the best thing she has ever done."

Sam E. Morris, Select's general manager, says "'His Bridal Night' is the best picture Miss Brady has ever done."

Director of Sales Charles R. Rogers says "Miss Brady never made a better picture than 'His Bridal Night.'"

There are several reasons for the marked superiority in Miss Brady's coming attraction. One reason is that it is a sort of story different from anything Miss Brady has ever done, and another reason is that it displays a departure in photography which was perfected and used in this picture for the first time in any production by Director Webb and Photographer George Folsey. The production is a dual-role story, with Miss Brady playing the part of twin sisters.

Moreover, the picture is strictly comedy while Miss Brady's previous Select pictures have been more in the dramatic order.

Mammoth Cut-Out Booms "Jack and the Beanstalk"

FOR an original and enterprising business-getter this cut-out of Jack and the Giant in the William Fox production, "Jack and the Beanstalk," which reaches for a height of two stories over the front of the Pathe Cinema Theatre, Rio de Janeiro, takes the prize. Every available form f publicity is evidently made full use of by this enterprising theatre. For instance, a very attractive blotter is issued on one side of which is a beautifully lithographed portrait of a charming girl with the name of the theatre, and on the other the following copy: "'Jack and the Beanstalk'—Fox Production—Monday, April 14, 1919—Another Sensational and Original Novelty—Presented by the Fox Film—'Jack and the Beanstalk'—a fairy tale interpreted by Francis Carpenter and Virginia Lee Corbin (Children aged 5 and 6, respectively). Remarkable Scenes—a Wonderful Fairy Tale—a Work for Children—a Splendid Idea Remarkably Well Executed."

"The Red Lantern" at Coney Island.

Campaign methods that compare with those practiced by the big Broadway producers in heralding the first performance of a drama are being used by Feltman's photoplay airdome at Coney Island, New York, now showing "The Red Lantern."

William Brandt, managing director of Feltman's Airdome, has availed himself of every known possibility for advertising the running of the picture, from daily advertising in the New York and Brooklyn papers to the planting of 24-sheet posters.

Feltman's Airdome has a seating capacity of 2,000, and last week the theatre played almost to capacity during the entire period, which points out clearly the fact that the seashore movie theatre properly managed will draw as large crowds as any house located in the heart of the Metropolis.

Address Announced for Pioneer Branch.

The Buffalo branch of the Pioneer Film Corporation is now permanently located at 145 Franklin street. The new exchange is equipped to handle all the territory from Utica up to Buffalo, while the office in New York City serves the exhibitor in New York state south of Utica.

Miller Preparing to Start Second Picture.

Charles Miller, Charles Miller Productions, Inc., announces that he has the story for the second of his series of specials for release by Frank G. Hall, now under consideration, and expects to start production work within the next two weeks. Mr. Miller's first picture under the banner of the Charles Miller Productions, Inc., is completed. It is titled "A Dangerous Affair." Herbert Rawlinson, Florence Billings, Stuart Holmes, Vinton Friedley, Regina Quinn, Charles Stevenson, Warren Cooke and Ernest Torrence are the principal players.

REVIEWS (Continued)

girl named Sophy, on a steamboat. The girl is being deserted by a gambler named Stratton, who had promised to marry her, and Oakhurst saves her from self destruction.

The story continues in the questionable neighborhood of Poker Flat, where Oakhurst brings Sophy. He encourages the girl to marry a youth who loves her, though he also cares for her. Stratton reappears, and Oakhurst makes it his personal business to rid the camp of him. Later the Vigilantes sweep down upon Poker Flat, in a reform movement, and send Oakhurst, Mother Shipton, The Dutchess, and others, into the hills. Sophy and her young husband follow, and they are all caught in a violent storm, from which the two latter alone emerge alive.

Lanyon is so impressed with the Bret Harte story that he vows he will not repeat the mistake made by Oakhurst in sacrificing his love to another, and finds to his surprise, that Ruth loves himself and not Tommy, after all.

Program and Advertising Phrases: Admirable Screen Version of a Famous Bret Harte Story of California in the Early Days.

No One Could Write of Pioneer Days in the West Like Bret Harte, and This Is an Excellent Version of One of His Best Stories.

Harry Carey Cleverly Enacts Dual Role in Highly Sympathetic Bret Harte Story With Modern Prologue and Epilogue.

Cleverly Constructed Photoplay Showing How a Bret Harte Story Was Used in Solving a Similar Problem of Today.

Advertising Angles: Play up Carey, but also direct your appeal to the lovers of Harte's colorful stories of California. It would be well to avoid possible disappointment to add: "With a modern prologue and epilogue," to forestall any comment which might be made on these tags. Don't play it up, but make it large enough to be seen. In vacation time, direct a special appeal to literary clubs and work with the library. Later hook up with the schools, if you can.

Advertising Aids: One design each one, three and six-sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

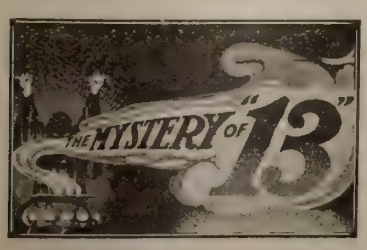
"A Desert Hero"

A Paramount-Arbuckle Comedy Burlesquing the Border Melodrama of Dance Hall and Gunmen.

Reviewed by Louis Reeves Harrison.

A WELCOME burlesque of those dramas laid amid a shabby group of shacks, supposedly a mining town, where everybody shoots everybody else, and winds up with reform, the Paramount-Arbuckle product, "A Desert Hero," is a laugh from the start and might be to the finish but for an effective bit of contrast, a few really serious moments—The reform is not burlesqued; at least, not to an offensive degree. Of course Fatty Arbuckle provides most of the fun in the characterization of a "desert hero," so lucky as never to get a scratch amid all the shooting, such a remarkable shot himself that he hits the cuckoo in a clock and causes it to drop into a glass of beer below, converting it to a cocktail.

He thwarts all the villains, foils all the plots, rescues the persecuted maiden, destroys the bar, closes the dance hall, and is instrumental in converting a long line of hardened gunmen to lives of usefulness as members of the Salvation Army. "A Desert Hero" is a timely burlesque with a point that will be appreciated, admirably done at every stage of the game.



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NEW YORK

"Virtuous Men"

IN connection with the feature production, "Virtuous Men," directed by Ralph Ince and starring E. K. Lincoln, S-L Pictures, the Producers advise that the following accessories have been prepared to assist exhibitors in the exploitation of this picture, which was reviewed on page 428 of our issue of April 19.

Advertising Aids: Three one-sheets, two three-sheets, one six-sheet, and one twenty-four-sheet. Nine 8x10 colored, seven 11x14 colored, two 22x28 colored and two 22x28 sepia photos for lobby display; "Picture Plus" campaign booklet on white or india tint paper, mimeographed copies of criticisms, synopsis, cast, and other press matter, four page gold insert folder, blotters, single and double column newspaper cuts, three slides, two motion picture trailers, album of thirty-six still pictures, electrical window display, music cues, cut-out letters for lobby display, framed reproductions of poster sketches and portrait of star; lobby display frames, and oil paintings of scenes from picture by Clarence F. Underwood.

COMMENTS

Pathe Exchange, Inc.

JUST NEIGHBORS (Rolin-Pathe).—An unusually funny comedy featuring Harold Lloyd and Harry Pollard as two commuters who live in adjoining homes in a suburban town. They get into an amusing quarrel, and almost wreck each other's premises as a result. Very laughable.

IN THE BREAKERS (Pathe).—Instalment No. 11 of "The Tiger's Trail." This again pictures Belle's remarkable leap from the cliff to a tall tree and her subsequent rescue. Other features of importance concern the plans of Gordon to recover the Pact of Three and the trouble he gets into as a result; also the theft of the idol from the safe. At the close Belle and her lover are once more captured while canoeing off shore.

Universal Film Company.

ELMO, THE MIGHTY (Universal), "Buried Alive," June 23.—Episode No. 2. The hero meets with some stirring adventures in this number. He first ventures into a mine shaft in order to search for the missing satchel, and is temporarily imprisoned by a dynamite explosion. He escapes and takes a sensational ride down a flume on a log. The Phantom rider follows on a motorcycle. The satchel floats away down a river and is lost for the time being. The hero is made captive and tortured at the close. The number is one of many big moments.

Mabel Normand's About the Temperamentalest Female A'goin'.
Judging from this scene from her forthcoming Goldwyn, "When Doctors Disagree."

American Has Three Features for June Release

THE "Flying A" list of releases for June includes three star features titled "A Bachelor's Wife," "Trixie from Broadway," and "A Sporting Chance."

"A Bachelor's Wife," featuring Mary Miles Minter and released June 1 has met with a splendid reception from coast to coast and has doubled the usual run at scores of big theatres. It was booked for a solid week at the Tivoli in San Francisco, the Strand in Denver, the Rialto in Los Angeles, the Doric in Kansas City and the Strand at Newark, among others.

The production was written by Joseph Franklin Poland and directed by Emmett J. Flynn. The cast includes Alan Forrest, leading man; Myrtle Reeves, Lydia Knott, Charles Spere, Margaret Shelby and Harry Holden.

Miss Minter's next "Flying A" picture, "Yvonne from Paris," will appear in July. The script was furnished by Poland and the continuity by Frank Howard Clark. The story features a youthful French dancer who comes to America in disguise and, through her appearances in a Greenwich Village cafe, wins the star part in a Broadway musical comedy, with the love of the author of the play to boot. Alan Forrest is again leading man, and the cast includes Rosemary Theby, J. Barney Sherry, E. Alyn Warren, Vera Lewis, Bertram Grassby, Jeanne Robbins and Jack Farrell.

The Margarita Fisher special, "Trixie from Broadway," released June 15, was scenarized by Frank Howard Clark from an original story by Agnes C. Johnston. An interesting combination of life behind the scenes on Broadway and in the contrasting environment of a small California town, it has scored a decided hit with fans and exhibitors everywhere and is adding new points to Miss Fisher's reputation for versatility and charm. Emory Johnson, Olga Grey, J. Farrell MacDonald and George Periolat are in the cast.

William Russell's June 29 release is "A Sporting Chance." It is an enthralling mystery play by Stephen Fox, directed by Henry King. Fritzi Brunette was "Big Bill's" lead in the only feminine role of the play. In the cast are George Periolat, J. Farrell MacDonald, Lee Hill, Harvey Clark and Perry Banks.

Four New Comedy Releases Announced by Christie

"CAN Wives Be Trusted?" one of the latest Christie Comedies featuring Bobby Vernon, with Ethel Lynne and Jimmie Harrison, was filmed on the steamer "President" between San Francisco and San Diego. Having already made eight boat trips along the Pacific Coast and to Honolulu with Captain Cousins, the skipper of the steamer, Al E. Christie, who directed the picture, was given carte blanche in the making of scenes on every part of the boat from bow to stern.

"A Full House," the next Christie release, features Dorothy DeVore and Earle Rodney. This is a new angle on the mother-in-law story in which the husband, in order to get even with his wife for the too frequent visits of her mother, hired a tramp to come to the house and pose as his uncle from Brazil.

The next Christie release is "Oh My Dear," featuring Bobby Vernon with Patricia Palmer and James Liddy. The plot revolves about little Willie, a son Jim and Patricia were supposed to have had for some ten years.

Dorothy DeVore and Earle Rodney appear together again in "Anybody's Widow," a speedy little drama of courtship, in which Earle Rodney and Jimmy Harrison appear as the boys who thought they were through with women, until the widow appeared.

"In Secret" Nearly Finished.

"In Secret," Pearl White's latest Pathe serial, based on stories by Robert W. Chambers, is now in the last stages of completion at the studio of the George B. Seity Productions, Inc. Director Seitz is now working on the fifteenth and last episode.

Miss White has as her leading man in the new serial, Walter McGrail. Prominent in the cast also is Major Wallace McCutcheon, formerly of the Canadian Army, and a veteran of the first two years of the great war.

Loew's New York Circuit Books "Veiled Adventure"

CONSTANCE TALMADGE'S current Select picture, "The Veiled Adventure," in which she is presented by Lewis J. Selznick, and which is now completing its tour of first-run theatres in other cities, will have its first New York showing during the week of July 14, having been booked in all of the Marcus Loew theatres in this city.

Due to the fact that the New York exchange is behind all other Select exchanges on Constance Talmadge attractions, "The Veiled Adventure," has not yet been shown in any of the houses which come under the jurisdiction of Branch Manager Henry Siegel, although immediately following the Loew dates for the week of July 14. The picture will be shown in the following houses: Poli's, Waterbury, three days; U. S., Paterson, three days; Colonial, Orange, two days; Electro, Brooklyn, two days; Plaza, two days; Colonial, East Orange, two days; Montauk, Passaic, three days; Peerless, Brooklyn, two days; Olympia, three days; and Majestic, two days. All other theatres under the New York exchange will show the production in the order following the previous Talmadge production, "Experimental Marriage."

Vidor Completes "Better Times."

Lloyd C. Haynes, president of the Brentwood Film Corporation, whose productions Robertson-Cole releases through Exhibitors Mutual, has returned to Hollywood, Cal., with definitely formulated plans for an extensive production program of King W. Vidor pictures. During his stay in New York, Mr. Haynes completed a transaction whereby the entire product of the Brentwood Corporation for the ensuing year will be taken over by Robertson-Cole.

King W. Vidor has completed "Better Times," which Exhibitors Mutual will shortly release. He has already laid his plans for the picturizing of his third attraction, "The Other Half," which will be built around a drama appealing largely through its human elements.

Lila Lee in "A Daughter of the Wolf."

In the Paramount picture, "The Daughter of the Wolf," Lila Lee plays the exciting and colorful role of the daughter of a rough fur smuggler of the Canadian Northwest. In this picture, which is released June 22, Miss Lee has as her leading man Elliott Dexter.

The story, which was written by Hugh Pendexter, appeared in the January issue of Women's World. On account of its atmosphere and action it is especially adaptable to motion picture purposes.

Irwin Wallat directed. J. O. Taylor was cameraman and a strong cast supports the star. Included in the cast are Elliott Dexter, Clarence Geldart, Raymond Hatton, Marcia Manon, Roy Diem, and other well-known players.

Gloria Payton to Lead for Lewis.

Select announces "La Rue of the Strong Heart" as the working title of Mitchell Lewis' coming Select attraction, upon which he is now working. The name of Gloria Payton, Mr. Lewis' leading woman, is also made public, as are the names of two other members of the cast, Patricia Palmer, who will have the engenue role, and Frank Whitson, the heavy.

Gloria Payton, who has still to celebrate her twentieth birthday, is known as a rising young screen artist of considerable talent. Her olive complexion, black hair and brown eyes, lend her a sort of distinction that is particularly adapted to the type of leading woman, which she is required to play in Mitchell Lewis' coming production.

Speed in Money Changing

Riviera Theatre Has Novel Change Device
After trying out a number of other makes the Riviera theatre, the handsome new Balaban & Katz picture palace on Broadway and Lawrence, Chicago, has installed two Lightning Changers. These are declared to be the fastest change-makers on the market. Miss Lester and Miss Irwin, chief cashier and assistant cashier at the Riviera, with the aid of Herdreen, chief usher of the theatre, handle between 2,000 and 3,000 people in one hour with the machines. The change-making machines are simple in design and operation, it being necessary to press but one button to make the change for any amount received. The change is delivered within easy reach of the purchaser at the window immediately he passes his money to the cashier. B. Koppel expressed himself as well pleased with the new apparatus
Film Shows Pipe Laying

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SIMPLY press a button and—Presto—the change comes jingling out into the metal cup, where it is easily scooped up by the patron.

Compare that with the *old* way—digging several coins out of a drawer—counting, handling them—pushing them across the counter to be scraped up by the purchaser with the risk of dropping them, keeping the line waiting—to say nothing of delays caused by mistakes which *must* happen when change is not counted mechanically.

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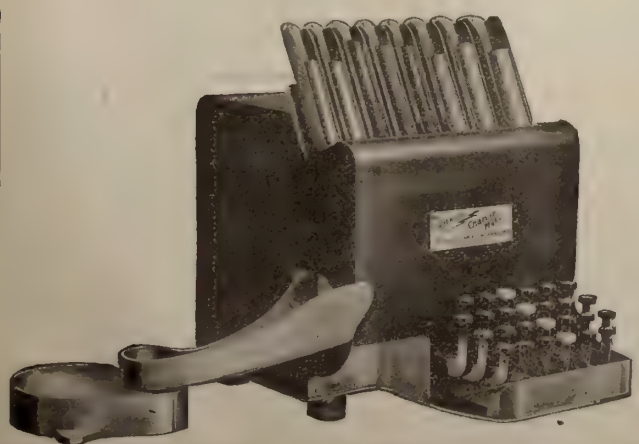

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.
(Two Reels Each.)

May 11—When Love Is Blind.
May 25—Love's Faces.
June 8—Hearts and Flowers.
June 22—No Mother to Guide Him.

PARAMOUNT-ARBUCKLE COMEDIES
(Two Reels Each.)

June 1—A Desert Hero.

DREW COMEDIES.
(Two-Reel Comedies.)

April 20—An Amateur Liar.
May 4—Harold, the Last of the Saxons.
June 15—Squared.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

May 11—Come Out of the Kitchen (Marguerite Clark).
May 11—The Home Town Girl (Vivian Martin).
May 11—The Lady of Red Butte (Dorothy Dalton).
May 18—The Final Closeup (Shirley Mason).
May 18—The Busher (Charles Ray).
May 25—The Haunted Bedroom (Enid Bennett).
May 25—I'll Get Him Yet (Dorothy Gish).
June 1—Putting It Over (Bryant Washburn).
June 1—The Splendid Romance (Enrico Caruso).
June 8—You're Fired (Wallace Reid).
June 8—An Innocent Adventuress (Vivian Martin).
June 15—Men, Women and Money (Ethel Clayton).
June 15—Other Men's Wives (Dorothy Dalton).
June 22—Hay Foot, Straw Foot (Charles Ray).
June 22—A Daughter of the Wolf (Lila Lee).
June 29—The Rose of Granada (Lina Cavalieri).
June 29—Stepping Out (Enid Bennett).
June 29—Girls (Marguerite Clark).

Artcraft Pictures.

June 1—True Heart Susie (D. W. Griffith).
June 8—Square Deal Sanderson (William S. Hart).
June 22—The Avalanche (Elsie Ferguson).
April 27—For Better, For Worse (Cecil B. DeMille's).
May 4—The Money Corral (William S. Hart).
May 18—The Knickerbocker Buckaroo (Douglas Fairbanks).
June 1—The Splendid Romance (Enrico Caruso).

PARAMOUNT-ARTCRAFT SPECIAL.

June 15—Secret Service (Robert Warwick).
June 29—The Firing Line (Irene Castle).
June 29—The White Heather (Maurice Tourneur's).

PARAMOUNT-FLAGG COMEDIES.
(Two Reels Each.)

May 18—Welcome, Little Stranger.
June 29—The "Con" in Economy.

SUCCESS SERIES (RE-ISSUES.)

May 4—Hearts Adrift (Mary Pickford).
May 11—What Money Can't Buy (Louise Huff and Jack Pickford).
May 18—A Gentleman from Indiana (Dustin Farnum).
May 25—The Woman in the Case (Pauline Frederick).
June 1—Great Expectations (Louise Huff and Jack Pickford).
June 8—Still Waters (Marguerite Clark).
June 15—Behind the Scenes (Mary Pickford).
June 22—Redemption of David Corson (William Farnum).
June 29—Warrens of Virginia (Special).

PARAMOUNT-BURTON HOLMES.

April 20—Some British Bits Well Done.
April 27—Filipino School Days.
May 4—With the Yanks in France.
May 11—Tagalog Toilers.
May 18—Across France with the Yanks' "Gas Hounds."
May 25—From Cocoon to Kimona.
June 1—With Uncle Sam's Submarine Chasers.
June 8—The Silken Cities of Suwako.
June 15—From the Tiber to the Piave.
June 22—Frocks and Frills of the Philippines.
June 29—Chateau Thierry and Beyond.

PARAMOUNT-BRAY PICTOGRAPH.

May 18—Giants in Fairyland; Climbing the Cascades; Cartoon.
May 25—The Action of the Heart; With Rod and Reel; Cartoon.
June 1—Americans in the Making; Waders of the Marsh; Cartoon.
June 8—Bird of Commerce; Interior Decorations; Cartoon.
June 15—Beans; Putting Nature Under Glass; Cartoon.
June 22—Mysteries of Snow; With Rod and Reel; Cartoon.
June 29—Plant Growth; Columbian Highway; Cartoon.

Fox Film Corporation

BIG TIMELY PICTURES.

Why I Would Not Marry.
Queen of the Sea (Annete Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

May 4—The Siren's Song (Theda Bara).
May 18—A Fallen Idol (Evelyn Nesbit).
June 1—Wolves of the Night (William Farnum).
June 1—A Woman There Was (Theda Bara).
June 15—My Little Sister (Evelyn Nesbit).
June 29—The Lone Star Ranger (William Farnum).

EXCEL PICTURES.

May 4—Miss Adventure (Peggy Hyland).
May 18—Words and Music (Albert Ray).
June 6—When Fate Decides (Madelaine Traverse).
June 15—Cowardice Court (Peggy Hyland).
June 29—Be a Little Sport (Albert Ray).

VICTORY PICTURES.

May 11—The Coming of the Law (Tom Mix).
May 25—The Divorce Trap (Gladys Brockwell).
June 22—Putting One Over (George Walsh).
July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).

FOX-SUNSHINE & TOM MIX COMEDIES.

May 11—A Soft Tenderfoot (Two Parts).
May 25—Virtuous Husbands.
June 15—Dabbling in Society.
July 6—Merry Jailbirds (Two Parts).

MUTT & JEFF ANIMATED CARTOONS

May 4—The Cave Man's Bride.
May 11—Sir Sidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.

THE GREAT NINE.

Feb. 16—The Darling of Paris(Theda Bara).
Feb. 23—Hoodman Blind (William Farnum)

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

May 4—One of the Finest (Tom Moore).
May 11—Leave It to Susan (Madge Kennedy).
May 18—The Crimson Gardenia (Rex Beach—Six Parts).
May 25—When Doctors Disagree (Mabel Normand).
June 1—The Fear Woman (Pauline Frederick).
June 22—The City of Comrades (Tom Moore).
July 6—Through the Wrong Door (Madge Kennedy).

BENNISON STAR SERIES.

Sandy Burke of the U-Bar-U (Betswood).
Mar. 23—Speedy Meade (Betswood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalen .

CAPITOL COMEDIES.
(Two Reels each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Their Day of Rest (Mr. and Mrs. Carter DeHaven).
July 13—Chasing Rainbeaux (Parsons).
July 27—After the Brawl (Carter DeHaven).

"Go Get 'em Potts" Series.

Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

April 20—Good Roads.
April 27—A Visit to New Orleans.
May 4—Going Up.
May 11—Can the Poor Fish.
May 18—A Wild Goose Chase.
May 25—From Mud Dug.
June 1—The Land of the Ukelele.
June 15—The Only Way.
June 8—When Black Is Red.

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(Continued on page 2014)

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Twilight (Doris Kenyon).

Burlingham.
Lovely Lucerne (Burlingham—Travel).
The Gornergrat Railway (Burlingham—Travel).

Features.
The Troop Train (Six Parts).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

MAXWELL PRODUCTIONS.
The Married Virgin (Six Parts—Drama).

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
139 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6237 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Twelve Anna Little Reissues (Two Reels Each). Episodes).
Million-Dollar Mystery (Marguerite Snow—Six Parts).
Ten J. Warren Kerrigan Reissues (Tw Reels Each).
Four Allison-Lockwood Reissues.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Webb of Intrigue.
Human Shuttles.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
The Eternal Penalty (Christine Mayo—Henry Kolker).
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

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As Others See Us.
Their First Flivver.
Dreamy Chinatown.
Film Fairies.
Stopping Bullets.
Caught With the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Billy West Comedies.
Out of Tune (Two Parts).

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The Heart of Texas Ryan.

THE FILM MARKET, INC.
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The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt Scott Antarctic Expendtion)
The House Without Children.

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The She Wolf.

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Daddy Ambrose.

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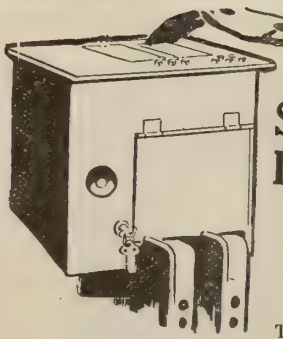

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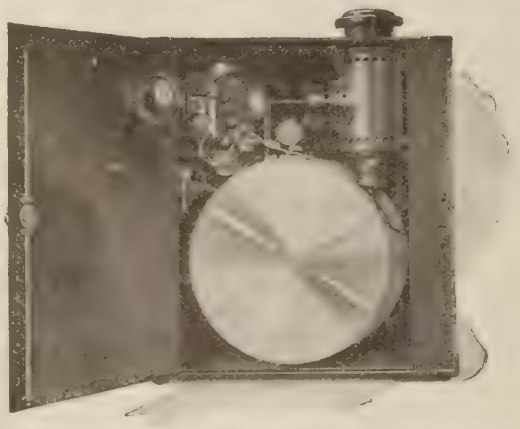

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DAMAGE TO PROJECTOR—
LAYING UP OF PROJECTOR FOR REPAIRS AND CLEANING—
HOLDING UP OF SHOW—
LOSS OF PRESTIGE TO PROJECTIONIST—
LOSS OF PRESTIGE TO THEATRE—
INCREASED FIRE RATES—

The Simplex is so constructed that when used as designed, the exclusive film trap prevents the ignition of film further than the aperture plate. A one-inch hole burned in a film is far better than any of the inconveniences enumerated above.

Can You Afford to be Without a Simplex?

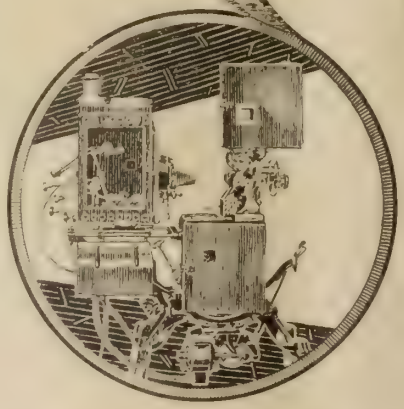
THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

Why

POWER'S CAMERAGRAPH PAYS

Because it is constructed throughout of the finest material by the best of skilled workmanship; thus achieving the highest degree of durability and efficiency which secures

THE MAXIMUM VALUE
of
MACHINE SERVICE



Because the matchless quality of its projection presents to your patrons, with perfect steadiness and longest practical exposure, the very best that a film has in it, thus securing for you

THE MAXIMUM VALUE
from
FILM SERVICE

NICHOLAS POWER COMPANY
Incorporated
Pioneers of Projection
90 Gold Street, New York, N. Y.

Illustrated Catalogue No. 15 gives complete details.